

# FINE GLASS, PAPERWEIGHTS AND BRITISH & EUROPEAN CERAMICS

Thursday 3 November 2016

Knightsbridge, London



# Bonhams



# FINE GLASS, PAPERWEIGHTS AND BRITISH & EUROPEAN CERAMICS

Thursday 3 November 2016 at 10.30am  
Knightsbridge, London

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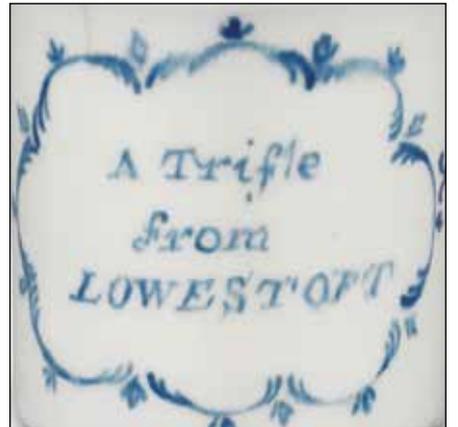
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1



2

## PART 1

### FINE GLASS AND PAPERWEIGHTS COMMENCING AT 10.30AM

1 \*

#### A GERMAN WARZENBECHER, FIRST HALF 17TH CENTURY

The almost-colourless glass with a slight brown tint, moulded all over with tiny pimples or nodules, the kick-in base also moulded with pimples, 6.3cm high

£1,200 - 1,800

€1,400 - 2,100

US\$1,600 - 2,300

#### Provenance

From the estate of a Swiss collector, purchased from Obrecht, Salothurn, August 2000.

For a similar glass in the Bremen Collection in the Rheinisches Landesmuseum, Bonn see Walther Bremen's catalogue (1964), p.255, fig.80.

2 \*

#### A GERMAN WARZENBECHER, EARLY 16TH CENTURY

In *cristallo* glass *alla façon de Venise*, with a very pale brown tint, moulded all over with diamond-shaped nodules, raised on three blue glass bead-like feet, 6.7cm high (surface weathering caused by burial)

£1,200 - 1,800

€1,400 - 2,100

US\$1,600 - 2,300

#### Provenance

From the estate of a Swiss collector, purchased from Obrecht, Salothurn, August 2000.

A related example is in the Kunstgewerbemuseum, Cologne, catalogue *Glas*, p.76, fig.124.

3 \*

#### A GERMAN WALDGLAS BEAKER, 15TH CENTURY

In pale blue-green tinted metal, the short tapering beaker with spiral or wrythen moulding and a high kick-in base forming a point in the centre, 7.1cm high (surface weathering caused by burial)

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 2,000

#### Provenance

From the estate of a Swiss collector

An identical example from the Bremen Collection, now in the Rheinisches Landesmuseum, Bonn is illustrated by Baumgartner and Krueger, *Phönix aus Sand und Asche* (1988), p.308, fig.359. Another is in the Kunstgewerbemuseum, Cologne, catalogue *Glas*, p.59, fig.73. The Bremen example was also shown in the Corning Museum exhibition, *Medieval Glass* (2010), cat. no.65. The Corning catalogue refers to the complicated method used to make this beaker by inserting the molten bubble of glass into a ribbed mould twice and twisting it in opposite directions.

4 \*

#### A GERMAN KREUZRIPPENBECHER, 15TH CENTURY

In pale green-tinted glass, of tapering beaker shape with double-spiral or wrythen moulding, the high kick-in base forming a point in the centre, 8.8cm high (cracked)

£500 - 800

€580 - 930

US\$650 - 1,000

#### Provenance

The Uwe Friedleben Collection  
Nagel Auction, Stuttgart 5 October 1990, lot 251  
From the estate of a Swiss collector

As with the previous lot, this beaker was made by inserting the molten bubble of glass into a ribbed mould and twisting it, then reinserting it in the mould again and twisting it in the opposite direction.



3



4

5 \*

**A GERMAN WALDGLAS 'UNBREAKABLE BEAKER', DATED 1677**

In heavy green-tinted glass, of cylindrical form with three rows of applied raspberry prunts below a milled band, an inscription engraved in diamond-point at the rim including the date 1677, foliate scroll ornament on the reverse of the rim, 11.8cm high (in excavated condition with restoration)

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

**Provenance**

Uwe Friedleben Collection  
 Nagel Auction 5 October 1990, lot 344  
 From the estate of a Swiss collector

This glass is inscribed...

'Trinckh mich auss unnd würrf mich Nider  
 Heb mich auff so vill mich wider. 1677'

A number of these distinctive thick walled tumblers are recorded, all inscribed with the same verse along with dates ranging from the 1640s to the 1660s. Wolfgang Meixner had illustrated the present lot in an article in *Glück und Glas* in 1984, p.369 and six years later he had the opportunity to purchase the glass from the Friedleben Collection.

6 \*

**A COPTIC OR EARLY BYZANTINE YELLOW GLASS BOWL, CIRCA 4TH-6TH CENTURY**

The shallow bowl with a heavy folded-over rim, on a distinctive splayed foot with criss-cross pincering, 16cm diam

£600 - 1,000  
 €700 - 1,200  
 US\$780 - 1,300

**Provenance**

From the estate of a Swiss collector, bought on the German art market before 1992

Bowls of this type have been found at Karanis in Faiyum, Egypt.



5



6



7



8

7 \*

**A GERMAN KRAUTSTRUNK BEAKER, LATE 15TH CENTURY**

In pale green-tinted glass, the ovoid body applied with eight pairs of small pointed prunts, with a rounded or bowl-shaped rim and an applied 'toed' foot, 7.2cm high (surface weathering caused by burial)

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

**Provenance**

From the estate of a Swiss collector, purchased from Obrecht, Salothurn, August 2000

8 \*

**A GERMAN OR SWISS KRAUTSTRUNK BEAKER, EARLY SIXTEENTH CENTURY**

In green-tinted glass, of ovoid shape applied with two rows of large flat prunts, with an everted rim and a trailed vermicular or 'toed' foot, 9.6cm high (a short fine crack in the body)

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

**Provenance**

From the estate of a Swiss collector, purchased from Obrecht, Salothurn, August 2000

A very similar example from the Museum zu Allerheiligen, Schaffhausen was shown at Corning Museum's Medieval Glass exhibition (2010-11), cat. no.77. This was found at Illgau in Switzerland. See also Baumgartner and Krueger, *Phönix aus Sand und Asche* (1988), p.345, fig.415.



9

9 \*

**A GERMAN KRAUTSTRUNK BEAKER, SECOND QUARTER 16TH CENTURY**

In green-tinted glass and of squat round shape applied with two rows of flat, watery prunts, with a bowl-shaped rim and a trailed ring foot, 6cm high

£6,000 - 8,000  
 €7,000 - 9,300  
 US\$7,800 - 10,000

**Provenance**

From the estate of a Swiss collector, purchased from Obrecht, Salothurn, August 2000

An identical example from the Bremen Collection, now in the Rheinisches Landesmuseum, Bonn is illustrated by Baumgartner and Krueger, *Phönix aus Sand und Asche* (1988), p.341, fig.410.



10

10 \*

**A GERMAN OR SWISS BLUE-TINTED KRAUTSTRUNK BEAKER, SECOND QUARTER 16TH CENTURY**

The glass unusually of a rich blue colour, of ovoid shape applied with four flat prunts melted onto the surface, with an everted rim and a trailed double-ring foot, 7.7cm high

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

**Provenance**

From the estate of a Swiss collector, purchased from Zuspa, December 1994

The rich blue colour of the present lot is exceptional. An example apparently of a similar colour in the Städtische Kunstsammlungen, Danzig is illustrated by Franz Rademacher, *Die Deutschen Gläser des Mittelalters*, pl.41a. A closely-related Krautstrunk in a paler tone of blue is in the Karl Amendt Collection and was shown in the Corning Museum exhibition, *Medieval Glass* (2010), cat. no.80. See also the Amendt Collection catalogue (2005), no.42. An example of similar shape in green glass is illustrated by Baumgartner and Krueger, *Phönix aus Sand und Asche* (1988), p.350, fig.426.



11



13

11 \*

**A GERMAN DARK AMBER RINGELBECHER OR RING BEAKER, 17TH CENTURY**

The sharply-tapering bowl trailed all around with a single milled thread and applied with three small lugs to contain small rings, the base of the bowl with nipped glass flames, raised on a conical spun foot, *about 17.5cm high* (rings replaced, minor losses to nipp'd flames)

£4,000 - 6,000

€4,600 - 7,000

US\$5,200 - 7,800

**Provenance**

The Krug Collection (bears paper label)

The Uwe Friedleben Collection, Nagel Auction, October 1990, lot 377  
From the estate of a Swiss collector

A further very similar example was also in the Krug Collection, Sotheby's auction part II, 7 December 1981, lot 309. Another is in the Bremen Catalogue, *Glaskunst von Mittelalter*, p.26, fig.14. See also von Saldern, *Alte Glaser*, Dusseldorf Museums Catalogue, p.72

12 \*

**TWO PALE GREEN-TINTED WINEGLASSES, PROBABLY 17TH CENTURY**

Of primitive construction, one with a small spiral or wrythen moulded bowl on a short hollow stem and folded foot, *10.8cm high* (surface weathering from burial), the other perhaps Spanish, with a plain conical bowl on a hollow baluster stem and folded foot, *13.7cm high* (2)

£800 - 1,000

€930 - 1,200

US\$1,000 - 1,300

**Provenance**

From the estate of a Swiss collector



12



14

13 \*

**A VENETIAN LATTIMO SAUCER FROM THE MIOTTI WORKSHOP, 18TH CENTURY**

Of plain circular shape on an applied ring footrim, enamelled in the centre with a bouquet of coloured flowers within a border of grotesque ornament and cherub heads in purple monochrome, yellow line rim, 13.2cm diam

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

**Provenance**

From the estate of a Swiss collector, purchased from Lameris, 1997

14 \*

**A FAÇON DE VENISE LATTICINIO WINE GLASS, PROBABLY DUTCH, LATE 17TH CENTURY**

The conical bowl, spiral 'propeller' stem and conical foot all decorated with *vetro a fili* and *a retorti*, 15.8cm high

£1,600 - 2,000  
 €1,900 - 2,300  
 US\$2,100 - 2,600

**Provenance**

Sotheby's sale June 1994, lot 381  
 From the estate of a Swiss collector



15

15 \*

**A RARE FAÇON DE VENISE WINGED WINE GLASS, LATE 17TH CENTURY**

The conical bowl with white combed-thread or pulled-thread decoration of marvered loops, the hollow baluster stem below two mereses applied with two yellow trailed 'wings' with clear glass pincer ornament, on a wide folded foot, 16.5cm high (one tiny piece of pincering missing)

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

**Provenance**

From the estate of a Swiss collector, purchased from Francis Walther, July 1995

A similar glass is in the Fitzwilliam Museum, Cambridge, Glass Catalogue p.71, fig.153b. For other related glasses see the Cinzano Glass Collection, Catalogue no. 3, The Golden Age of Venetian Glass (1979), p.84, cat. no.133 and Glass in the Rijksmuseum, Vol.1 (1993), p.50, no.59.



16



18

16 \*  
**A NETHERLANDS FAÇON DE VENISE WINGED WINE GLASS, EARLY 17TH CENTURY**

With diamond-point engraved decoration, the shallow cup-shaped bowl engraved with formal flowers and foliate scrollwork including two highly-stylised birds, the hollow knopped and baluster stem applied with bright blue winged handles edged with pincer ornament in clear glass, the folded foot with further engraving in diamond-point, 12.2cm high, the bowl 12.7cm diam

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

**Provenance**

From the estate of a Swiss collector

A similar glass was sold by Bonhams 12 December 2012, lot 3. A very similar example in the Bayerischen Nationalmuseum, Munich is illustrated by Rainer Rückert (1982), pl.13, fig.53. Other glasses of similar form are in the collection at Veste Coburg see Anna-Elisabeth Theuerkauff-Liederwald (1994), pp.310-311. Another of identical form without engraving in the British Museum is illustrated by Hugh Tait, *The Golden Age of Venetian Glass* (1979), fig.90.

17 \*  
**A VENETIAN OR NETHERLANDS FAÇON DE VENISE WINE GLASS, 17TH CENTURY**

In clear *crystallo*, the conical bowl on a small merese and hollow double-knopped stem, on a spreading folded foot, 13.6cm high

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

**Provenance**

From the estate of a Swiss collector

18 \*  
**AN UNUSUAL VENETIAN OR FAÇON DE VENISE MINIATURE BOWL OR TEABOWL, FIRST HALF 17TH CENTURY**

In *vetro a reticello*, the plain bowl internally-decorated with fine filigree, each intersection containing a trapped air bubble, on a clear glass trailed footing, 7.8cm diam, 4.3cm high

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

**Provenance**

From the estate of a Swiss collector



17



19

19 \*

**A LARGE FAÇON DE VENISE DIAMOND-POINT ENGRAVED TAZZA, PROBABLY DUTCH, EARLY 17TH CENTURY**

Circular with a flat top upturned slightly at the rim, decorated with a trailed pale turquoise-blue glass chain between thin clear glass trails, the outer border engraved in diamond-point with a series of roses and carnations on long leafy stems, a meandering frieze at the rim, the spreading foot with a thin trailed collar and folded edge, 32.5cm-33cm diam

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

**Provenance**

From the estate of a Swiss collector

Tazzas of this type, copied from Venetian prototypes, were popular productions in the Netherlands and these have also been attributed to Catalonia. An engraved example in the Bavarian National Museum, Munich, is illustrated by Rainer Rückert, *Die Sammlung des Bayerischen Nationalmuseums München*, Vol.I (1982), pl.24, figs.97. Another with similar flowers to the present lot is in the Museo Vetrario in Murano, see Barovier Mentasti et al, *Mille Anni di Arte del Vetro a*



*Venezia* (1982), p.163, fig.250. An example in the Museos de Arte, Barcelona also with diamond-point engraving is illustrated by Klein and Lloyd, *History of Glass* (1984), p.112 and also by Alice Wilson Frothingham, *Spanish Glass* (1963), pl.11.



20 \*

**A FAÇON DE VENISE DIAMOND-POINT ENGRAVED STANGENGLAS, PROBABLY HÖCHSTETTER GLASSHOUSE, HALL IN TYROL, OR INNSBRUCK, CIRCA 1580**

Of generous proportions, plain cylindrical shape on a spreading foot folded at the rim, decorated in diamond-point with a blank panel or cartouche on both sides divided by vertical panels of scrollwork including a seated dragon breathing fire, the borders above and below including formal leaves and blank bands, a further banded border engraved around the foot, 31.5cm high

£8,000 - 10,000

€9,300 - 12,000

US\$10,000 - 13,000

**Provenance**

From the estate of a Swiss collector, purchased from Bauer in Germany, circa 1995

The plain panels may have been intended to contain cold-painted decoration such as a coat of arms. This combination of diamond-point engraving and cold painting was a speciality of the Court Glasshouse at Innsbruck. Fine stangenglasses in the Venetian style were also made in Hall by Chrysostomus and Sebastian Höchstetter. For comparable decoration see Erich Egg, *die Glashütten zu Hall und Innsbruck*, pls.28-29, nos.64 and 67. See also the large stangenglas attributed to Hall illustrated by Rainer Rückert, *Die Glassammlung des Bayerischen Nationalmuseums München*, pl.40, cat. no.152



21

21 \*

**A FAÇON DE VENISE TAZZA, 17TH CENTURY,**

The slightly dished top with an undulating rim and moulded with fourteen distinctive ribs, raised on a waisted stem with a central trailed collar and a spreading foot folded at the footrim, 24.3cm diam, 7.5cm high

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

**Provenance**

From the estate of a Swiss collector, purchased from F.Walther, 1996

For a related example attributed to Hall or Innsbruck, see Anna-Elisabeth Theuerkauff-Liederwald, *Venezianisches Glas der Veste Coburg* (1994), p.109, fig.47.

22 \*

**A VENETIAN MILLEFIORI BALL OR SPHERE, 16TH CENTURY OR EARLY 17TH CENTURY**

Set with an assortment of composite canes in blue, red, green, purple, white, turquoise and amber, the canes set into a core of gold foil, all enclosed within clear glass, the ball 3.4cm diam, pierced through the centre and mounted between silver florets and with a metal suspension ring

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



22

**Provenance**

From the estate of a Swiss Collector

Related millefiori balls are in a number of collections. One of similar size and with identical canes to the present lot was sold by Bonhams 20 May 2015, lot 8. Another is in the British Museum ref. no. WT.1154. Others are in the Historisches Museum, Basel (illustrated by Landolt and Ackermann (1991), no.61) and in Veste Coburg, discussed at length by Anna-Elisabeth Theuerkauff-Liederwald, *Venezianisches Glas der Kunstsammlungen der Veste Coburg* (1994), pp.62-67.



## REVERSE-PAINTED GLASS PICTURES FROM THE ESTATE OF A SWISS COLLECTOR

23 \*

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

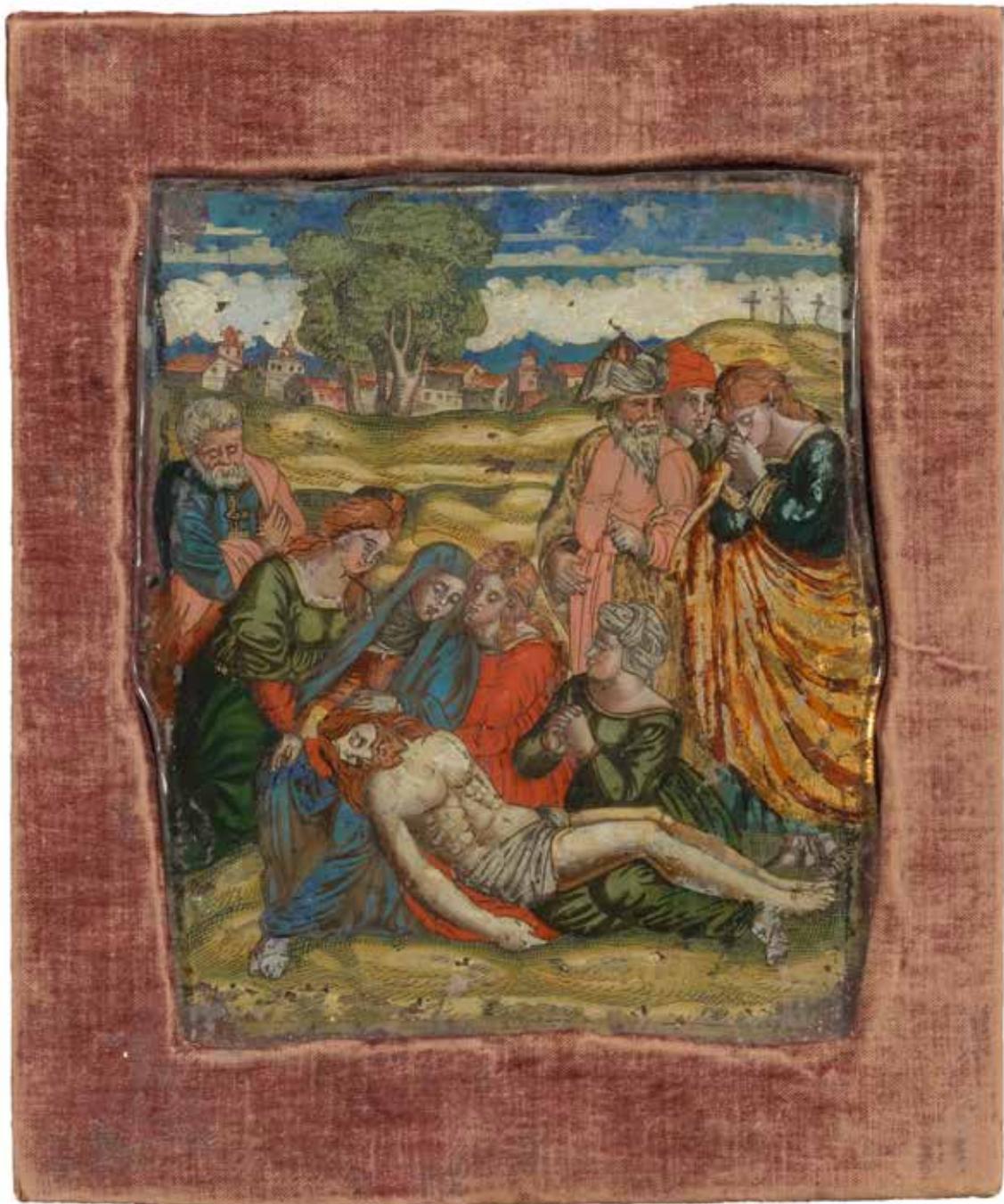
Innsbruck or Hall-in-Tyrol, depicting the Adoration of the Magi, Joseph standing before an impressive table covered in a cloth edged in gold, the Christ child in his arms, the three Magi before him presenting gifts of gold, frankincense and myrrh whilst Mary looks on, the scene set within a crowded interior and framed within a formal border, wooden frame, 25.2cm x 19.6cm *visible image*

£10,000 - 14,000  
€12,000 - 16,000  
US\$13,000 - 18,000

Reverse Paintings on Glass: The Ryser Collection (1992) illustrates at p.16, fig.7 a related panel of the Descent from the Cross attributed to Hall-in-Tyrol. Two further 16th century panels, of St Jerome and Christ Bearing the Cross, are in the Corning Museum of Glass. In the Museo Vetrario in Murano a plaque of the Supper at Simon's House has also been ascribed to the mid-16th century, see G Mariacher, *Italian Blown Glass* (1960), pl.58.

Ryser notes convincing circumstantial evidence that these so-called 'Venetian Panels' and a number of related reverse-painted dishes originated in Hall-in-Tyrol. Unlike later glass pictures, these panels were individually cast or formed rather than cut from larger panes of glass, resulting in their irregular edges and uneven, striated surfaces.





24 \*

**A FACON DE VENISE REVERSE-PAINTED GLASS PICTURE,  
CIRCA 1560-70**

Hall-in-Tyrol or Innsbruck, of upright rectangular form, painted with The Lamentation of Christ, the body of Christ in the centre of the scene, his mother holding his head, attended by his father, Nicodemus, Joseph of Arimathea, Mary Magdalene and other figures, the buildings of Jerusalem and Mount Calvary in the distance, velvet frame, 31.0cm x 18.5cm (max) visible image

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



25 \*

**A FACON DE VENISE REVERSE-PAINTED GLASS PICTURE,  
CIRCA 1560-70**

Hall-in-Tyrol or Innsbruck, of upright rectangular form, painted with The Lamentation of Christ, the body of Christ in the centre of the scene, his mother holding his head, attended by his father, Nicodemus, Joseph of Arimathea, Mary Magdalene and other figures, some costumes picked out in gold, the buildings of Jerusalem in the distance, wooden frame, 20.9cm x 14.7cm visible image

£8,000 - 12,000

€9,300 - 14,000

US\$10,000 - 16,000



26

26 \*

**A SWISS REVERSE-PAINTED GLASS PICTURE, END 16TH OR EARLY 17TH CENTURY**

Of upright rectangular form, painted with The Adoration of the Magi, the Virgin Mary seated before heavy drapery, Christ on her lap and Joseph at her side, Balthasar, Caspar and Melchior before her, a star in the sky above, painted frame, 21.7cm x 18.4cm visible image

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

27 \*

**A REVERSE-PAINTED GLASS PICTURE, LATE 17TH OR EARLY 18TH CENTURY**

Probably by Johann Petrus von Esch, painted with The Crucifixion, Christ nailed to the Cross against a thundery sky, a woman mourning at his feet, the buildings of Jerusalem and a group of horsemen in the distance, wooden frame, 32.5cm x 22.0cm

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



27

Sursee in central Switzerland became a centre for reverse-painting on glass and was home to the best-known family of glass painters. Numerous signed pieces by Johann Peter von Esch (1666-1731) and his daughter Anna Barbara von Esch (1706-1773) show that both were talented as well as prolific.

28 \*

**A REVERSE-PAINTED GLASS PICTURE BY NIKOLAUS MICHAEL SPENGLER, SIGNED AND DATED 1764**

Of upright rectangular form and depicting The Alchemist after David Teniers the Younger, seated in a busy workshop and using a pair of bellows to blow air onto a fire which heats a distiller, other apparatus and his notebook spread around him, more figures in the background, one using a mortar and pestle, signed with monogram and dated 1764, wooden frame, 35.4cm x 27.6cm visible image

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

**Provenance**

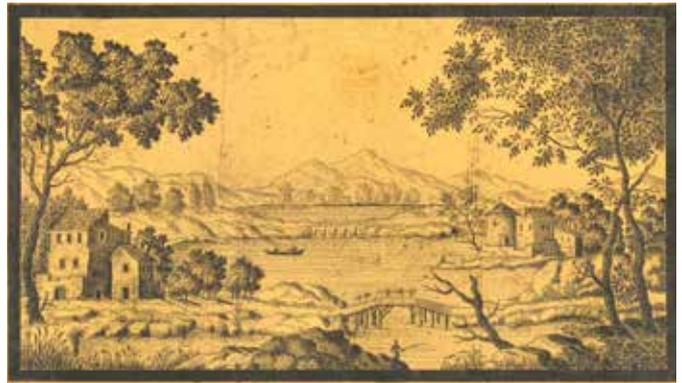
From the estate of a Swiss Collector

Nikolaus Michael Spengler (1700-1776) was among the most accomplished reverse-glass painters of his age. He learnt the technique at Konstanz and his earliest dated work is from 1727, around the time he settled in Darmstadt where he also served as Court painter to Counts Ernst Ludwig (1678-1739) and Ludwig VIII (1739-1768) of Hesse-Kassel. A typical tavern interior by Spengler, also after Teniers, is in the Corning Museum of Glass, no.2011.3.114. See also the Ryser Collection Catalogue, Reverse Paintings on Glass, nos.59-61.





29



30



31

29 \*

**A REVERSE FOIL ENGRAVING ON A GLASS PANEL, DATED 1806**

Depicting a village scene, a man in a cart, a dog and a group of buildings including a church picked out in silver, set amongst gilded trees, the grass and road in two tones of gold, a cloudy sky painted above, framed, signed 'F P Otto 1806', 20.9cm x 27.6cm visible image, (surface damage to sky)

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

30 \*

**A REVERSE FOIL ENGRAVING ON A GLASS PANEL, LATE 18TH CENTURY**

Of rectangular form, printed onto gold leaf with a river flowing through a broad rural landscape, two bridges connecting small groups of buildings on each shore and mountains in the distance, within a gold and black border, framed, 11.5cm x 18.5cm

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

Reverse foil engraving on gold and silver leaf was a technique practised all over Europe in the 18th century. The popular name of *verre eglomise* is incorrectly used for such pieces. The best-known exponent was the Amsterdam artist Jonas Zeuner (1727-1814). The present lot could possibly be his work.

31 \*

**A REVERSE-PAINTED GLASS PICTURE, LATE 17TH CENTURY**

Of upright oval form, painted with a golden vase of flowers, the blooms including roses, chrysanthemums, tulips and carnations, a gilded insect to one side and a silver butterfly to the other, giltwood frame, 24.8cm x 20.5cm visible image

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



32 \*

**A BOHEMIAN GLASS CRUCIFIX WITH A ZWISCHENGOLDGLAS BOTTLE AS THE BASE, CIRCA 1730-40**

The carved boxwood figure mounted on a cross of Bohemian glass, the cross with geometric cutting and a screw fitting at the base so that the cross forms the stopper of a large bottle, the bottle cut with printies and inset with a series of Zwischengoldglas panels on red backgrounds, the front with a circular panel of The Pietà, the base with a panel of Christ Resurrected, the shoulder with three oval panels of cherub heads and scrollwork, 54cm high overall (2)

£5,000 - 7,000

€5,800 - 8,100

US\$6,500 - 9,100

**Provenance**

From the estate of a Swiss Collector

A very similar bottle lacking its Crucifix stopper is in the Strasser Collection, see Rudolf von Strasser and Walter Spiegl, *Dekoriertes Glas* (1989), p.335, cat. no.220.



33

33 \*

**A NUREMBERG ENGRAVED GOBLET IN THE MANNER OF ANTON WILHELM MÄUERL, CIRCA 1710-20**

The large U-shaped bowl engraved with elaborate *laub-und-Bandelwerk*, the scrollwork including a panel on both sides each depicting an elephant, with other animals including a monkey sculpting a bust, a dog reaching for a suspended bone and a cat tormented by a tied-up mouse, with an engraved inscription above 'Les plus elevez cédent aux humbles' and 'La piéte purifiée plait à Dieu', the stem with hollow knobs between multiple mereses, the circular foot engraved with further *laub-und-Bandelwerk*, 23.2cm high

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

**Provenance**

The Uwe Friedleben Collection  
 From the estate of a Swiss collector

This goblet is very much in the manner of Anton Wilhelm Mäuerl, one of the leading exponents of Laub-und Bandelwerk and amongst the first German glass engravers to introduce Chinoiserie styles to glass. Born in Wunsiedel in 1672, he worked in London between 1699 and 1710 moving to Nuremberg until 1730.



34

34 \*

**A THURINGIAN ENGRAVED GOBLET, CIRCA 1700-20**

The plain U-shaped bowl elaborately engraved with the medal, badges and insignia of the Order of St Hubert, the reverse with a mirrored cipher in a crowned cartouche flanked by martial trophies, a border of crosses of the order suspended from animal masks, on a cushion knob and carved baluster stem, the conical foot engraved with a palm frond, 21.5cm high

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

**Provenance**

With Assenbaum, Vienna, June 1993  
 From the estate of a Swiss collector



35



36

35 \*

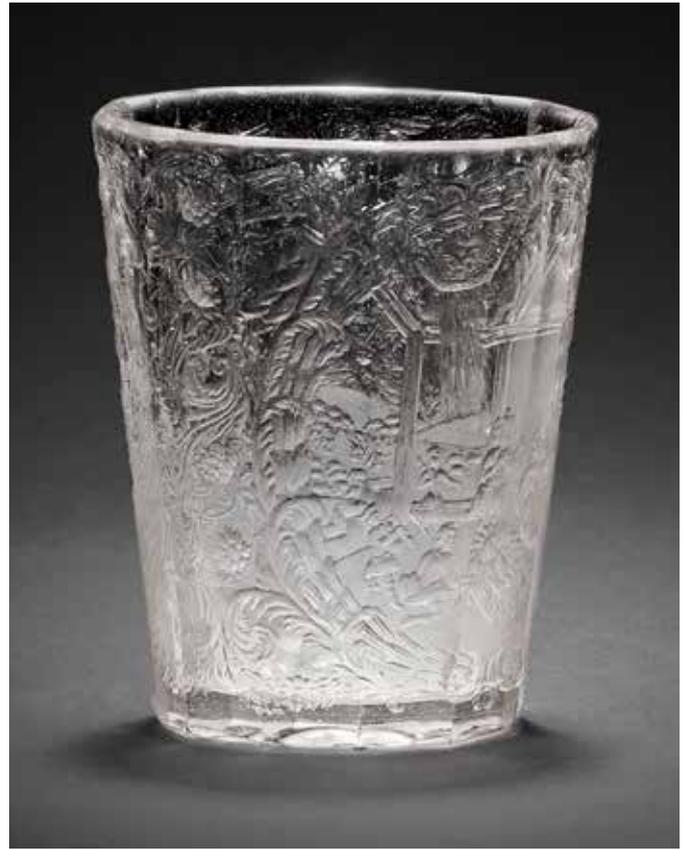
**A BOHEMIAN FRIENDSHIP WINE GLASS, CIRCA 1720**

The fluted conical bowl finely engraved with two circular panels, one with Biblical figures of David and Jonathan shaking hands in a gesture of Friendship, within the inscription 'Was ich und du mit einander gered haben', the reverse with a leafy fir tree in a landscape and inscribed 'Ver gies meines freundes nicht', the faceted baluster stem containing a colour twist in green, red and gold, the scalloped foot engraved with a laurel wreath, 17.8cm high (small resin repairs)

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

**Provenance**

From the estate of a Swiss collector, bought from Lameris, September 1994



36 (reverse)

36 \*

**A VERY FINE BOHEMIAN 'KOULA' BEAKER, RIESENGBIRGE, CIRCA 1700**

Attributed to the 'Master of the Koula Beaker', of tapering broad-fluted form, engraved all around, the circular panels depicting on one side, Adam and Eve in Paradise, the reverse with The Nativity and the visit of the Magi, both depicted with incredible detail, the panels both surmounted by pairs of winged angels, framed with leaf scroll cartouches, the ground between the panels with linked flowers, scrolls and festoons, 10.5cm high

£2,500 - 3,500  
 €2,900 - 4,100  
 US\$3,300 - 4,600

**Provenance**

From the estate of a Swiss collector, purchased from Bauer, January 1996

A number of Bohemian beakers have been linked on stylistic grounds to the celebrated Koula Beaker. The technique of engraving acanthus-like foliage in a spiral cluster provides a direct link between the present lot and the actual Koula beaker in the Kunstgewerbemuseum in Prague. The 'Master of the Koula Beaker' is a somewhat loose attribution for clearly a number of skilful engravers worked on these beakers and goblets from the end of the 17th century. Many of these are likely to have been engraved in Riesengebirge, at the Hirschberger Tal. For a goblet with related decoration to the present lot see Brigitte Klesse and Hans Mayr, *European Glass from 1500-1800, the Ernesto Wolf Collection* (1987), cat. no.99.



37 \*

**AN IMPORTANT SILESIAN HOCHSCHNITT GOBLET AND COVER BY FRIEDRICH WINTER, HERMSDORF, CIRCA 1700**

Carved with the arms of Schaffgotsch, the thistle-shaped bowl deeply carved in *Hochschnitt* on a polished ground, the bowl with three reserved cartouches, one in high relief with the pine tree device used by the Schaffgotsch family surrounded by the engraved motto *Aucun temps ne le Change* (Untouched by Time), the other two cartouches engraved in *Tiefschnitt* with a dragon curled around a tree and a palm tree and an oak tree standing together, each reserved panel surrounded by acanthus scrolls alternating with three strap-like bands surmounted by demonic faces, the lower body embossed with a formal strapwork panels, set on a small merese above a baluster stem carved with further strapwork, another merese at the base, the wide circular foot cut with a band of stiff leaves and engraved with floral motifs, the cushion-shaped cover similarly carved in *Hochschnitt* with acanthus scrolls and strapwork, the ornament including an engraved dog, a bird, a squirrel and a sunflower, further stiff leaves encircling the pointed finial which is also embellished with formal leaves, 28cm high (2)

£60,000 - 80,000  
 €70,000 - 93,000  
 US\$78,000 - 100,000

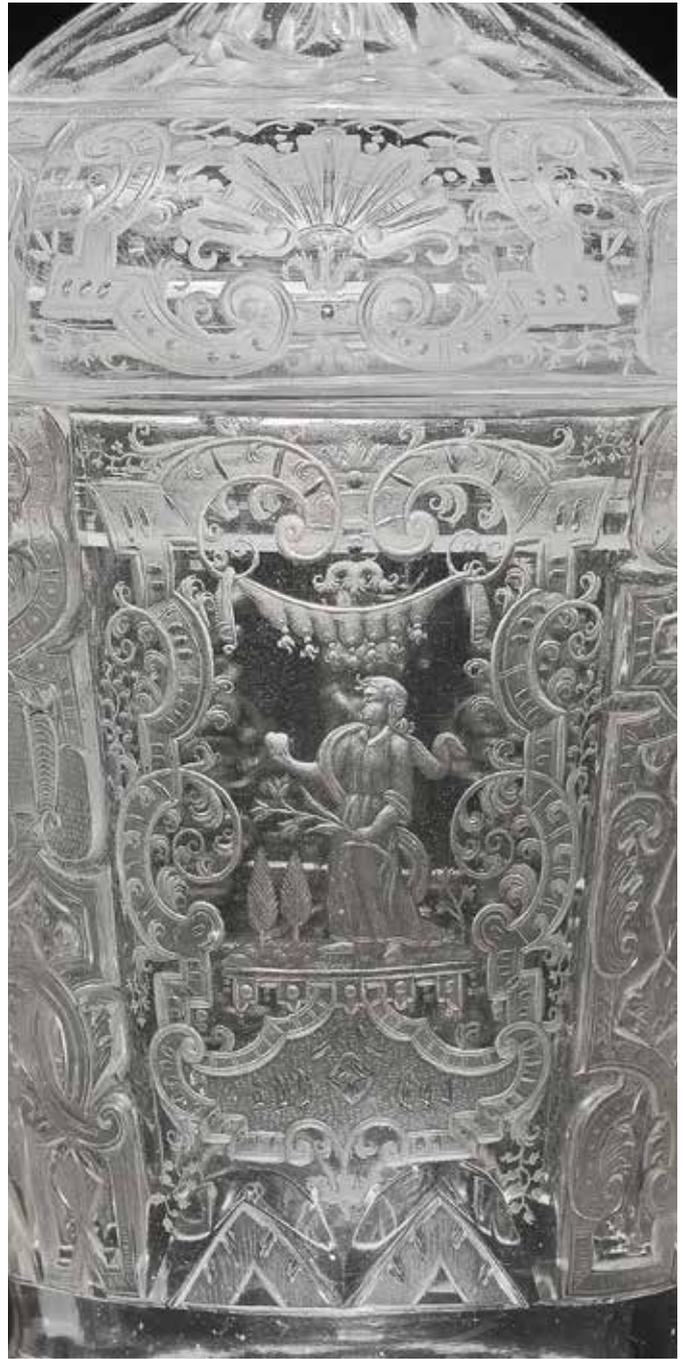
**Provenance**

K Götz  
 From the estate of a Swiss collector

Although a number of Hochschnitt goblets of the same basic form are recorded, all with the arms of Schaffgotsch, each has different decoration and the carving within the reserves varies considerably. An example also with *Tiefschnitt* panels was sold by Bonhams on 21 May 2014, lot 40. Another very similar example in the Bavarian National Museum, Munich, is illustrated by Rainer Rückert, *Die Sammlung des Bayerischen Nationalmuseums München*, Vol.II (1982), p.254, cat.769, figs.227-228. Compare also with the goblet in the J. Paul Getty Museum (see C. Hess and T. Husband, *European Glass in the J. Paul Getty Museum* (1997), cat. 68) and the example from the Otto Dettmers Collection, sold at Sotheby's, 23 November 1999, lot 57. A further goblet with the Schaffgotsch arms on a shorter stem was in the Klaus Biemann Collection sold by Bonhams, 26 November 2014, lot 7.

In 1687 Count Christoph Leopold von Schaffgotsch (1623-1703) granted Friedrich Winter a special privilege or patent to set up a glass-cutting workshop powered by water. This workshop specialised in *Hochschnitt* decoration creating in glass the appearance of highly-valued rock crystal. Under Schaffgotsch's patronage, Friedrich Winter's workshop created some of the most exciting glass objects in the Baroque taste. One of these, a goblet with the cipher of Count Christoph Leopold's son Johann Anton von Schaffgotsch, was also in the Klaus Biemann Collection, lot 6. The Dessau Goblet, a true masterpiece of Silesian Hochschnitt by Friedrich Winter was sold by Bonhams as part of the Mühleib Collection, 2 May 2013, lot 39.





38 \*

**A VERY FINE SILESIAN HOCHSCHNITT AND TIEFSCHNITT  
GOBLET AND COVER, HERMSDORF, CIRCA 1730**

The tapering bowl divided into four panels by vertical bands of *Hochschnitt* or relief carving of heavy baroque ornament, the resulting panels delicately engraved in *Tiefschnitt* with *laub-und-Bandelwerk*, floral and shell motifs, two of the panels containing allegorical figures standing by tiny pine trees, the cover carved with corresponding *Hochschnitt* and *Tiefschnitt* panels, the base of the bowl cut with a band of diamonds, on a fluted circular foot, 20.5cm high (foot chipped) (2)

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

**Provenance**

From the estate of a Swiss collector

This glass belongs to an important group of Silesian goblets and footed beakers with *Hochschnitt* and *Tiefschnitt* engraving. A goblet in the Ernesto Wolf Collection is undoubtedly by the same hand as the present lot. This is discussed at length by Brigitte Klesse and Hans Mayr, *European Glass from 1500-1800* (1987), cat. no.106 where a list of related examples is given. Some of these include pine trees in the decoration. The pine tree is the emblem of the Schaffgotsch family and strongly suggests that this group was made at the glassworks in Hermsdorf that continued under their patronage.



39

39 \*

**A SILESIA WINEGLASS, WARMBRUNN, CIRCA 1740**

The thistle-shaped bowl engraved with very intricate *laub-und-Bandelwerk* including Berrainesque canopies, a landscape panel featuring a hunter on horseback and hounds pursuing a stag and a shepherd tending sheep, on a facet-cut inverted-baluster stem and flat circular foot engraved with foliate scrolls, 17.3cm high

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

**Provenance**

From the estate of a Swiss collector, purchased from Dr. Fischer's Auction, 31 March 1992



40

40 \*

**A POTSDAM ROYAL GOBLET, CIRCA 1715**

The thick, rounded-funnel bowl deeply engraved with the cipher FWR for Frederick William I of Prussia, surrounded by four Prussian eagles and flanked by martial trophies, the reverse with a further eagle below a sunburst and motto '*Non Solliciti*', the base of the bowl, baluster stem and conical foot all cut with stiff leaves, 21.8cm high (crizzled)

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

**Provenance**

From the estate of a Swiss collector, purchased from Zuspa, 1992



41

41 \*

**A SAXON GUILD GOBLET, CIRCA 1750**

The generous thistle-shaped bowl engraved with an elaborate guildhall with a star motif above, the reverse with an inscription '*Es lebe das Kloster Gülden Stern*', the base of the bowl and the stem with fine facet cutting, the conical folded foot engraved with scrollwork, 20.8cm high

£600 - 800  
 €700 - 930  
 US\$780 - 1,000

**Provenance**

From the estate of a Swiss collector



42 (detail)

42 \*

**AN IMPORTANT RUSSIAN (NAZIYA) GOBLET ENGRAVED IN ST. PETERSBURG, CIRCA 1775-80**

The U-shaped bowl finely engraved with a profile portrait of the Empress Catherine II within a moon face, flanked by martial flags and trophies, the reverse with the Imperial double eagle emblazoned with the cipher of the Empress, above the prostrate figure of a vanquished Turk lying on waves, an egg-and-dart border at the rim, the base of the bowl with geometric cutting, on a faceted knopped baluster stem and plain conical foot, 23cm high

£5,000 - 7,000

€5,800 - 8,100

US\$6,500 - 9,100

**Provenance**

From the estate of a Swiss collector  
Dr Fischer Auction 21 March 1992

The State glassworks was moved in 1774 to the village of Naziya, with a workshop retained in St. Petersburg for cutting and engraving special productions. The decoration on this goblet is an allegory of Russian victory in the Russo-Turkish War of 1768-74. Two comparable goblets of identical form, in the State Hermitage Museum were exhibited at Corning Museum, Russian Glass of the 17th-20th Centuries (1990), figs.7 and 8.

43 \*

**A RUSSIAN GOBLET FROM THE ROMANOV TERCENTENARY SERVICE, IMPERIAL GLASSWORKS, ST. PETERSBURG, CIRCA 1913**

The bowl engraved and gilded with the monograms of Emperor Nicholas II and Empress Alexandra Feodorovna in a crowned cartouche flanked by trophies, the reverse with the black Imperial eagle, on a facet-cut knopped stem, 19.8cm high (replacement foot)

£600 - 900

€700 - 1,000

US\$780 - 1,200

**Provenance**

From the estate of a Swiss collector



43



44



45

44 \*

**A SILESIAN SCHWARZLOT GOBLET BY IGNATZ PREISSLER, KRONSTADT, CIRCA 1730**

The U-shaped bowl with basal cutting, enamelled in black with Cupid addressing a lady reclining in a simple landscape, the reverse with an inscription 'Du kommest früe oder spahdt, so stehst du in meiner Gnadt', on a cushion knob and faceted inverted-baluster stem, 17.7cm high (the rim reduced)

£600 - 900  
 €700 - 1,000  
 US\$780 - 1,200

**Provenance**

From the estate of a Swiss collector, purchased from Dr Fischer's Auction, 2 December 1991

45 \*

**A BOHEMIAN GOBLET AND COVER, PROBABLY STEINSCHÖNAU DESIGNED BY ADOLF BECKERT, CIRCA 1920**

Of traditional pokal shape on a spreading foot, the stem and finial with faceted knobs, the bowl painted in transparent enamels with a panelled and floral pattern in Art Deco taste, 37cm high (2)

£400 - 600  
 €460 - 700  
 US\$520 - 780

**Provenance**

From the estate of a Swiss collector



46

46 \*

**A SET OF FIVE FRENCH FAÇON DE VENISE WINE GLASSES AND A SIMILAR TEABOWL, EARLY 18TH CENTURY**

The glasses with tapering bucket bowls moulded all over with a diamond-honeycomb pattern, on baluster 'incised twist' stems and conical folded feet, *about 13cm high*, and a small glass teabowl, perhaps Orleans, also moulded all over with fine honeycomb, *6.5cm diam, 5cm high* (6)

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

47 \*

**TWO BOHEMIAN ENGRAVED TUMBLERS, CIRCA 1700**

One of large size engraved with three circular panels, one showing a unicorn, the others depicting Cupid at a forge, the panels inscribed 'PRÆ OCULIS IRA', 'QUI SENUM SECURIS AMAVIT' and 'NISI PROVOBIS', *12.5cm high*, the smaller beaker engraved with a Wyvern (a heraldic beast) chasing a fox, the reverse with a further inscription, *10.2cm high* (2)

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

**Provenance**

From the estate of a Swiss collector

48 \*

**A SMALL SILESIAN WINE GLASS AND A GERMAN ENAMELLED BEAKER, MID 18TH CENTURY**

The wine glass with a thistle-shaped bowl engraved with an armorial, on a multi-faceted stem and folded foot, *15.4cm high*, the small beaker enamelled in colours with the arms of the Barons von Maasburg, scattered flower sprigs and gilded rims, *8.2cm high* (2)

£600 - 800  
 €700 - 930  
 US\$780 - 1,000

**Provenance**

From the estate of a Swiss collector, the beaker purchased Sotheby's Zurich, 1992

49•

**BOOKS**

NERI (ANTONIO) *De arte vitraria, additional engraved title, 6 folding engraved plates, later boards, 12mo*, Amsterdam, A. Frisius, 1668--[HOLBACH (PAUL H.D.), translator] *Art de la verrerie, de Neri, Merret et Kunckel, folding engraved frontispiece and 15 folding plates, contemporary calf, worn, 4to*, Paris, Herissant and Durand, 1759; together with a volume of glass-related text excerpts and plates from Diderot's *Encyclopédie, 4to* (3)

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



47



48

Figure. III.

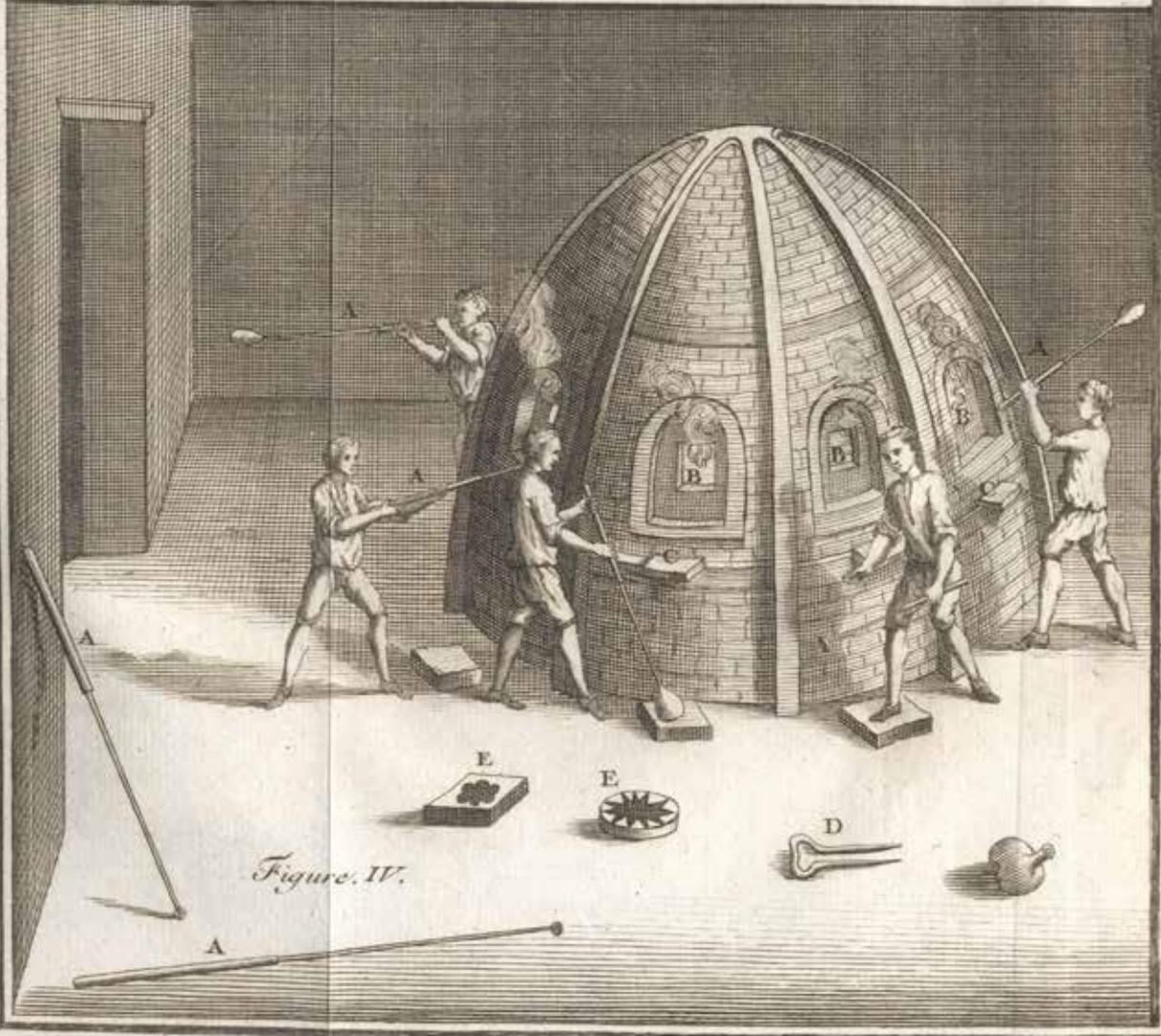
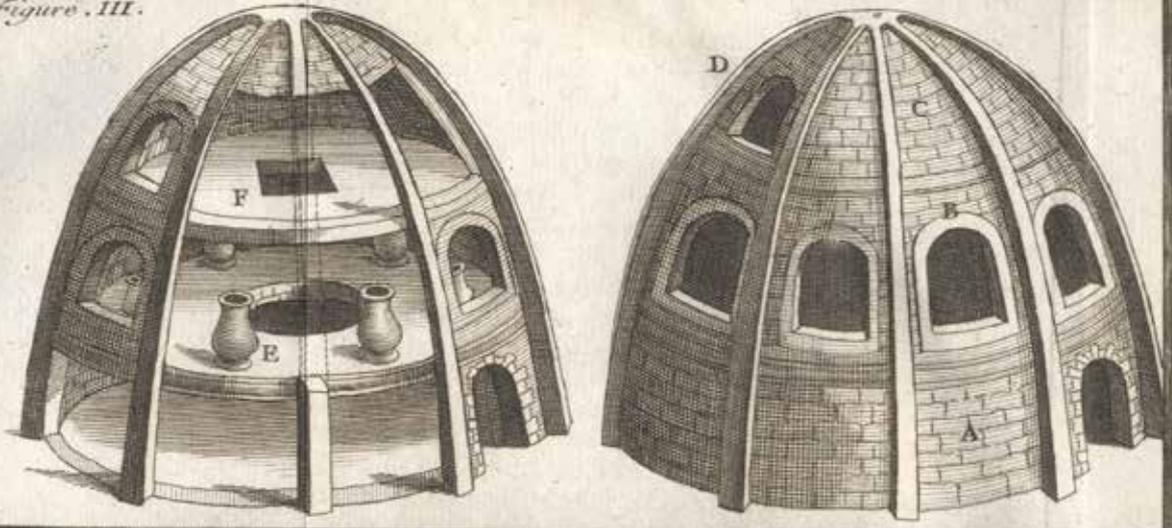


Figure. IV.



50

50 \*

**A FINE POTSDAM ROYAL PORTRAIT GOBLET AND COVER, CIRCA 1735**

Of drawn trumpet shape, deeply cut and engraved and brightly gilded, the bowl with a profile portrait of Frederick William I of Prussia, in a circular reserve surmounted by a crowned eagle within a frame of martial trophies including further Prussian eagles, the cover engraved with further trophies including a barrel, the reverse of the cover with a pile of cannonballs, the stem, the cover and the finial all cut with a scale pattern and also very brightly gilded, 32.5cm high (2)

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

**Provenance**

From the estate of a Swiss collector

For a very similar goblet in the Strasser Collection see Rudolf von Strasser and Walter Spiegl, *Dekoriertes Glas* (1989), p.280, fig.146. Another related example is in the Ernesto Wolf Collection, catalogue no.134.



51

51 \*

**A ZECHLIN ARMORIAL GOBLET AND COVER, CIRCA 1730**

The rounded funnel bowl neatly engraved with an armorial within foliate scroll mantling, the reverse with an inscription '*Guthe freunde aller Orthen Mehr in Thaten als in Worten*', between borders of pearls and ovals and bright gold bands, the knopped baluster stem and finial cut with facets and also gilded, 28.5cm high (2)

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

**Provenance**

From the estate of a Swiss collector



52

52 \*

**A BOHEMIAN GOBLET AND COVER, CIRCA 1730-50**

The rounded bowl engraved with a scrollwork cartouche and set with a *Zwischengoldglas* panel, the panel engraved and gilded internally with Cupid placing a flaming heart on an altar of love, the twisted baluster stem and finial both containing a gold-in-glass spiral, 25.5cm high (2)

£600 - 900  
€700 - 1,000  
US\$780 - 1,200

**Provenance**

The Krug Collection, Sotheby's sale 14 March 1983, lot 747  
From the estate of a Swiss collector

For a similar glass see B.Bucher, *Die Glassammlung des K.K. Osterreichischen Museums* (1888), p.104. See also the example illustrated by Rainer Rückert, *Die Glassammlung des Bayerischen Nationalmuseums München*, Vol.II, pl.25, cat. no.755.



53

53 \*

**A SILESIAN GILDED WINE GLASS, CIRCA 1740-50**

The large tapering ogee bowl cut with leaf scrolls in relief flanking a gilt scrollwork cartouche bearing the symbol of a pomegranate surmounted by a cross, the reverse with an inscription in gold 'So viel tropffen fo viel gahr...' , the base of the bowl faceted and on a short knopped stem, the scalloped foot cut with |0|0 pattern underneath, 14.3cm high (footrim chip)

£400 - 600  
€460 - 700  
US\$520 - 780

**Provenance**

From the estate of a Swiss collector



54

54 \*

**TWO BOHEMIAN ZWISCHENGOLDGLAS GOBLETS AND COVERS, CIRCA 1730-50**

Both with finely fluted bowls on facet-cut baluster stems, the feet cut underneath with 0||0 bands, the bowls internally-decorated with continuous stag hunting scenes in the manner of J.E.Ridinger, one in gold, 24.5cm high (the foot chipped), the other in silver with coloured highlights, 23cm high (the decoration somewhat distressed) (4)

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

Another wineglass with an identical hunting scene in gold is illustrated by Rainer Rückert, *Die Glassammlung des Bayerischen Nationalmuseums München*, Vol.II, pl.223, cat. no.765.



55

55 \*

**TWO BOHEMIAN ZWISCHENGOLDGLAS BEAKERS, CIRCA 1730-50**

Of finely fluted tapering shape and double-walled, one painted in colours on silver foil with a lady and gentleman with a pageboy in a formal garden with balustrades, 8.6cm high, the other very small beaker gilded all around with numerous birds and trees, the red base with a dog chasing a rabbit, 6.9cm high (2)

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

**Provenance**

From the estate of a Swiss collector



56

56 \*

**A BOHEMIAN ZWISCHENGOLDGLAS BEAKER, PROBABLY BY JOSEPH MILDNER, AND A COVER, 18TH CENTURY**

Finely faceted and internally-decorated in gold, the front circular panel with St. Vincentus Ferrerius and a cherub, framed with elaborate foliate scrollwork, the reverse with four putti concealed within Baroque scroll ornament, the red-ground base gilt with a vase of flowers, 9.3cm high, together with a cover gilded inside with a chequer device within leaf scrolls, the cover 8.1cm diam (2)

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

**Provenance**

From the estate of a Swiss collector

A very similar beaker, also depicting St. Vincentus Ferrerius within a similar panel, includes the signature 'J.Mildner 1791'. This signed example was exhibited by Glasgalerie Michael Kovacek in Vienna, 2007, Spiegelgasse Glas catalogue no.19. The decoration of putti and scrollwork on the reverse of the signed beaker is also identical to the present lot. It is likely, therefore that the beaker in this lot is also Mildner's work, from a series of beakers which Kovacek suggests were produced as a unique commission for a specific occasion.

57 \*

**A BOHEMIAN ZWISCHENGOLDGLAS BEAKER, CIRCA 1730-50**

Of typical fluted form, the very intricate scrollwork ground reserving two circular panels, one with two ladies fighting with swords while a Cupid provides encouragement, inscribed 'Eine von uns mus vor geniget werden', the reverse with the 'Provender for the Monastery', a gentleman smuggling a lady within a sheaf of corn, the red-ground base with an amorous couple titled 'Trait Nicht es Sticht', 8cm high

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

**Provenance**

From the estate of a Swiss collector

58 \*

**A RARE ZWISCHENGOLDGLAS MARBLED TUMBLER, CIRCA 1730-50**

The thick, double-walled beaker with a marbled ground painted to simulate hardstone, internally-decorated in gold with a crowned anchor motif below a border of lambrequins, the interior gilded, 7.3cm high

£600 - 1,000  
 €700 - 1,200  
 US\$780 - 1,300

**Provenance**

The Krug Collection, Sotheby's sale Part 1, 7 July 1981, lot 173  
 From the estate of a Swiss collector

Illustrated and discussed by Walter Spiegl in Jürgen Fischer's catalogue *Zwischengoldgläser der Sammlung Just*, pp.10-11. A related goblet also with an anchor emblem is in the Strasser Collection where it is attributed to Dresden, see Rudolf von Strasser and Walter Spiegl, *Dekoriertes Glas* (1989), pp.332-3, cat. no.216.



57



58



59

59 \*

**A BOHEMIAN DOUBLE-WALLED BEAKER, CIRCA 1740**

Of cylindrical, finely-fluted form, the interior wall and underside curiously painted to simulate polished hardstone with a pebbled or *caillouté* pattern, the interior gilt, 7.7cm high (minor chips)

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

**Provenance**

From the estate of a Swiss collector

A related beaker is illustrated by Walter Spiegl in Jürgen Fischer's catalogue *Zwischengoldgläser der Sammlung Just*, pp.10-11.

60 \*

**A BOHEMIAN ZWISCHENGOLDGLAS BEAKER, CIRCA 1740**

The double-walled, finely fluted beaker painted internally with bands of marbling to look like polished hardstone, the interior gilt, 8.4cm high

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

**Provenance**

From the estate of a Swiss Collector

An identical beaker is in the Strasser Collection, see Rudolf von Strasser and Walter Spiegl, *Dekoriertes Glas* (1989), p.335, cat. no.221.



60



61



62



63 (part)



64

61 \*  
**A BOHEMIAN COLOURED ZWISCHENGOLDGLAS BEAKER, CIRCA 1730-40**

Of small size and finely fluted form, decorated all around with a scene of two sportsmen and their dog hunting a boar in a forest, in silver foil painted over in colours, a border of stiff leaves at the base. the internal panel in the bottom of the beaker with a boar by a tree in gold on a red ground, 7.2cm high

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

**Provenance**  
 From the estate of a Swiss collector

62 \*  
**A BOHEMIAN ENGRAVED AND ZWISCHENGOLDGLAS MARRIAGE BEAKER, DATED 1723**

Of fluted shape finely engraved with two coats of arms identified by initials 'J.E.V.L.' and 'C.G.V.O.', the reverse with two panels of clasped hands and a dove stealing a heart, together with inscriptions and 'laub-und-Bandelwerk', the Zwischengold base with a motto 'UNTER DESSEN UN VOR GESSEN', 10.1cm high

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

**Provenance**  
 From the estate of a Swiss collector. The panel showing an altar of love is flanked by pine trees, providing a possible link to the glassworks in Hermsdorf that enjoyed the patronage of the Schaffgotsch family.

63 \*  
**A BOHEMIAN HYALITH AND ZWISCHENGOLDGLAS GOBLET AND A FRENCH TUMBLER, 19TH CENTURY**

The goblet of thistle shape on a short panelled stem and foot, in jet black glass with gilded scrollwork, the front set with a *Zwischengoldglas* panel of an allegorical figure representing Justice, possibly by J.H. Pohl, 18cm high (some wear to gilding), together with a French clear glass beaker engraved with a figure of Napoleon Bonaparte, 10.5cm high (2)

£600 - 800  
 €700 - 930  
 US\$780 - 1,000

64 \*  
**A BOHEMIAN LITHYALIN BEAKER FROM THE WORKSHOP OF FRIEDRICH EGERMANN, HAIDA, CIRCA 1830-35**

The tapering, ten-sided beaker marbled in rust-red and dark brown glass, the broad-flutes outlined in gold and with delicate gilded scrollwork borders, the star-cut base picked out in gold, 11.6cm high

£600 - 800  
 €700 - 930  
 US\$780 - 1,000

65 \*

**THREE BOHEMIAN ZWISCHENGOLDGLAS BEAKERS, CIRCA 1730-50**

All with fine gilding between the double walls, one decorated with various figures in courtly dress entertained by two horn players, 9.1cm high (the separate sections now detached), another with a portrait of the Empress Maria Theresa and a full armorial, inscribed 'Maria Teresia Regina Nostra', 8.7cm high (chipped), the third with a boar hunting scene, 8.4cm high (chipped and cracked, base disk lacking) (3)

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

**Provenance**

From the estate of a Swiss collector



65

66 \*

**A BOHEMIAN MOULDED BEAKER, AN ENGRAVED DOUBLE-WALLED GOBLET AND A DOUBLE-WALLED BEAKER, SECOND QUARTER 18TH CENTURY**

the fluted tapering beaker with a Zwischengoldglas panel set into the base, simply engraved with parrots in cages, 10.5cm high, the wine goblet engraved into the inner wall with birds and baroque ornament picked out in gilding, 18.4cm high (chipped and cracked), together with a Zwischengoldglas beaker, the exterior with all-over silver foil decoration, the interior gilded, 9.9cm high (small chip) (3)

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

**Provenance**

From the estate of a Swiss collector



66

67 \*

**A BOHEMIAN ZWISCHENGOLDGLAS GOBLET AND COVER AND TWO BEAKERS BY JOSEF POHL, EARLY 20TH CENTURY**

The goblet and cover with a tapering fluted bowl gilded with a continuous stag hunting scene, signed 'J Pohl Haida', the panel-cut foot and cover with gilt vermiculé, 25.5cm high, one beaker with the same hunting scene but in colours on a gold foil beneath, a red-ground Zwischengoldglas panel in the base, 9.5cm high, the other beaker with The Last Supper after Leonardo Da Vinci, also signed 'J Pohl Haida', 9.3cm high (4)

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

**Provenance**

From the estate of a Swiss collector, the Last Supper beaker from Fischer's Auction, June 1994, lot 334.

Josef Pohl revived the Bohemian technique of Zwischengoldglas in his studio in Haida. Several examples are illustrated by Walter Spiegl in Jürgen Fischer's catalogue *Zwischengoldgläser der Sammlung Just*, cat. nos.52-58.



67



68

68 \*

**A FINE BOHEMIAN FOUR SEASONS BEAKER BY FRANZ RIEDEL, ISERGEBIRGE, CIRCA 1800-10**

Of plain cylindrical form, engraved with four arched panels separated by twisted columns adorned with flowers, each panel enclosing a putto flanked by flowers and plants appropriate to the season, below fancy drapery and floral swags also representing the different seasons, formal borders at the rim and base, *11.8cm high*

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,600

**Provenance**

From the estate of a Swiss collector, purchased from Bauer, February 1996.

Franz Anton Riedel (1786-1844) was one of the most distinctive engravers from the first years of the 19th century. The lightly-clad putti on the present lot show slightly bent knees, a characteristic seen on many of Riedel's beakers. This is one of a small number of recorded examples representing the Four Seasons showing putti at different pastimes in decorated arches. Three very similar beakers by Riedel are illustrated by Paul von Lichtenberg, *Glasgravuren des Biedermeier* (2004), pp.287-289, figs.321, 321a and 324. Another was in the Klaus Biemann Collection sold by Bonhams 26 November 2014, Lot 42.



69

69 \*

**A BOHEMIAN ENGRAVED BEAKER ATTRIBUTED TO ANTON SIMM, CIRCA 1835**

The Campana-shaped bowl with a large circular panel finely engraved with 'The Last Supper' after Leonardo da Vinci, the clear crystal ground engraved with delicate ivy branches encircling raised panels cut with hobnail and strawberry diaper, the reverse with a viewing lens, the base with eight large polished bosses cut with fine diamonds underneath, *11.3cm high*

£600 - 1,000

€700 - 1,200

US\$780 - 1,300

**Provenance**

From the estate of a Swiss collector

A very similar example from the Hida Takayama Museum of Art was also in the Klaus Biemann Collection, sold by Bonhams 26 November 2014, lot 62 and illustrated by Michael Kovacek, *Glass of Five Centuries* (1990), pp.156-157, cat.118. The Last Supper was a subject particularly favoured by Anton Simm. Simm's account books include many notes of glasses with 'Supper' subjects. For another beaker with a very similar depiction of The Last Supper see Paul von Lichtenberg, *Glasgravuren des Biedermeier* (2004), p.187, fig.175a; also John Sandon, *Antique Glass* (1999), p.106.



70

70 \*

**A LOBMEYR BEAKER VASE IN THE 'ORIENTALIST' TASTE, CIRCA 1878**

Made at the Meyr's Neffe Glassworks, designed by Frantisek Schmoranz for the Arabian series inspired by Islamic mosque lamps, the cylindrical stem supporting a cup-shaped top, enamelled in cobalt blue and white and richly gilded with a variety of scrollwork and geometric ornament, the stem section including panels of six-pointed stars, 18.5cm high, Lobmeyr mark JLLW in white enamel

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

**Provenance**

From the estate of a Swiss collector

An example from the Museum of Glass, Kamenicky Senov (Steinschönau) was shown at Corning Museum's Czechoslovakian Glass exhibition (1980), cat no.76. See also Olga Drahotova, *European Glass* (1983), p.183, pl.130. In the Lobmeyr archives the design for this vase is dated 7.11.1878, see Waltraud Neuwirth, *Orientalisierende Gläser* (1981), p.41, pl.13.



71

71 \*

**A BOHEMIAN STANGENGLAS, PROBABLY LOBMEYR, CIRCA 1880**

In the Historismus taste, of tall cylindrical form on a bell-shaped spreading foot, engraved all around with floral and scrollwork ornament including monkeys and running dogs and with two reserved panels of armorial shields, the formal border including the historic date '1490', 27.8cm high (wear to gilding)

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

**Provenance**

From the estate of a Swiss collector, purchased at Dr. Fischer's Auction, June 1994, lot 641



72

72 \*  
**A LOBMEYR, VIENNA HISTORISMUS GOBLET AND COVER, CIRCA 1880**

After a Bohemian prototype, the finely fluted bowl and cover in clear glass engraved all around with *laub-und-Bandelwerk*, the scrollwork including rutting stags, the faceted stem and finial both containing a multiple twist of ruby glass, 22cm high, engraved Lobmeyr mark JLLW (2)

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

**Provenance**

From the estate of a Swiss collector



73

73 \*  
**A BACCARAT MILLEFIORI TUMBLER AND A SIMILAR GOBLET, CIRCA 1850**

Both in clear crystal glass inset with individual spaced millefiori canes, the cylindrical beaker with twenty-four canes linked by trailing gold foliage, star-cut base, 10cm high, the goblet with a plain rounded funnel bowl set with eighteen canes linked by wheel-engraved trailing foliage, raised on a French silver foot with a cagework band at the base of the bowl, 15.1cm high, the silver mounts stamped 'Déposé'

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

**Provenance**

From the estate of a Swiss collector

Another goblet set in a very similar Paris silver foot was exhibited by Glass Gallery Michael Kovacek, *Glass of Five Centuries* (1990), p.257, fig.230b.

74 \*

**A MAGNIFICENT STEVENS AND WILLIAMS 'ROCK CRYSTAL'  
DECANTER AND STOPPER BY JOHN ORCHARD, CIRCA 1903**

With an ovoid body below a baluster neck, deeply cut and carved all over with spiralling foliage encircling three panels each with an enclosed flowerhead at its centre, the heavy scalloped foot and pointed stopper carved with similar leaf spirals, the underside of the base engraved with a formal flowerhead, 38.5cm high (2)

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,600

**Provenance**

An English private collection

With Mallet & Son Ltd., London circa 1992

From the estate of a Swiss collector

**Literature**

Illustrated by Charles Hajdamach, *British Glass 1800-1914* (1991), p.248, pl.241

John Orchard worked for Stevens and Williams from at least October 1883 and became their chief engraver. The design for this decanter, pattern 31601 appears in the factory design books for 9 June 1903 and is there ascribed to Orchard.





75

**A FINE ENAMELLED AND GILT ARMORIAL STANGENGLAS, PROBABLY HALL IN TYROL, GLASSHOUSE OF SEBASTIAN HÖCHSTETTER OR COURT GLASSHOUSE, INNSBRUCK, CIRCA 1570-80**

The tall cylindrical form of grey tint with gilt band to the base, set on a tall spreading foot with folded rim, painted on both sides with coats of arms incorporating a lion rampant in blue and white enriched with gilding, the lion with a white ribbon bearing the initials IH and MG, the rim with a gilt band incised with scales and applied with blue enamel dots between white dotted borders, 28.3cm high, applied paper label indistinctly inscribed

£15,000 - 25,000

€17,000 - 29,000

US\$20,000 - 33,000

**Provenance**

Anon. sale, Sotheby's, 30 June 1980, lot 194

With Heide Hübner, Würzburg, 1981

Dr. Horst Mühleib Collection

For the type see the example from the Mühsam Collection in the Metropolitan Museum of Art, circa 1575, illustrated by Axel von Saldern, *German Enamelled Glass* (1965), p.45, fig.22. See also Brigitte Klesse and Axel von Saldern, *500 Jahre Glaskunst, Sammlung Biemann* (1978), p.309, no.262.



76 \*

**A BOHEMIAN ENAMELLED STANGENGLAS, DATED 1592**

Of slender, cylindrical shape on a spreading folded foot, enamelled in colours with three donkeys in the branches of a tree, three birds standing on the ground at the foot of the tree, an owl on a lower branch, the date 1592 in white enamel to one side, the reverse with a spray of lily-of-the-valley beneath in inscription '*Wunder uber wunder die Ehsele auff den Baum und die vogel drunder*' (Miracle over miracle the donkeys on the tree and the birds underneath), 30.3cm high

£6,000 - 8,000

€7,000 - 9,300

US\$7,800 - 10,000





77

**A RARE NUREMBERG 'SCHWARZLOT' ARMORIAL BEAKER  
SIGNED BY JOHANN SCHAPER, CIRCA 1665**

The slightly flared cylindrical form with rounded base, decorated in dark brown enamel with the arms of Amman within a circular line panel, the remainder painted with a continuous landscape of a ruined castle and other buildings on the seashore with ships drying their sails in the background, the painting signed with the initials IS, 8.5cm high (body warped)

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

**Provenance**

The Fritz Biemann Collection, Zürich, sold at Sotheby's, 16 June 1984, lot 92  
Dr. Horst Mühleib Collection

**Exhibited**

Düsseldorf, Städtische Kunstthalle (1968): 'Meisterwerke der Glaskunst aus internationalem Privatbesitz', no.165  
Luzern, Kunstmuseum (1981): '3000 Jahre Glaskunst von der Antike bis zum Jugendstil, bearbeitet von Martin Kunz', no.759

**Literature**

B.Klesse and A.von Saldern (1978), p.11, fig.3 and cat.no.68  
H.Bosch, *Die Nürnberger Hausmaler* (1984), p.79, no.39  
J.Siebmacher, *Johann Siebmacher's großes und allgemeines Wappenbuch in Verbindung mit Mehreren hg. von Otto Titan von Hefner, Nürnberg 1854-1936*, Bayerischer Adel, Edelleute, p.66ff, pl.72

The Augsburg patrician family of Amman were ennobled in 1623. Another beaker with the arms of Amman (in polychrome enamels as well as 'Schwarzlot') and landscape was in the Mühsam Collection (see R.Schmidt, *Die Gläser der Sammlung Mühsam I* (1914), no.338), also an initialled beaker formerly in the Schick Collection sold at Sotheby's, 4 May 1939, lot 64. For a comparable signed beaker and cover, see R.Rückert, *Glassammlung des Bayerischen Nationalmuseums, München*, vol.II (1982), no.584.

Johann Schaper (1621-1670) was one of the leading exponents of the technique of Schwarzlot decoration in Nuremberg.





78

78

**A BOHEMIAN ENAMELLED FLASK, DATED 1599**

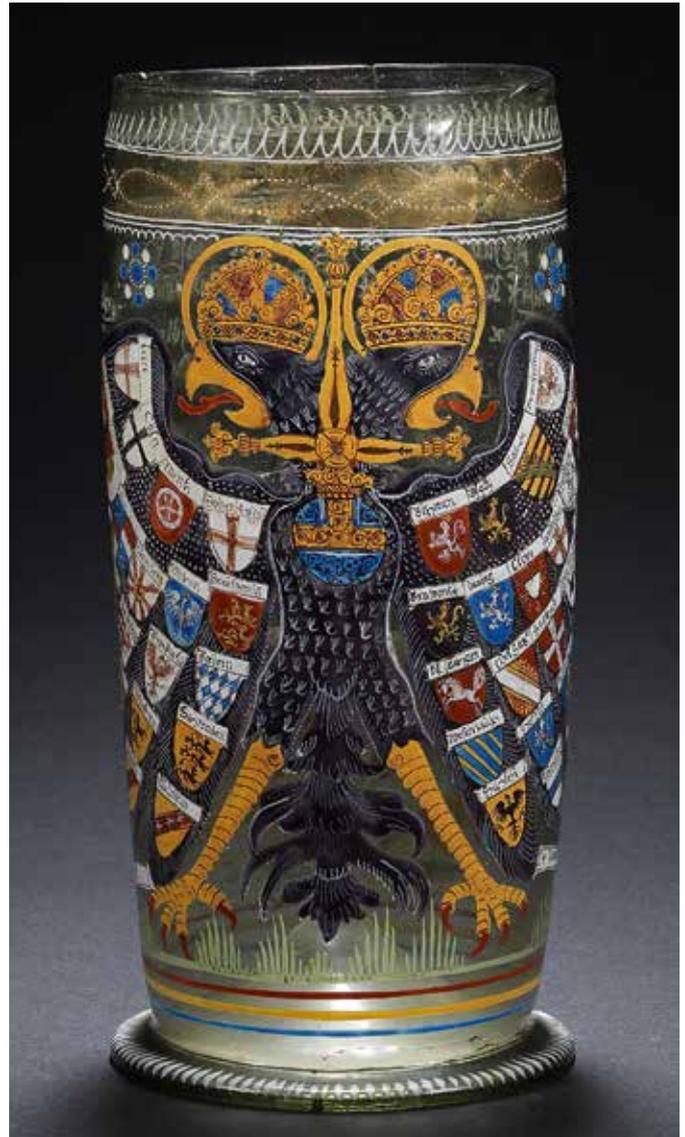
The tall square-section form painted on one side with the risen Christ, one arm extending in blessing, the other holding a crucifix and banner, standing on the sarcophagus, the date 1599 above, the remaining sides painted with lily-of-the-valley, the neck with a pewter mount and screw cap, the shoulder with dotted borders, 21.5cm high

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

**Provenance**

Altes Kunstgewerbe, sold at Weinmüller, Munich, 5-6 December 1956, lot 103  
 The Helfried Krug Collection, sold at Sotheby's, Part II, 7 December 1981, lot 283  
 Dr. Horst Mühleib Collection

Illustrated by Brigitte Klesse, *Glassammlung Helfried Krug* (1965), pp.158-159, no.120.



79

79

**A BOHEMIAN OR FRANCONIAN ENAMELLED REICHSADLERHUMPEN, DATED 1661**

Of tall cylindrical form and of greenish tint, painted in black with the crowned Imperial double-headed eagle, an orb on its breast, its wings supporting the shields of the provinces of the Holy Roman Empire, the reverse inscribed 'Gott Behütte unndt erhalte Das Heilige/ Römische Reich, mitt seinen ...all zu gleich/ er mich aus Drinckt zu ... Zeidt/ Dem gesegne es die heilige Drey/ faltig keidt', above the date 1661, a wide gilt band below the rim enamelled with white dots and edged with white tramlines, the folded foot painted with dashes, 25.8cm high (damage and repair)

£600 - 1,000  
 €700 - 1,200  
 US\$780 - 1,300

**Provenance**

With Klaus Hübner, 1981  
 Dr. Horst Mühleib Collection

Another Reichsadlerhumpen made in 1661 is in Brooklyn Museum, the gift of the Wunsch Foundation, accession no. 2005.66.

**A RARE AND IMPORTANT KASSEL  
HOCHSCHNITT ARMORIAL GOBLET BY  
FRANZ GONDELACH, DATED 1711**

The round funnel bowl engraved in *Hoch- und Tiefschnitt* with the crowned family arms of Wildenstein-Exterde and Boyneburg-Wildenstein, framed by martial trophies and flanked by a pair of putti blowing fanfares, the lower half of the bowl and the foot are enriched with moulded and cut bands of trefoil acanthus leaves, the moulded and cut stem in the form of an inverted baluster with a band of flutes and volute acanthus leaves, between two collars, 22.5cm high (crizzled, some damage and repair)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500

**Provenance**

The collection of Alram Graf zu Ortenburg, Weitramsdorf, Schloss Tambach With Heide Hübner, Würzburg, 1987 Dr. Horst Mühleib Collection

**Exhibited**

Düsseldorf, 1968, 'Meisterwerke der Glaskunst aus internationalem Privatbesitz', no.232

**Literature:**

Axel von Saldern, 'Unbekannte Gläser von Johann Wolfgang Schmidt, Friedrich Winter und Franz Gondelach,' *Anzeiger des Germanischen Nationalmuseums* (1970), pp.11-12, fig.20

Franz Adrian Dreier, *Glaskunst in Hessen-Kassel* (1968), chap.5, fig.47

Franz Adrian Dreier, 'Franz Gondelach - Anmerkungen zum Leben und Werk', *Zeitschrift des Deutschen Vereins für Kunstwissenschaft*, vol.24 (1970), pp.108-115, WV 3

Franz Adrian Dreier, 'Two Hessen Goblets with the Arms of King Frederick I of Sweden', *The Burlington Magazine*, vol.129, no.1010 (May 1987), p.310, fig.40

Franz Adrian Dreier, 'Franz Gondelach: Baroque Glass Engraving in Hesse', *Journal of Glass Studies*, vol.38 (1996), p.123, no.11, figs and p.43

One of the most important German glass engravers, Franz Gondelach (1663-1726) skilfully mastered the techniques of *Tiefschnitt* (deep-relief) and *Hochschnitt* (high-relief) decoration. From his arrival in Kassel in 1682 he worked for Landgrave Charles of Hesse-Kassel as 'court master glassworker', 'court glass engraver' or 'princely glass engraver'. Sometimes Gondelach signed his work with diamond-point engraving and a particular mark was a cut eight-pointed star on the underside of the foot as seen on the present goblet. From 1723 until his death Gondelach directed the Landgrave's glass factory at Altmünden.



**A TALL NUREMBERG ENGRAVED  
GOBLET, ATTRIBUTED TO HERMANN  
SCHWINGER, DATED 1670**

The round funnel bowl and wide conical foot with folded rim of slightly purplish tint, decorated with three circular laurel wreaths each enclosing a landscape vignette including a sundial on a plinth below clouds, each numbered from 1 to 3 below and inscribed above, respectively, WAN DIESE MICH BELACHT, SO WERDE ICH BETRACHT and OHN'SIE BLEIB ICH VERACHT. separated by a tall single tulip, a carnation and an unidentifiable flower, the second and third panels with pairs of figures, the sundials with Roman numerals and inscribed *Anno 1670*, above a tall greenish multi-knopped stem with mereses and hollow baluster section, the foot engraved with a foliate garland, *21.5cm high*, later inscribed in diamond-point on the central knop *H.Schwinger*.

£4,000 - 6,000

€4,600 - 7,000

US\$5,200 - 7,800

**Provenance**

Dr. Horst Mühleib Collection





82

**82  
A GERMAN ENGRAVED GOBLET, POSSIBLY GONDELACH  
WORKSHOP, EARLY 18TH CENTURY**

The rounded funnel bowl finely engraved with *Berainesque* ornament featuring cartouche panels incorporating pairs of eagles supporting fruit baskets, below a border of masks, shells and scrolls, the stem with a gadrooned knop and polished baluster section, the foot replaced by a silver-gilt foot chased with further scrollwork ornament, 26.7cm high, the silver hallmarked SR 12 in a heart (crizzled)

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

**Provenance**

Private Collection, Upper Franconia  
With Heide Hübner, Würzburg, 1989  
Dr. Horst Mühleib Collection

Published in the Journal of Glass Studies, Corning Museum, Vol.38, 1996, p.155, cat. no. 36 where it is attributed to the hand of Franz Gondelach. The master engraver Franz Gondelach (1663-1726) settled in Kassel in the 1680s and supervised a glass factory under the patronage of Landgrave Charles of Hesse- Kassel. See Axel von Saldern, Düsseldorf - Meisterwerk Exhibition catalogue 1968-69, no.214.



83

**83  
AN INTERESTING BORGLOH (OSNABRÜCK) ENGRAVED  
GOBLET, CIRCA 1726-28**

The conical bowl with a distinctive band of arches cut in high relief at the base, engraved with a frieze of formal trees in tubs below the inscription '*ala Maison Serenissime de Br: et Lun..*', on a panel-moulded knop and six-sided pedestal stem and folded foot, 21.8cm high (crizzled)

£300 - 500  
€350 - 580  
US\$390 - 650

**Provenance**

With Heide Hübner, Würzburg  
Dr. Horst Mühleib Collection

Illustrated and discussed in the Journal of Glass Studies, Corning Museum, Vol.38, 1996, p.174, fig.53.



84

84

**A BRANDENBURG GOBLET AND COVER, POSSIBLY POTSDAM, CIRCA 1730**

The conical bowl decorated on each side with a stylised walled garden setting, one with a Cupid flanked by trees, the other with a pair of winged cherubs holding a column, small figures and trees between, the lower part of the bowl cut with arched facets, the rim with a band of polished ovals repeated to the rim of the foot, over a faceted low baluster between collars, the wide conical foot engraved with a foliate garland, the flat domed cover engraved with two large water troughs and figures in landscapes below a faceted spear finial, 35cm high (crizzled) (2)

£500 - 800

€580 - 930

US\$650 - 1,000

85

**A POTSDAM ENGRAVED ROYAL GOBLET AND COVER WITH PORTRAIT OF FREDERICK I OF PRUSSIA, CIRCA 1710**

The large funnel bowl decorated on one side with an applied moulded portrait of the King to sinister, within an engraved laurel cartouche surmounted by the royal crown of Prussia, the reverse engraved with the arms, crest and supporters of Brandenburg surrounded by the collar and badge of the Black Eagle and the motto *Gott mitt Uns*, the rim cut with a band of polished circllets, the base cut with stiff-leaves, set on a large ovoid knob cut with stiff-leaves over a wide conical foot with formal leaf band and arabesques, the domed cover cut with a band of polished ovals, the knopped finial cut with stiff leaves, 34cm high (slight crizzling and small crack to bowl) (2)

£2,000 - 4,000

€2,300 - 4,600

US\$2,600 - 5,200

**Provenance**

Anon. sale, Sotheby's, 17 July 1978, lot 157

Dr. Horst Mühleib Collection

For similar goblets with applied portrait busts see Robert Schmidt, *Brandenburgische Gläser* (1914), pls.13 and 19 and *Das Glas* (1922), fig.187 for portraits of Frederick I.

A goblet of identical form to the present lot with an applied portrait bust of Augustus the Strong of Saxony, is in the Ernesto Wolf Collection, Stuttgart (see Brigitte Klesse, *European Glass from 1500-1800* (1987), no.130, fig.). In this instance, it is believed that the glass was made in Potsdam, circa 1710-20, and the portrait relief in Dresden, Saxony, circa 1720.



85



86

86

**A GOOD SILESIAN ENGRAVED FOOTED BEAKER, PROBABLY HERMSDORF, CIRCA 1730**

In rock crystal traditions, the tapering bowl divided into six panels, three of which are each engraved in *Tiefschnitt* with a Cupid holding a large open flower, two other panels with delicate *laub-und-Bandelwerk* enclosing miniature landscapes, the final panel left plain apart from a baldequin, set on a faceted conical stem, the heavy foot also faceted at the rim, 12.7cm high

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

**Provenance**

The Friedrich Neuburg Collection, Leitmeritz  
 The Helfried Krug Collection, Sotheby's sale part IV, 14 March 1983, lot 802

An almost identical beaker is in the Strasser Collection, see Rudolf von Strasser and Walter Spiegl, *Dekoriertes Glas* (1989), p.260, cat. no.119. In their 1987 catalogue of the Ernesto Wolf Collection, Brigitte Klesse and Hans Mayr discuss three further Silesian goblets that also came from the Neuburg Collection. Each is engraved with Cupids and the authors have identified some of the print sources used. For another glass with related children and flower engraving see Schmidt's catalogue of the Mühsam Collection, pl.18, no.139. A Silesian goblet in the Klaus Biemann Collection, sold at Bonhams 26 November 2014, lot 22, combined engraved Cupids with similar Baroque ornament. This was signed with initials SFM, believed to be for Samuel Mattern who worked at Count Schaffgotsch's engraving works in Hermsdorf.



87

87

**A BOHEMIAN GOBLET AND A COVER, CIRCA 1740**

With round funnel bowl engraved with elaborate *laub-und-bandelwerk* designs including panels of putti holding flowers, the spiral-knopped stem including a ruby glass core, the cover faceted and with a rock crystal-style finial and an engraved border of further *laub-und-bandelwerk*, 18cm high (cover probably married) (2)

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

**Provenance**

From the Collection of the late Eveline Newgas



88

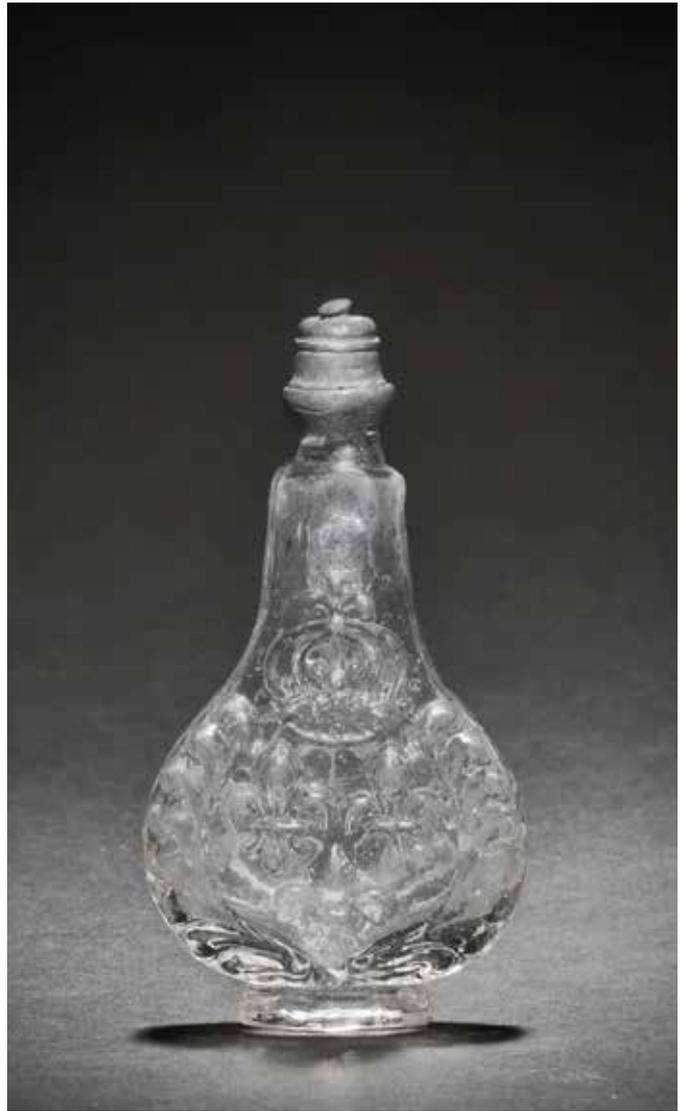
88  
**A POTSDAM HOCHSCHNITT ENGRAVED BEAKER AND COVER BY GOTTFRIED SPILLER, CIRCA 1700**

The flared cylindrical form decorated in *Hoch- und Tiefschnitt* with a continuous frieze of dancing Bacchanalian putti holding trailing garlands of fruit and flowers and floral wreaths above a relief band of acanthus leaves, the stepped and everted rim cut with a band of polished circlets, set on an applied trailed foot, the domed lid decorated with a garland of fruit, between bands of circlets and stiff leaves, surmounted by a berried leaf knob, 22.5cm high (crizzled and cracked) (2)

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

**Provenance**

With Heide Hübner, Würzburg, 1984  
 Dr. Horst Mühleib Collection



89

For comparative examples see that sold at Sotheby's, 4 October 1976, lot 168, a beaker with six naked putti in various postures playing with fruiting vine, 13.4cm, circa 1700; a beaker in the Victoria and Albert Museum, London, has similar dancing putti which are believed to derive from lead models prepared before 1677 for the Potsdam Glasshouse by Gottfried Leygebe, described as *Eisenschneider* (literally iron-cutter) to the Great Elector. See R.Schmidt *Brandenburgische Gläser* (1914), p.69, fig.19 and pl.7B. See also W.B.Honey, *Glass. A Handbook* (1946), p.85, pl.45A. See also Edward Dillon, *Glass* (1907), pl.XLII illustrating an identical subject.

89

**AN ORLÉANS SCENT BOTTLE, BERNARD PERROT GLASSHOUSE, CIRCA 1680**

In clear *cristallo* glass of flattened baluster form, moulded on one side with three fleur-de-lys, beneath a crown, the reverse with three hearts and forget-me-nots between a pair of tied leaf fronds, on a small octagonal foot, the pewter screw stopper of acorn shape, 9.1cm long

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



90



93



91

90

**TWO GERMAN ENGRAVED BEAKERS, EARLY 18TH CENTURY**

One cut with broad flutes and engraved in some of the panels with figures of Callot-type dwarfs and a standing Chinaman, 9.7cm high, the other also fluted and engraved with four panels representing the Seasons, each titled and with a bust adorned with appropriate symbols, 11.5cm high (2)

£900 - 1,200  
 €1,000 - 1,400  
 US\$1,200 - 1,600

91

**TWO BOHEMIAN ENGRAVED BEAKERS, CIRCA 1700**

Of plain shape with thick walls, one engraved with two cherubs flanking an altar bedecked with flowers, the reverse inscribed '*Der Christen hertz Auf Rohsengeht Wens Mietten Untern Chreutzte Sfeht*', 12cm high, the other with a cavalry officer in a landscape, the reverse with martial trophies, 11.7cm high (2)

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

92

**A SET OF THREE GERMAN ENGRAVED ESSENCE BOTTLES, CIRCA 1740**

The fluted cylindrical bodies each engraved with a full armorial with a lion and a griffon as the supporters, the necks engraved with foliate swags, 17.5cm high (stoppers lacking) (3)

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

93

**PAIR OF FAÇON DE VENISE PHARMACY BOTTLES, 17TH CENTURY**

Probably Spanish, of square section with small spreading necks, decorated *a retorti* with fine white vertical threads alternating with filigree threads, 9.7cm and 10cm high (2)

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



92



94

94

**A PAIR OF SOUTH GERMAN GOLDRUBINGLAS FLASKS, EARLY 18TH CENTURY**

Probably from an apothecary set, the rectangular bottles with domed shoulders and chamfered corners, the necks mounted in silver-gilt with a simple leaf border, the cylindrical caps with milled top rims, 9.5cm high, the silver mounts with later French discharge marks (2)

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

95

**A BOHEMIAN ZWISCHENGOLDGLAS SMALL BEAKER, CIRCA 1740**

Of small size cut with vertical flutes, internally-decorated in gold with a continuous scene of a boar hunt, one gentleman on horseback, two others on foot confronting an angry boar, their hounds attacking a further boar, the base with a silver flower against a ruby ground, 5.8cm high (small chip to base)

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

**Provenance**

From the Collection of the Late Eveline Newgas



95



95A

95A  
**A FINELY-ENGRAVED GERMAN BEAKER, LATE 17TH CENTURY**

The heavy, plain tapering beaker wheel engraved with a series of allegorical figures, a bearded man and a lady sit at a table embracing, the man receiving a cup from another lady standing behind, watched by a musician seated on a stag, two other seated figures hold flowers, a sceptre and a mirror, a row of prunts cut around the rim, 11.2cm high

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



96

96  
**A DUTCH DIAMOND-POINT ENGRAVED SERVING BOTTLE, CIRCA 1680**

Of Shaft and Globe shape applied in high relief with eight pincer vertical ribs, the panels in between engraved in diamond-point in the manner of Willem Mooleyser, with peacocks among flowering plants alternating with fruiting vine stalks, further flower branches engraved on the narrow neck, (rim chip and fine star crack in the body)

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

Related diamond-point decoration is seen on a handled bottle with similar pincer ribs in the collection at Veste Coburg, see Anna-Elisabeth Theuerkauff-Liederwald's catalogue, p.464, cat. no.549.

97

**A GOOD DUTCH BLUE-TINTED SERVING BOTTLE, LATE 17TH CENTURY**

Of Shaft and Globe form coloured in a rich cobalt blue, the globular body moulded with sixteen evenly-spaced vertical ribs, a single ring collar on the tall neck, a small kick-up underneath the base, *26cm high*

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500

Related examples are illustrated by John Sandon, *Antique Glass* (1999), p.75 and Willy Van den Bossche, *Antique Glass Bottles* (2001), p.116, pl.66. Another was in the Ritman Collection, Sotheby's 14 November 1995, lot 29.





98 (a pair)

98

**A GOOD PAIR OF DUTCH-ENGRAVED FRIENDSHIP WINE GLASSES, CIRCA 1770**

With rounded funnel bowls and knopped and tear-set stems, one engraved with two roses tied with a ribbon within a neoclassical cartouche, inscribed to the reverse 'DE MILDEDE GOEDHEYD VAN DEN HEER DAAL, OP DEES BLYDE JAAR DAGH NEER EN SCHENKE, UW, SOVEL HEYL EN ZEEGEN ALS OOYT: VAN IMANS IS VERKGREEGEN', the other with clasped hands within a similar cartouche and inscribed 'MIND GY EDELE VRIENDSCHAP TEEDER, VULD MY DAN TOT AAN DEN RAND, DRINKT MY LEEG, EN VULD MY WEEDER, STELD MY ZOO UW VRIEND TER HAND', 19cm high (one with chip to foot) (2)

**£1,800 - 2,200**  
**€2,100 - 2,600**  
**US\$2,300 - 2,900**

The inscriptions could be translated as follows... 'May the mild goodness of the Lord descend on this happy birthday (anniversary?) and bestow you with as much goodness and blessing as has ever been received by anyone', and 'If you love your noble friendship, then fill me to the brim, drink me empty and fill me again, and present me thus to your friend'

99 \*

**A RARE ZECHLIN MASONIC GOBLET ATTRIBUTED TO JOACHIM FRIEDRICH PETZCKE, CIRCA 1760**

With a rounded funnel bowl engraved with two figures of Freemasons shaking hands, various Masonic emblems lying on the ground at their feet, standing in a landscape with village buildings in the distance and a spreading tree on the reverse, inscribed below the rim 'Le Sceau de l'amitié parfaite', the base of the bowl and the domed foot cut with an arcaded band picked out in bright gold, the faceted knopped stem and the rim also brightly gilded, 21.8cm high (tiny chip to footrim only)

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

This goblet appears to be by the same hand as a beaker in the Bavarian National Museum, Munich, that is signed by J.F. Petzcke and dated 1763. The distinctive treatment of the tree trunk and the floating buildings in the distance on this goblet and on the signed beaker suggest the same engraver was responsible. See Rainer Rückert, *Die Sammlung des Bayerischen Nationalmuseums München*, Vol.II (1982), p.260, cat.824.



98 (detail)



99

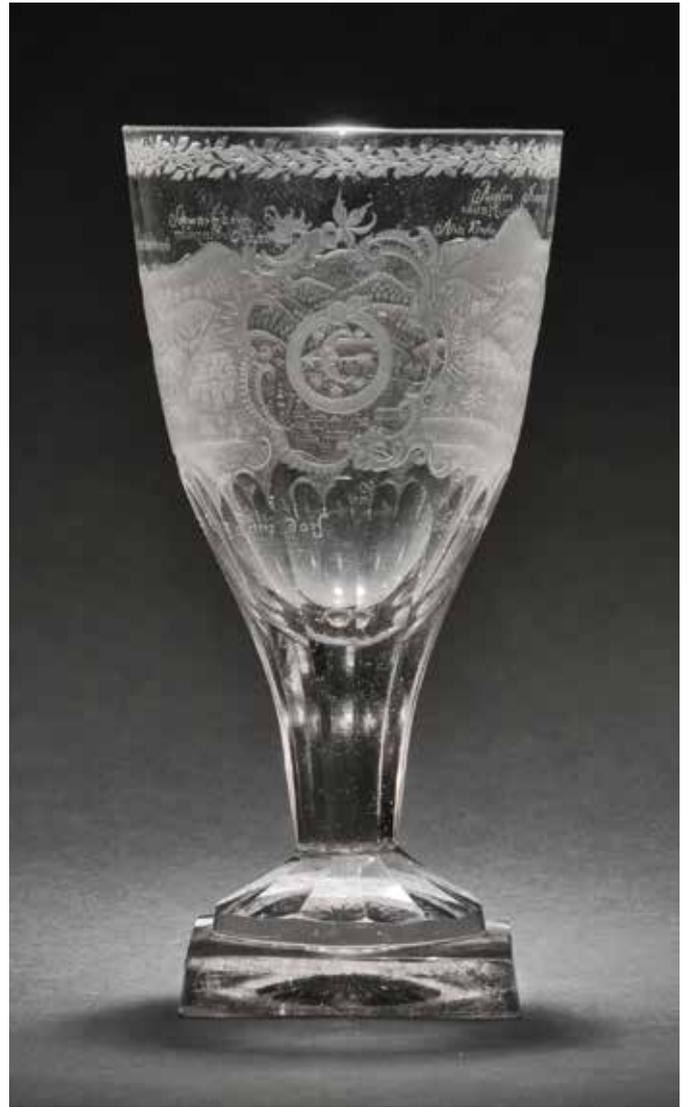
100

**A SILESIA (RIESENBERG) TOPOGRAPHICAL GOBLET, CIRCA 1770**

Of tulip shape engraved all around with a view of the Giant Mountains, the various townships identified by name comprising *Anna kirch, Reiskoppe, Seudorf, Giersdorf, Mittagstein, Sturmhaube, Warmbrun, Kinast, Schneegruben, Hermsdorf, Schreiberhau, Petersdorf* and *Schwarzberg*, a reserved rococo cartouche enclosing the crest of a moon face pierced by an arrow, on a fluted stem and square base, 19.5cm high

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

A number of the towns depicted on this goblet were centres for glassmaking. A goblet with a closely related scene titled in a similar manner was in the Helfried Krug Collection illustrated by Brigitte Klesse (1973), pp.200-201, fig.604. Another was in the Klaus Biemann Collection sold by Bonhams 26 november 2014, lot 38.



100



100 (detail)



101

101  
**A GOOD PAIR OF BALUSTER WINE GLASSES, CIRCA 1720-30**

The generous bell-shaped bowls with solid bases, the stems with a teared angular knob between a shoulder and a basal knob, on conical folded feet, *17.2cm high (2)*

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

102  
**A PAIR OF BALUSTER TAPERSTICKS AND TWO SWEETMEAT GLASSES, CIRCA 1740-60**

The tapersticks with pan-topped cylindrical nozzles set on a collar over a beaded knob, on eight-sided panel-moulded stems with basal collars and another beaded knob, on domed panel-moulded feet, *16.8cm high (one broken)*, one sweetmeat glass or possibly a patch stand, with a pincer barbed rim, opaque twist stem and domed foot, *8.8cm high*, the other with a panel-moulded ogee bowl on an eight-sided pedestal stem flanked by collars, on a panel-moulded domed and folded foot, *13.6cm high (4)*

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

**Provenance**

John De Tscharnher Vischer Collection  
 The candlesticks with Alan Tillman, 1966



102 (part)

103

**A SET OF EIGHT AIRTWIST WINE GLASSES, CIRCA 1750-60**

The bell bowls on knopped multiple spiral airtwist stems and conical feet, 18cm high (two chipped) (8)

£900 - 1,200  
€1,000 - 1,400  
US\$1,200 - 1,600

**Provenance**

John De Tscharnier Vischer Collection



103

104

**A GOOD SET OF SIX ENGRAVED FIRING GLASSES, CIRCA 1770-80**

The round funnel bowls engraved with landscapes, including one with a fox and the rising sun, one with a leaping dog by two cottages, various farm buildings and an owl on a tree stump, on diamond faceted stems and unusual heavy petal-cut firing feet, 14.9cm high (one bowl chipped) (6)

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

**Provenance**

Frances Dickson (Mrs W.D. Dickson) Collection  
Sold by Sotheby's 26 July 1965  
John De Tscharnier Vischer Collection

**Literature**

This was originally a larger set owned by Mrs Frances Dickson. Two glasses from the present lot are illustrated by W.A. Thorpe, *Irish and English Glass*, plate CXXII (top).



104

105

**SIX OPAQUE TWIST WINE GLASSES, CIRCA 1760**

All with round funnel bowls on complementary double-series opaque twist stems and conical feet, 15cm to 15.9cm high (one with chips to foot) (6)

£600 - 800  
€700 - 930  
US\$780 - 1,000

**Provenance**

John De Tscharnier Vischer Collection



105



106



107



106 (detail)

106  
**AN ENGLISH HEAVY BALUSTER WINE GLASS ENGRAVED WITH THE ROYAL ARMS OF FRANCE, CIRCA 1710-20**

The thistle-shaped bowl with solid base engraved with the Royal Arms, the back with a neatly tied spray of trailing ivy, concentric line borders above and below, on a substantial teared mushroom knob and teared basal knob, and on a domed and folded foot, *18cm high*

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

**Provenance**

With Alan Tillman, 1972  
 John De Tscharnier Vischer Collection

**Literature**

In his Summer exhibition catalogue in 1972 Alan Tillman discussed the arms that appear on these magnificent wine glasses and he suggested that these probably relate to the mid 18th century and the reign of Louis XV. The crowned fleur-de-lys of France are enclosed by the collars of the Orders of St. Michel and St. Esprit in a form that was in use from the 17th century right up until the Revolution, and so it is also possible these were engraved during the reign of Louis XVI. This engraving which is typically French in style is not usually found on English glasses.

107

**ANOTHER ENGLISH HEAVY BALUSTER GOBLET ENGRAVED WITH THE ARMS OF FRANCE, CIRCA 1710-20**

En suite to the previous lot, the thistle-shaped bowl with solid base, finely engraved with the Royal Arms of France and a tied spray of trailing ivy, between concentric line borders, on a substantial teared mushroom knob and teared basal knob, and on a domed and folded foot, *18.6cm high*

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

**Provenance**

With Alan Tillman, 1972  
 John De Tscharnier Vischer Collection



108

108

**A RARE EMERALD GREEN BALUSTER CHAMPAGNE GLASS, CIRCA 1740-60**

In deep green-tinted glass, the globular or cup-shaped bowl moulded with vertical flutes or gadroons at the base, on a flattened collar above a triple annular knob, plain section and basal knob, on a domed and folded foot, *13.2cm high*

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

Glasses with this distinctive bowl are very rarely seen in this intense colour. A very similar example was sold by Bonhams 2 November 2015, lot 31. Another was in the Durrington Collection, exhibited at Broadfield House in 2006, see Roger Dodsworth's Catalogue, no.46 and pp.47-49 where their use as champagne glasses is discussed. These are popularly known as mead glasses, but as Dwight Lanmon noted in his book, *The Golden Age of English Glass* (2011), p.93, mead was rarely drunk in Britain and it is more likely these were inspired by Continental roemers used for Rhenish wine. The London glass-seller Thomas Betts sold '12 Green 1/2 Mo Egg Champagne' glasses which could have referred to related forms.



109

109  
**A SET OF SIX BEILBY ENAMELLED WINE GLASSES, CIRCA 1765**

The round funnel bowls each painted in opaque-white with a floral garland tied into four evenly-looped swags, traces of gilding to the rims, set on a double-series opaque-twist stem comprising two pairs of opaque-white spiral threads encircling a loose spiral gauze, on conical feet, *15.5cm high* (some small footrim chips) (6)

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

**Provenance**

From the estate of the writer Jean Voilier (Jeanne Loviton), Piasa auction 9 December 2015, lot 244.

Similar single glasses were sold by Bonhams, 15 December 2010, lot 55 and 20 May 2015, lot 45. Another is illustrated by James Rush, *Ingenious Beilby's* (1973), p.93, pl.51b. See also L.M. Bickerton, *18th Century English Drinking Glasses* (1986), p.220, fig.660.

110  
**A PAIR OF OPAQUE TWIST RATAFIA GLASSES, CIRCA 1760**

The tall slender conical bowls with unusual wrythen moulded bases, set on double-series opaque twist stems comprising a central gauze encircled by a wide spiral band, on conical feet, *18cm high* (one chipped) (2)

£600 - 800  
 €700 - 930  
 US\$780 - 1,000

**Provenance**

Sold by Christie's 6 February 1967, lot 90a  
 John De Tscharnier Vischer Collection



110



111 (part)

111  
**TWO KNOPPED WINE GLASSES AND TWO ENGRAVED FACETED GLASSES, CIRCA 1750 AND 1780**

Comprising a wine glass with a double ogee bowl on a light baluster stem enclosing an elongated tear, on a folded conical foot, *15.8cm high* (foot chipped), another with a flared round funnel bowl on a triple-knopped multiple spiral airtwist stem and conical foot, *17.2cm high*, and two engraved wine glasses, the round funnel bowls engraved with landscapes, one with a milkmaid and a cow, the other with a leaping stag, on hexagonal faceted stems, *16cm high* (4)

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

**Provenance**

John De Tscharnier Vischer Collection  
 The engraved glasses from the Horridge Collection, sold by Sotheby's  
 26 July 1965

111A  
**THREE ALE GLASSES AND A PAIR OF WINE GLASSES, CIRCA 1740-60**

One ale glass of rare form with a bell bowl supported by a multiple spiral airtwist stem with shoulder and centre knops, *22.2cm high*, the other two with elongated ogee bowls engraved with hops and barley supported by double series opaque twist stems, *19cm and 20.2cm high*, the pair of wine glasses with flared funnel bowls engraved around the rim with triangular pendants, on moulded four-sided pedestal stems and folded conical feet, *16.5cm high* (5)

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

**Provenance**

John De Tscharnier Vischer Collection  
 The pair of wine glasses from Tickford Lodge



111A (part)



112 (part)

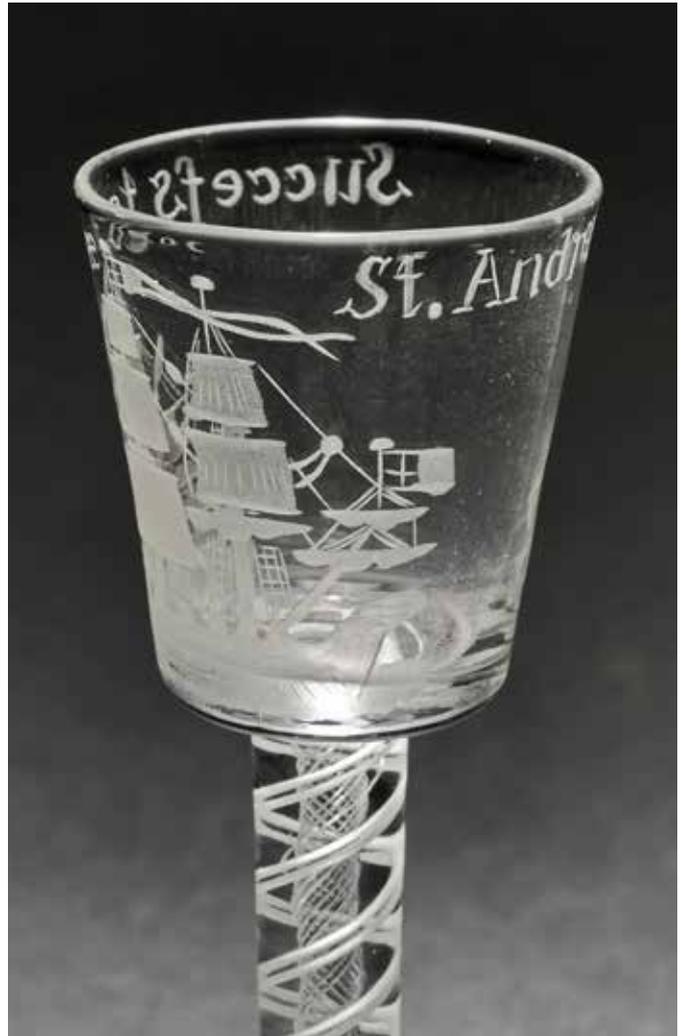
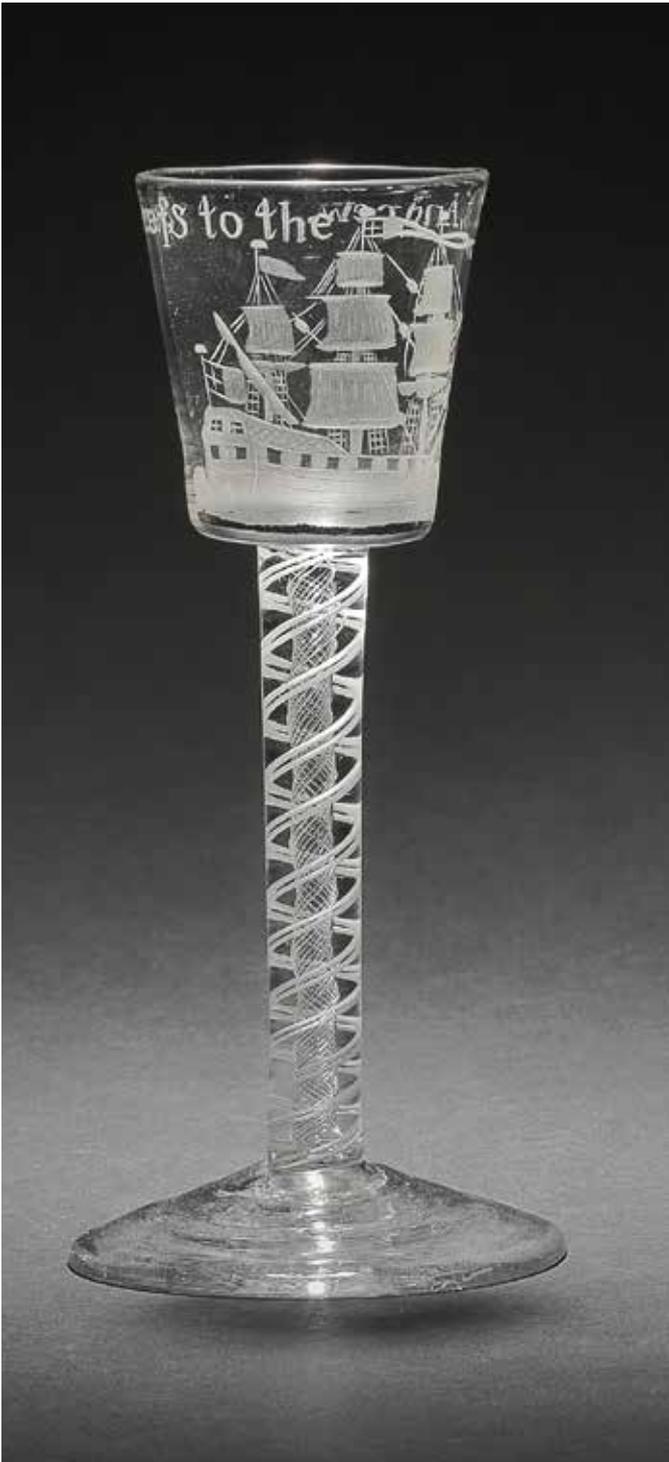
112  
**A SET OF SIX STIRRUP GLASSES, THREE LACEMAKER'S LAMPS, A SHORT ALE GLASS AND TWO GIN GLASSES, VARIOUS DATES**

The unusual stirrup glasses with fluted bowls, the stems each terminating in a ball finial, *11.5cm high*, the small lacemaker's lamps with compressed globular bodies supported by incised twist stems, *8.5cm to 9cm high*, together with a wrythen-moulded short ale glass in soda glass, *15.4cm high* and two gin glasses with bell bowls, baluster stems and folded feet, *10.8cm and 13cm high* (12)

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

**Provenance**

John De Tscharnier Vischer Collection



113

**AN UNRECORDED MIXED TWIST PRIVATEER WINE GLASS FOR THE ST ANDREW, CIRCA 1760**

The bucket bowl engraved with the three-masted ship in full sail, inscribed around the rim 'Success to the St. Andrew.', on a mixed opaque and airtwist stem with two pairs of opaque white spiral threads encircling a multiple airtwist gauze, on a conical foot, 15.2cm high (footrim with a tiny bruise)

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

The publication of a previously unrecorded St. Andrew Privateer glass in Bonhams glass sale in the spring has led to the discovery of a further example in a Scottish private collection. The example sold on 18 May 2016, lot 110 is identical to the present lot and these must have come from the same set.

The Privateers were in effect officially-sanctioned pirate-ships. Bristol Privateer glasses with their distinctive bucket-shaped bowls mostly have opaque twist stems. The St. Andrew set is the only series so far recorded with a mixed air and opaque twist in the stem.

The St. Andrew was a very active Privateer based in Bristol. In 1759 W Owen published in his Miscellaneous Correspondence a 'List of Ships, taken by the English'. Here it is noted that between April and October 1758, no less than seven foreign vessels were captured by the St. Andrew Privateer of Bristol. For example the records note that...

'The St. Andrew Privateer of Bristol, has sent into Ilfracombe, a sloop from Nantz, laden with Brandy, Wine, Nuts, and Salt; which she took, in Company with the Duke of Cornwall Privateer. The St. Andrew has also retaken the Duke of Marlborough...'

'The L'Hannar, of Dunkirk, with Salt, Brandy, and Rice, brought into Cork, by the St. Andrew Privateer of Bristol...'

'The Jamaica Frigate, Smith, from Jamaica, for London, is retaken by the St. Andrew Privateer of Bristol, and sent into Cork. A smuggling vessel, from Bilbao, by the St. Andrew Privateer, and sent into Bristol...'



114

114  
**A WILLIAMITE RUMMER, POSSIBLY IRISH, CIRCA 1820**

the large cup-shaped bowl engraved with an equestrian figure within an arch inscribed 'The Glorious Memory of King William', flanked by stylised sprigs, the reverse engraved with the crowned monogram GR within stylised laurel branches, the short stem with three annulated knops of graduated size, on a circular foot, *12.5cm high*

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

**Provenance**

Arthur Churchill Ltd., Coronation Exhibition 'History in Glass', 1937, cat. no.6.  
 The Henry Fox Collection  
 The Howard Manuel Collection



115

115  
**AN INTERESTING IRISH CORDIAL GLASS, MID-18TH CENTURY**

The unusually small ogee bowl engraved with a bumble bee in flight and inscribed 'TO THE CAUSE', on a plain stem with a basal knob and a conical folded foot, *15.5cm high*

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

The emblem of a bee may be a word-play on Be Faithful or Be Loyal (to the Cause). The shape of glass suggests an Irish origin and this probably relates to the Williamite cause, although it is also possible that this is of Jacobite interest.



116



116A

116  
**A NORTH EAST RUMMER ATTRIBUTED TO THOMAS HUDSON, CIRCA 1840-50**

The bucket bowl engraved with a gentleman on a racehorse flanked by two greyhounds, the reverse with a rectangular panel inscribed 'James Thompson Kirk House', the panel edged with fruiting vine, on a fluted base and a ball knob as the stem, 18.2cm high

£600 - 800  
 €700 - 930  
 US\$780 - 1,000

For related equestrian subjects in the Ian Robertson Collection see Delomosne & Son's catalogue Engraved Glass from North East England (2013).

116A

**A ROYAL WATER GLASS MADE FOR QUEEN VICTORIA, CIRCA 1870-90**

Probably made for use in the royal household, engraved on the front with the crowned royal cipher VR, the rest of the border engraved with a band of roses, thistles and shamrock, the base of the bowl cut with a diaper pattern, star-cut base, 14cm high

£400 - 600  
 €460 - 700  
 US\$520 - 780

117

**A DECALCOMANIA GLASS VASE AND COVER, 19TH CENTURY**

Of generous inverted baluster shape with a domed lid, internally decorated with coloured prints of birds, flowers, fruit and insects cut out against a deep cobalt blue ground, 38.5cm high (2)

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



117

**AN INTERESTING HANDLED 'ONION'  
SERVING BOTTLE WITH A DIAMOND-  
POINT INSCRIPTION, EARLY 18TH  
CENTURY**

The squat onion applied with a flattened loop handle with a pronounced thumbrest, a single ring trailed just below the neck rim, a small kick-up underneath, the body inscribed in diamond point with a Latin text '*Ego, Diaconos Celer...*', 17cm high including thumbrest

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

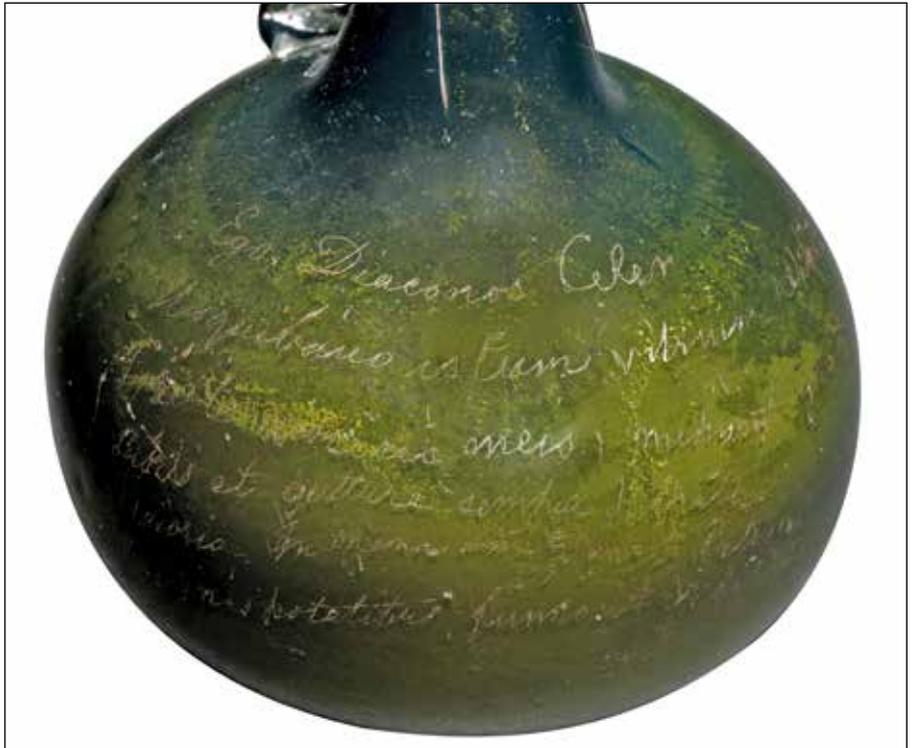
The curious text is written in an unconventional form of Latin and therefore it is not easy to transcribe. It can perhaps be read as follows.

Ego, Diaconos Celer  
Uisquibano istum vitris im reptus-  
Grato amicis meis, mehimet grato-  
latrix et gutture semper harato.  
Haurio in memorim sanet Patricia  
Insignis potatitus fumo it Whiski

The first line can be translated literally as 'I Deacon Swift'. The rest loosely translated possibly refers to filling this glass in thanks to my friend and drinking in memory of my homeland with good drinks and whisking smoke.

This bottle could well be associated with Dean (Jonathan) Swift, the satirist and author of *Gulliver's Travels*. Jonathan Swift wrote in Latin and he even wrote his own epitaph in Latin. More significantly he played around with Latin words in something he called '*Latino-Anglicus*'. Using his own fanciful form of Latin to amuse his friends, it is quite possible that Jonathan Swift might have described himself as *Diaconos Celer* as a play on words – especially if he was enjoying some good wine with a friend. Swift had been ordained as a Deacon of the Irish Church by the Bishop of Kildare in 1695, so this is a title he is likely to have used during the early part of the 18th century at the time this bottle was produced.

David Burton, *Antique Sealed Bottles* (2015) records sealed bottles made for Jonathan Swift and for his cousin Thomas Swift. Burton also publishes a quote from Swift's later writings where he discusses the use of wine bottles. It is therefore quite tempting to think the present lot was inscribed by a writer with an interest in bottles and a fascination with the Latin language.





119



120



120



119 (detail)



120 (detail)

119

**A SEALED WINE BOTTLE FOR JOHN SPETTIGUE, DATED 1767**

Of squat cylinder shape with a medium/wide body and kick-up base, the applied circular seal inscribed 'I Spettigue Treeneol's', the initial I placed within the date 1767, 22.5cm high

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 2,000

Illustrated by David Burton, *Antique Sealed Bottles* (2015), p.732. This bottle was exhibited in the County Museum, Truro in 1976. Burton notes that John Spettigue purchased the manor of Downekney in the parish of Treneolos in Cornwall.

120

**A PAIR OF SEALED WINE BOTTLES FOR WILLIAM BRADDON, DATED 1775**

Of squat cylinder shape with a wide body and kick-up base, the applied circular seal neatly inscribed 'Wm Braddon Gen't, Bridge-rule' the date 1775 flanking the initial W, a rebus of a bridge-shaped ruler at the base of the seal, 23cm and 24.5cm high (one neck rim broken) (2)

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 2,000

David Burton, *Antique Sealed Bottles* (2015), discusses a similar bottle that was exhibited at the County Museum, Truro in 1976. William Braddon lived at Newacott in the parish of Bridgerule which is a village 5km south-east of Bude in Cornwall. In 1788 William Braddon inherited a larger Cornish estate at Treglith, Treneolos. The emblem at the base of the seal is an arch-shaped ruler known as a bridge-rule and is thus an appropriate rebus for the name of the village.

121

**A PAIR OF SEALED WINE BOTTLES FOR J BRADDON, CIRCA 1780-90**

Of squat cylinder shape with a wide body and kick-up base, the applied circular seals inscribed 'J Braddon Br:e Rule' 24.3cm and 23.5cm high (2)

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

David Burton (Antique Sealed Bottles (2015), p.1054) notes that John Braddon was the eldest son of William Braddon who lived at Newacott in Bridgerule until 1788 when William inherited the family estate at Treneghos. John Braddon was born in 1777 and so if he is the J Braddon referred to on these bottles, they were possibly ordered by his father, perhaps to celebrate the birth of his eldest son.

122

**ANOTHER PAIR OF SEALED WINE BOTTLES FOR J BRADDON, CIRCA 1780-90**

En-suite to the previous lot, of squat cylinder shape with wide bodies and kick-up bases, the applied seals inscribed 'J Braddon Br:e Rule' 23cm and 23.3cm high (2)

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

123

**THREE FURTHER SEALED WINE BOTTLES FOR J BRADDON, CIRCA 1780-90**

Also en-suite, each of squat cylinder shape with a wide body and kick-up base, the applied circular seals inscribed 'J Braddon Br:e Rule' 22cm, 22.3cm and 22.5cm high (one cracked) (3)

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



121



122



123



124

124

**A SEALED WINE BOTTLE, DATED 1765 AND AN OCTAGONAL WINE BOTTLE**

The former of squat cylinder shape with a medium/wide body and kick-up base, the seal inscribed 'C Pugh 1765', the shoulder subsequently inscribed in diamond-point with the name 'John Pugh 1794', 23cm high, together with an unusual moulded wine bottle with an octagonal body, 24cm high (2)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,600



125

125

**A MASSIVE DUTCH OR NORTH-GERMAN SEALED DISPLAY BOTTLE, EARLY 18TH CENTURY**

Of exceptional size, the globular body with a tapering neck trailed with a simple ring at the top, applied on the shoulder with a circular seal embossed with an armorial shield and initialled indistinctly '-L VH', traces of lettering in diamond-point alongside, probably an indication of the capacity, 45cm high

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 2,000

A smaller bottle of related type is attributed to Holstein (North Germany) for the Dutch market, see Willy Van den Bossche, *Antique Glass Bottles* (2001), p.114.



126

126

**FOUR EARLY NAILSEA OR 'WROCKWARDINE' TYPE SERVING BOTTLES OR JUGS, EARLY 19TH CENTURY**

Two of pear shape, the other two of conical shape, all with trailed loop handles, the dark green vernacular bottle glass splashed and streaked in white, 13.2cm, 17cm and 18cm high (4)

£800 - 1,000

€930 - 1,200

US\$1,000 - 1,300



127

127  
**A BOHEMIAN GOBLET, A LITHYALIN BEAKER AND A CUP AND SAUCER, 19TH CENTURY**

The ruby-stained goblet of campana shape engraved with rococo scrollwork and landscape vignettes, 19cm high, the faceted beaker marbled in tones of blue and green, 12.2cm high, the very small cup and saucer in sealing-wax red and also marbled, the saucer 10.7cm diam (4)

£400 - 600  
 €460 - 700  
 US\$520 - 780

**Provenance**

From the Collection of the late Eveline Newgas

128 \*  
**A BOHEMIAN LITHYALIN GLASS JAR AND COVER AND A BOTTLE AND STOPPER, SECOND HALF 19TH CENTURY**

Both cut and polished with broad flutes and marbled in olive green and grey, the jar 17.5cm high, the bottle 15.5cm high (jar cracked) (4)

£600 - 800  
 €700 - 930  
 US\$780 - 1,000

129  
**A BOHEMIAN RUBY-OVERLAY AND CAMEO BEAKER, MID-19TH CENTURY**

Of flared form cut with a series of windows and printies divided by bands of a cut diaper pattern, the reserved circular panel cameo-carved with a horse, possibly by Karl Pfohl, Steinschönau, 11.9cm high

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

A beaker with a very similar horse, attributed to Karl Pfohl, was sold by Bonhams, Masterpieces of Bohemian Glass, Part I, 11 December 2013, lot 6.



128



129



130

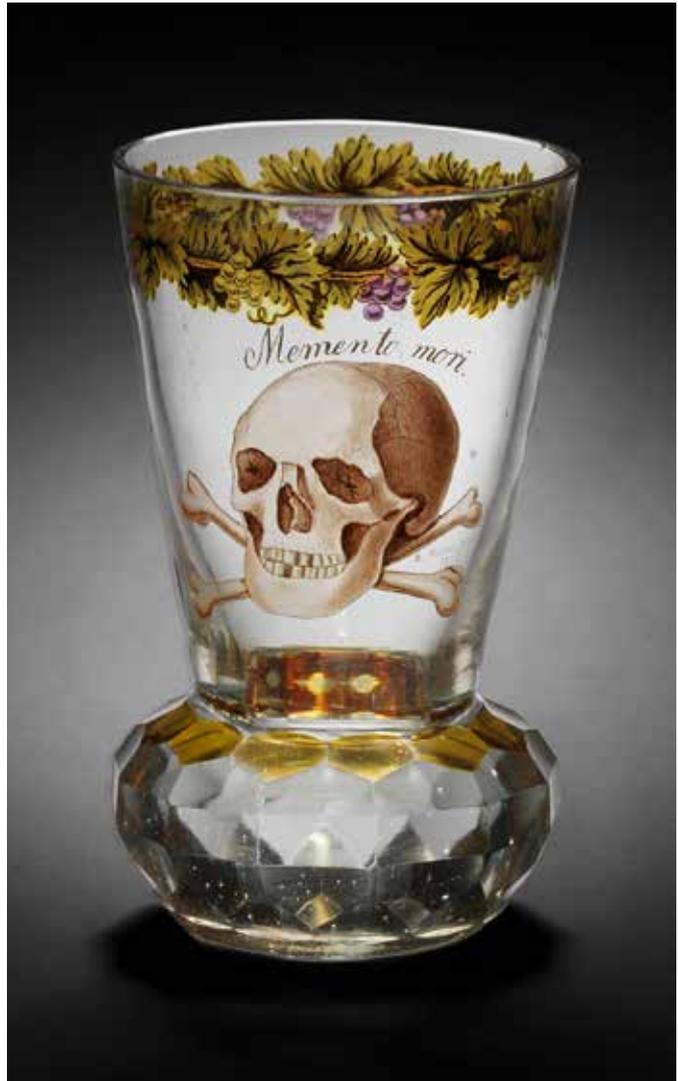
130

**A BOHEMIAN ENAMELLED GOBLET AND COVER, CIRCA 1840**

Unusually decorated in the chinoiserie taste, perhaps in the Egermann workshop, the six-sided cup-shaped bowl set on a series of hexagonal flanges above a petal-cut foot and with a pagoda cover, decorated all over in coloured enamels and raised gilding with panels of Chinese figures and children, birds, flowers and scrollwork, the rim with an amber coloured stain, 41cm high (2)

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

For various pieces enamelled with Chinoiserie figures, some attributed to Friedrich Egermann, see Georg Höttl, *Das Böhmische Glas 1700-1950* vol.2, Empire-Biedermeier, pp.136-7, figs. 185-189. See also Michael Kovacek, *Glass of Four Centuries* (1985), p.247, fig.40.



131

131

**A BOHEMIAN TRANSPARENT ENAMELLED 'MEMENTO MORI' BEAKER BY AUGUST MOHN, DATED 1817**

The flared bowl painted with a skull and crossed bones inscribed *Memento mori* below a band of fruiting vine, signed *A Mohn pin. 1817*, the facet-cut solid base part stained in amber, 11cm high

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

**Provenance**

With Hermann P.Lockner, Würzburg, early 1970s  
 Anon. sale, Sotheby's, 26 May 1981, lot 157  
 Dr. Horst Mühleib Collection

Illustrated by Paul von Lichtenberg, *Mohn and Kothgasser* (2009), p.195

An identical beaker, formerly in the Dr. Johannes Jantzen Collection, is in the Museum Kunstpalast, Düsseldorf (see Heinemeyer, *Glas* (1966), no.443 and von Lichtenberg, *op.cit.*, p.197, pl.96). Gustav Pazaurek in *Gläser der Empire und Biedermeierzeit* (1923), p.170 also mentions A. Mohn and the beaker with death's head in the collection of Dr. Johannes Jantzen, illustrated in the latter's book *Deutsches Glas* (1960), no.135, pl.66.



132

132

**A PAIR OF BOHEMIAN SMALL GOBLET, CIRCA 1850-80**

Overlaid in bright translucent blue and cut with oval panels, both goblets engraved with two panels of stags in woodland and a hunting dog, the third panel on each engraved with the initials W.J.S. within a chaplet of vines, 16.5cm high (chip to one foot) (2)

£400 - 600  
 €460 - 700  
 US\$520 - 780

**Provenance**

From the Collection of the late Eveline Newgas

133

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

Of campana shape engraved all around with hounds pursuing a stag through a forest, a further standing deer on the reverse, the stem with an octagonal collar and with a scalloped foot and cover rim, 32.5cm high (stem restuck and reduced) (2)

£600 - 800  
 €700 - 930  
 US\$780 - 1,000

134

**A MOSER CRANBERRY SALAMANDER VASE, CIRCA 1890**

Flattened ovoid shape with applied trailed shell handles and a vermiform rim, also applied in high relief with a curious salamander picked out in turquoise enamel and gold, the cranberry ground enamelled with flowering branches, 27cm high (salamander chipped)

£400 - 500  
 €460 - 580  
 US\$520 - 650

For a ewer applied with a closely-related salamander and vermiform rim see Gary D. Baldwin, Moser Glass: The Klabin Collection (2006), p.76.



133



134



135

**AN EXCEPTIONAL PAIR OF MOSER SCULPTURED AND ENAMELLED 'AMBERINA' VASES, CIRCA 1885**

Of ovoid amphora shape, the glass shading in colour from deep amber at the base to a rich ruby or cranberry at the top, enamelled all around with trailing oak leaves and branches picked out in raised gilding and applied with a profusion of tiny acorns, each vase further applied in very high relief with a colourful parakeet perched on one of the branches, 35.5cm high, marked 598 MOSER D.180. (2)

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

A pair of closely-related ewers in Amberina with sculpted parrots is in the Klabin Collection, see Gary D. Baldwin, Moser Glass: The Klabin Collection (2006), pp.56-57, pls.65-66. A vase with an identical parakeet is also in the Klabin Collection, p.7, pl.6.

136 \*

**AN ENGLISH CAMEO GLASS PLAQUE  
OF RUSSIAN INTEREST, LATE 19TH  
CENTURY**

Of small, dished circular form, the amber glass cased in white and carved with St George slaying the dragon, St George dressed as a Roman centurion, his horse rearing as he impales the dragon with a spear, the underside etched with groups of flowerheads reserved on 'cracked ice' ground, 16cm diam

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



136

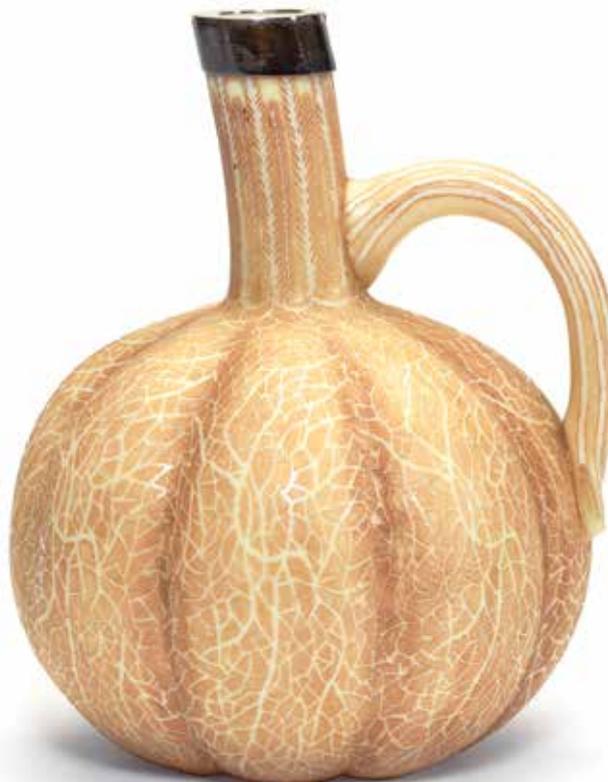
137 \*

**A RARE THOMAS WEBB AND SONS  
CAMEO DECANTER, CIRCA 1888**

Naturalistically formed as a melon in 'Ivory Glass', the lobed body with a characteristic finely veined surface stained in light brown, the handle formed by a stalk, the neck with a silver collar, 18.2cm high, Thomas Webb and Sons circular mark, collar hallmarked for Birmingham 1888

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

A very similar example marked 'Thomas Webb and Sons Gem Cameo' is illustrated by Ray and Lee Grover, *English Cameo Glass* (1980), p.267, C217. The original design drawing is reproduced in *A Facsimile of Two Thomas Webb and Sons Pattern Books Principally for Cameo Glass* by the Woodhall Team (2000), p.43.



137



138 \*

**A FINE THOMAS WEBB AND SONS  
CAMEO VASE, CIRCA 1890**

Of ovoid form, the red ground overlaid in white and carved with orchids and ferns in high relief and in great detail so as to achieve a three-dimensional effect, a border of large and small florets around the cylindrical neck, *19cm high*

£15,000 - 20,000

€17,000 - 23,000

US\$20,000 - 26,000





139



140



140 (reverse)

139 \*

**A RARE THOMAS WEBB AND SONS FALCON'S HEAD SCENT BOTTLE, CIRCA 1885**

In blue glass cased in white, finely carved with the feathers and facial features represented in careful detail, with clear glass stopper and a hinged silver mount, 12.3cm long, hallmarks for Birmingham 1885 (2)

£10,000 - 15,000

€12,000 - 17,000

US\$13,000 - 20,000

**Provenance**

Ruth and Leo Kaplan Collection

140 \*

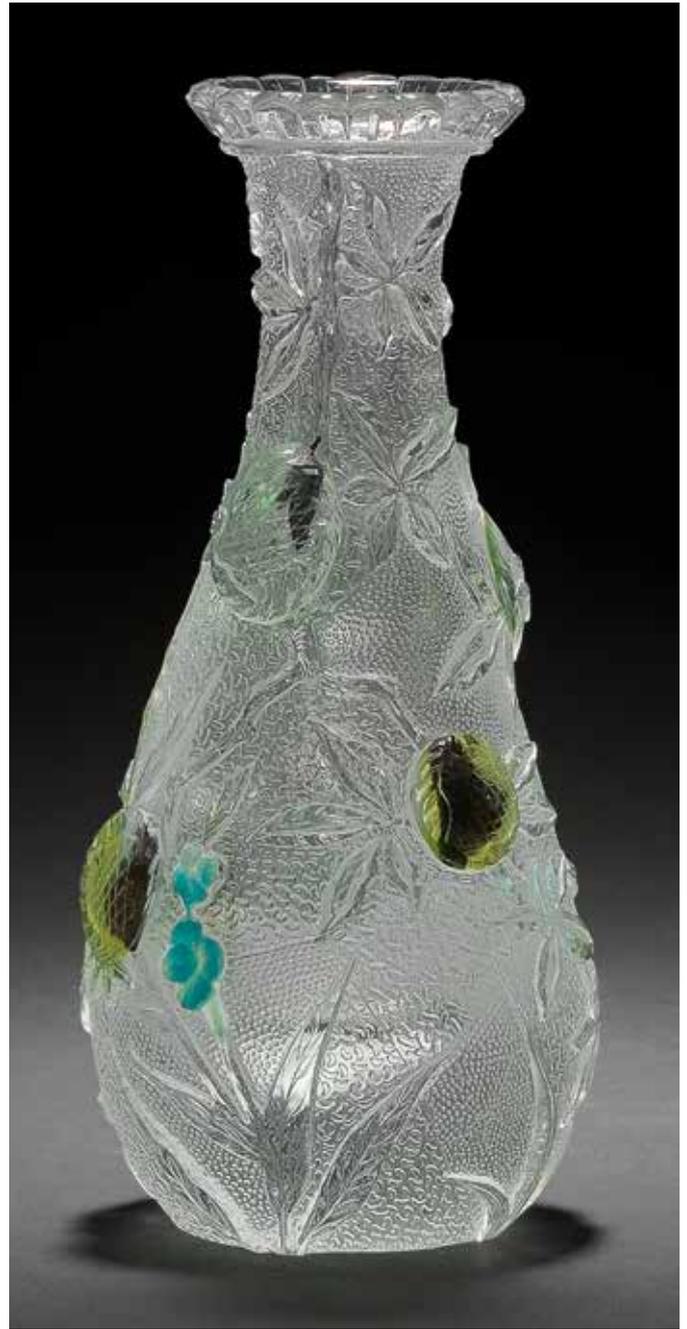
**A RARE THOMAS WEBB AND SONS CAMEO SCENT BOTTLE DECORATED BY JULES BARBE, LATE 19TH CENTURY**

Of long tapering form with a repoussé hinged silver mount, cased in white and carved with bellflowers and narrow leaves enameled in bright colours by Jules Barbe, the reverse with a red and black moth in flight, reserved on a textured yellow ground, 24.5cm long, hallmarks for London 1903

£4,000 - 6,000

€4,600 - 7,000

US\$5,200 - 7,800



141 \*

**AN IMPORTANT THOMAS WEBB AND SONS CURIO CARVED VASE, CIRCA 1890-94**

Of pear shape with an everted rim carved with a formal border, the thick walled transparent body finely carved with trailing leaves bearing fruits and flowers, some colour-padded in yellow, tones of green and light blue, 8in. high

£20,000 - 30,000  
 €23,000 - 35,000  
 US\$26,000 - 39,000

This vase is recorded in the Webbs archives as W2599, the original drawing reproduced in A facsimile of Two Thomas Webb and Sons Pattern Books Principally For Cameo Glass by the Woodall Team (2000), p.10. It is listed in the Thomas Webb and Sons Price Book as 'W2599/7in Vase Curio/ plain 15/- W42/- / £6.10.0'. See Ray and Lee Grover, English Cameo Glass (1980), p. 184. The 'W' prefix refers to work executed by the Woodall team and designed by George or Thomas Woodall.

This piece was part of the 'Curio' range made by the use of 'padding' where small pads of glass are applied to the piece prior to carving. Another vase from the range, numbered 2530, was sold by Bonhams on 21 May 2014 lot 84 and a third is illustrated by Grover, op cit, p.414, C407



142 \*

**A FINE THOMAS WEBB AND SONS CAMEO GLASS MOON FLASK, CIRCA 1885**

The aquamarine ground overlaid in white and crisply carved all over with a formal design of flowers and scrolling leaves, the handles also with scrolls above stiff leaf terminals edged with delicately carved white jewels, the sides with Chinoiserie panels, florets and scrolls around the foot, 26.3cm high

£30,000 - 40,000

€35,000 - 46,000

US\$39,000 - 52,000

The original design for a flask of similar shape is illustrated in *A Facsimile of Two Thomas Webb and Sons Pattern Books Principally for Cameo Glass* by the Woodhall Team (2000), p.33. Other pieces by the Woodall team bear a strong similarity to the design on this lot. See the ginger jar and cover numbered W2588 illustrated by Christopher Woodall Perry, *The Cameo Glass of Thomas and George Woodall* (2000), p.57. See also p.50 for more related pieces





143

143 \*

**A THOMAS WEBB AND SONS CAMEO VASE, CIRCA 1900**

Of elaborate double-gourd form, the cream ground overlaid in olive green, a layer of bright Burmese glass within the interior of the neck, the exterior finely carved with flowers and foliage, stiff leaf borders below the rim and above the foot. *19.5cm high*, 'Thos Webb and Sons' mark within a shaped cartouche

£18,000 - 22,000

€21,000 - 26,000

US\$23,000 - 29,000

This vase is numbered W3203 in the factory records, the 'W' prefix confirming that it is the work of the Woodall team and designed by George or Thomas Woodall. The original design is illustrated in *A Facsimile of Two Thomas Webb and Sons Pattern Books Principally by the Woodall Team* (2000), p.21. It is listed in the *Thomas Webb and Sons Price Book* as 'W3203/ 8in/ Olive on Burmese/ 1/6/ 11/-/ 75/-'. See Ray and Lee Grover, *English Cameo Glass* (1980), p.196. Two related vases numbered W3260 and W3261, also with Burmese necks, are illustrated by Christopher Woodall Perry, *The Cameo Glass of Thomas and George Woodall* (2000), p.80

144 \*

**A THOMAS WEBB AND SONS CAMEO VASE, CIRCA 1901**

Of pear shape with an everted neck, the cream ground overlaid in olive green, a layer of bright Burmese glass within the interior of the neck, the exterior finely carved with flowers and foliage, a snake and a frog on the ground below and two insects in flight above, a stiff leaf border below the rim, *19.6cm high*, 'Thos Webb and Sons' mark within a shaped cartouche

£18,000 - 22,000

€21,000 - 26,000

US\$23,000 - 29,000

This vase is number W3259 in the factory records, the 'W' prefix confirming that it is the work of the Woodall team and designed by George or Thomas Woodall. The original design is illustrated in *A Facsimile of Two Thomas Webb and Sons Pattern Books Principally by the Woodall Team* (2000), p.23 and is inscribed 'W3259 February 1901'. It is listed in the *Thomas Webb and Sons Price Book* as 'W3259/ 7 1/2in/ Vase olive on Burmese/ 28/-/ 1/6/ 75/-'. See Ray and Lee Grover, *English Cameo Glass* (1980), p.199. Two related vases numbered W3260 and W3261, also with Burmese necks, are illustrated by Christopher Woodall Perry, *The Cameo Glass of Thomas and George Woodall* (2000), p.80. Both bear the same unusual cartouche mark.



144



144 (detail)



145 \*

**A FINE STEVENS & WILLIAMS CAMEO VASE, LATE 19TH CENTURY**

With an ovoid body and baluster neck, the purple glass cased in white and finely carved with insects in flight around fruiting redcurrant branches, a formal band of flowerheads carved below redcurrant sprigs on the neck, *30.8cm high*

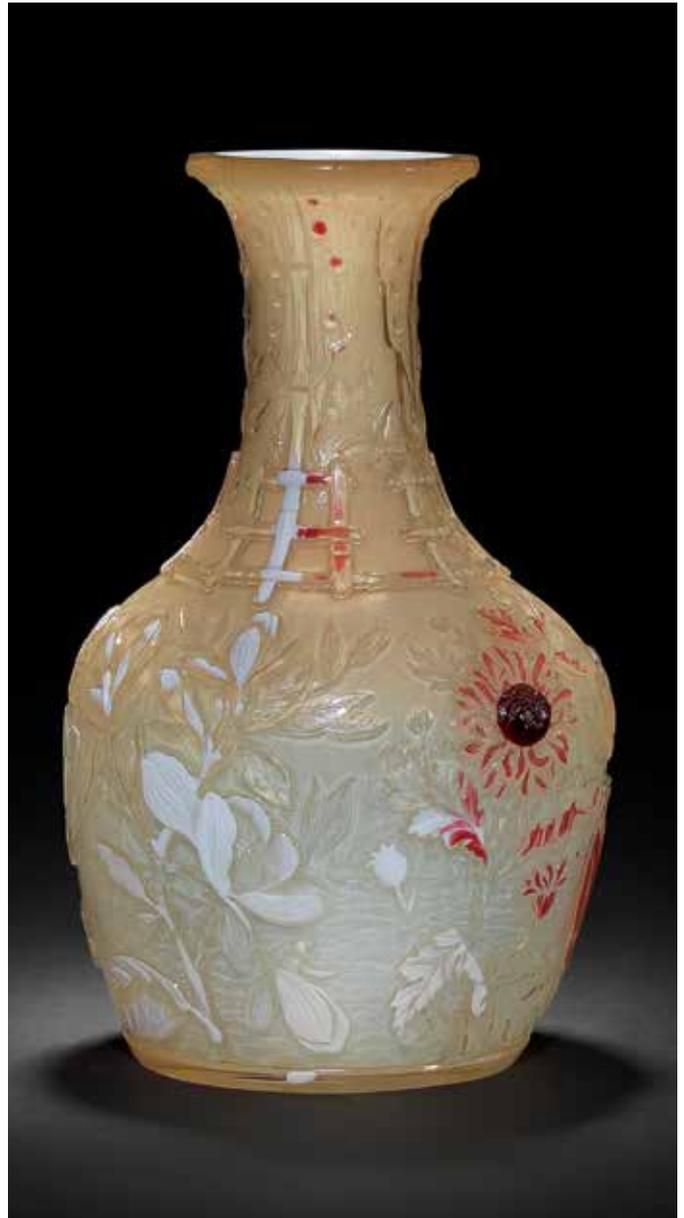
£15,000 - 20,000

€17,000 - 23,000

US\$20,000 - 26,000

Provenance: Ruth and Leo Kaplan Collection





146 \*

**A LARGE AND IMPORTANT THOMAS WEBB AND SONS ROCK CRYSTAL VASE WITH CAMEO DECORATION, CIRCA 1880**

Designed by Lionel Pearce and of thick-walled baluster form, the neck with a gently everted rim, the straw-tinted clear glass overlaying a thin opalescent layer, finely carved and partly colour-padded in pink, ruby, pale green, yellow and white with flowering plants growing by shimmering water, the neck with Chinoiserie trelliswork and insects in flight, 35cm high

£40,000 - 60,000  
 €46,000 - 70,000  
 US\$52,000 - 78,000

**Provenance**

Sotheby's London 31 October 2006, lot 629

**Exhibited**

'From Palace to Parlour, A Celebration of 19th Century British Glass', Glass Circle Exhibition 2003, Wallace Collection, London, No 221

Lionel and Daniel Pearce joined Webbs in 1884. Their work tends to be Chinese in influence and often used the padding technique. This vase is illustrated by Christopher Woodhall Perry, *The Cameo Glass of Thomas and George Woodhall* (2000), p.80. Another padded vase with a water theme is illustrated by Charles R Hajdamach, *British Glass 1800-1914* (1991), p.225





147

**A FINE STEVENS AND WILLIAMS SILVER-MOUNTED CLARET JUG BY JOHN ORCHARD, DATED 1891**

The globular glass body stained in cranberry and cased in deep ruby, deeply cut in Rock Crystal style with panels of acanthus leaves and rococo scrollwork, the American silver mounts by Gorham decorated with bands of scrollwork in high relief, the hinged cover with a shell thumbrest, engraved beneath the lip with an initial cipher and 'Christmas 1891', 28cm high, the mounts with Birmingham hallmarks as well as marks for Gorham and date mark for 1891

£3,000 - 4,000

€3,500 - 4,600

US\$3,900 - 5,200

This design appears in the Stevens and Williams factory Pattern Book no.14 listing designs 15532-16644 from 5 June 1890 to 27 June 1891. This is listed as 'Pillared Rock Crystal' with 'Rockingham/Ruby' colouring. The cutting cost 10 shillings and Orchard was paid 13 shillings. The factory selling price (unmounted) was three guineas.

148 \*

**A THOMAS WEBB AND SONS CAMEO  
VASE BY LIONEL PEARCE, CIRCA 1900-  
1904**

Of baluster form and from the 'Sylvandale' range, the transparent body cased in light blue, light green and dark green, acid-etched to create a continuous woodland landscape set below a cloudy sky, 24.7cm high, 'Lionel Pearce' inscribed on base

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500

The 'Sylvandale' range represents a new taste, closer in style to the French landscape cameos of Gallé and Daum than the classical style of the Woodalls. Another vase from the range is illustrated by Charles R Hajdamach, *British Glass 1800-1914* (1991), p.228





149 \*

**A LARGE STEVENS AND WILLIAMS  
THREE COLOUR CAMEO BOTTLE VASE,  
LATE 19TH CENTURY**

In dark amber glass cased in white and pale yellow, carved with a falcon-like bird perched on a woody branch, surrounded by leaves and flowers, the reverse with another bird, the tall neck with a further bird in flight and a stiff leaf border below the rim, yellow highlights to some of the flowers and leaves, the rim and foot with pale yellow lines, *46.8cm high*

**£25,000 - 35,000**

**€29,000 - 41,000**

**US\$33,000 - 46,000**

This large vase is an interesting exercise in the cameo technique without the use of acid, using wheel-cutting only. It is believed to be the work of Joshua Hodgetts, a senior cameo glass artist at Stevens and Williams for over 40 years.





50 \*

**A FINE PAIR OF BACCARAT VASES, CIRCA 1850**

Of ovoid form cut with broad bands of swags between step cutting, the faceted stems with square pedestal feet and star-cut bases, flared and shaped rims above, the bodies applied with oval panels inset with a pansy, a rose and three buds on gold foil, 25.5cm high (minute chips) (2)

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

**Provenance**

With Delomosne & Son Ltd.  
 Dr Julius and Dena K Tarshis Collection  
 Sale Christie's New York 21 April 2010, lot 23

Illustrated by Paul Jokelson, Sulphides, *The Art of Cameo Incrustation* (1974), p.14.

**Exhibited**

L'Art du Verre, Musée des Arts Décoratifs, Paris, 1951, no. 562.  
 Leo Kaplan (ed.), *Presse-Papiers Français*, Leo Kaplan Ltd., New York, 25 October 1986 and The Corning Museum, May 1987, no. 16.  
 Paul Jokelson and Dena Tarshis, *Baccarat: Paperweights and Related Glass, 1820-1860*, Baccarat Inc., New York, 30 May - 9 June 1990, no. 17.  
 Dena Tarshis, *Objects of Fantasy: Glass Inclusions of the Nineteenth Century*, The Corning Museum of Glass, 2001, p. 144, no. 81.



151 \*

**A FINE AND LARGE CLICHY CHEQUER  
NEWEL POST, CIRCA 1850**

The circular globe set with three concentric rows of brightly coloured canes, divided by short lengths of white latticino cables, horizontal cables between the rows, supported on a brass foot, *10.5cm diam, 18.2cm high*

£4,000 - 6,000

€4,600 - 7,000

US\$5,200 - 7,800

Another example from the Baroness de Bellet Collection was sold by Bonhams on 19 May 2010, lot 84





152



153



154

152 \*

**A CLICHY FACETED TREFOIL PAPERWEIGHT, CIRCA 1850**

The well-constructed patterned weight with a central green composite cane and three white stardust canes set within the loops of a trefoil garland formed of blue pastry-mould canes, three green 'Clichy Roses' set between the loops, cut with a large top window and five side printies, the base underneath cut with a flowerhead, 7.7cm diam, 5.6cm high

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 2,000

153 \*

**A CLICHY SPACED MILLEFIORI PAPERWEIGHT, CIRCA 1850**

Containing thirty-seven individual canes set in clear glass, the canes coloured predominantly in pink, green, blue, white and dark purple and including a single pink-and-green rose, 7.3cm diam, 5.1cm high

£800 - 1,000

€930 - 1,200

US\$1,000 - 1,300

154 \*

**A CLICHY GARLANDED PAPERWEIGHT, CIRCA 1850**

Set with five intersecting loops of multi-coloured pastry-mould and cogged canes, a single larger cane set within each of the panels formed by the loops, a pink and green 'Clichy Rose' in the centre, 7.7cm diam, 5.8cm high

£1,200 - 1,800

€1,400 - 2,100

US\$1,600 - 2,300



155



156

155 \*

**A RARE BACCARAT GARLANDED RED AND YELLOW PRIMROSE PAPERWEIGHT, CIRCA 1850**

The central flower with six petals formed from a pale yellow outer band and deep red inner band around a white stardust centre, on a stem with a single closed bud and eight leaves in different tones of green, the outer garland with blue-pink-and-green arrowhead canes alternating with white cogged canes, star-cut base *8.1cm diam, 5.2cm high*

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

156 \*

**A RARE BACCARAT GARLANDED TWO FLOWER PAPERWEIGHT, CIRCA 1850**

The spray formed from a white single clematis with a yellow star centre and a deep blue primrose with a most-unusual white cog-wheel edge to the petals, the flowers on a stem with five serrated leaves, within an outer row of alternate green, white and pale pink pastry-mould canes, on a star-cut base, *6.9cm diam, 4.9cm high*

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

157 \*

**A GOOD BACCARAT UPRIGHT BOUQUET PAPERWEIGHT, CIRCA 1850**

The three-dimensional nosegay formed with five different flowers including a white double-clematis with green arrowhead cane centre and a salmon-pink double-clematis with a white stardust centre, set into a closely-packed spray of pointed leaves, the base with a spiralling torsade in blue and white around a star-cut base, *8.1cm diam, 6.2cm high*

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



157



159



160



158

158 \*

**A CLICHY FACETED GARLAND PAPERWEIGHT, CIRCA 1850**

The five individual loops each formed of a different type of cane including pastry-mould and cog-wheel canes, one loop formed of pink 'Clichy Roses', a group of four separate canes placed between each loop, these small groups of canes including white roses and further pink roses, a blue stardust cane set in the centre of the weight, cut with a large top window and five side printies, a flowerhead cut in the centre of the base underneath, 8cm diam, 5.6cm high

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

159 \*

**A VERY FINE BACCARAT 'BOUQUET-DE-MARRIAGE' MUSHROOM PAPERWEIGHT, CIRCA 1850**

The neat tuft formed from a carpet of white stardust canes each with a green centre, the centre of the dome set with an arrowhead cane in red, white and blue, within a spiral torsade of white laticinio gauze encircled by cobalt blue threads, star cut base, 7.2cm diam, 5.1cm high

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

The term *bouquet-de-mariage* is occasionally used for all mushroom paperweights but more specifically a marriage bouquet should be composed of white canes only. Examples of true bouquet-de-mariage weights are seldom found.

160 \*

**A VERY UNUSUAL ST. LOUIS FLORAL CROWN PAPERWEIGHT, CIRCA 1850**

The central stylised flower with five white petals and stamens painted in brown, set on a cushion of alternate staves of red-and-white laticinio and deep cobalt blue ribbon, the outer spiral torsade in pink and white, on a star cut base, 7.3cm diam, 4.5cm high

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



161

161 \*

**A RARE CLICHY FLORAL PLAQUE PAPERWEIGHT, CIRCA 1850**

Of rectangular form in opalescent or 'Alabaster' glass applied on the top with an oval clear glass dome encasing a stylised flower spray, the flower composed of two rows of overlapping pink petals on a short stem with seven textured green leaves and a small pink bud at the top, the top edges of the plaque neatly bevelled, 9.4cm x 6.5cm, 3cm high overall

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

An almost identical paperweight plaque is in the Bergstrom collection illustrated by Geraldine Casper, *Glass Paperweights of the Bergstrom-Mahler Museum* (1989), p.63, cat.183 and by Evelyn Campbell Cloak, *Glass Paperweights of the Bergstrom Art Center* (1966), pl.15, cat. no.196. A related plaque with a white flower was sold by Bonhams 20 May 2015, lot 77. Compare also with the paperweight sold by Bonhams, 15 November 2006, lot 192. Another from the Robert Imbert collection was sold by Sotheby's New York, 29 May 1992, lot 147.



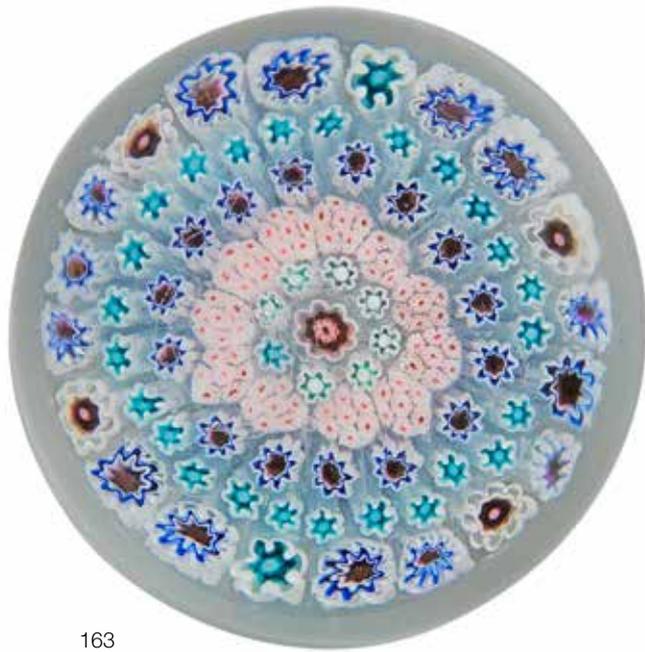
162

162 \*

**AN EXCEPTIONALLY RARE CLICHY THREE FLOWER BOUQUET PAPERWEIGHT, CIRCA 1850**

The spray formed of three full-blown double-clematis flowers, the petals with striped pink, white and purple petals around single canes in the interior, each set on a long stem with three different shapes of leaves, two further stems supporting pink and purple buds, 7.8cm diam, 5.9cm high

£12,000 - 15,000  
 €14,000 - 17,000  
 US\$16,000 - 20,000



163

163 \*  
**A BACCHUS CONCENTRIC MILLEFIORI PAPERWEIGHT, CIRCA 1848-49**

Formed from five rows of noticeably different size canes in turquoise, blue, salmon-pink and white, arranged within an outer row of mostly white staves, a simple red and white composite cane in the centre, *9.1cm diam, 6.1cm high*

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



164

164 \*  
**A ST. LOUIS PINK AND WHITE ENCASED DOUBLE OVERLAY UPRIGHT BOUQUET PAPERWEIGHT, CIRCA 1850**

The three-dimensional posy with a prominent cobalt blue flower within slender pointed leaves, overlaid in rose-pink and white and cut with a top and six side printies and then further cased in clear glass, the base with a star-cut centre, *7.2cm diam, 5cm high*

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



165 \*

**A ST. LOUIS WHITE ENCASED OVERLAY UPRIGHT BOUQUET  
PAPERWEIGHT, CIRCA 1850**

The clear glass core set with a bouquet of four flowers including a red, white and blue blooms, the fourth with a blue and red cane centre, surrounded by pointed green leaves, overlaid in white and cut through with oval panels, two cut with birds in flight and a leaping hare, the whole encased within a dome of clear glass, the underside of the base star-cut, 7.4cm diam, 5.5cm high (minor abrasions)

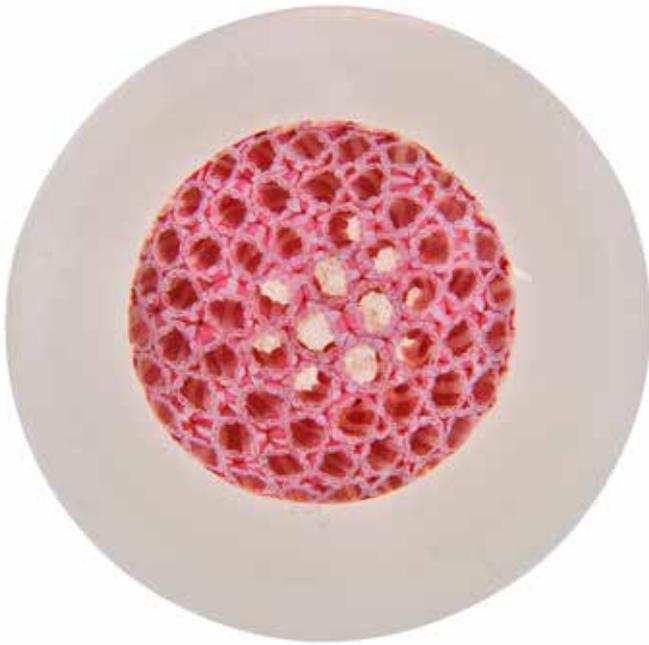
**£10,000 - 15,000**

**€12,000 - 17,000**

**US\$13,000 - 20,000**

An encased double overlay St Louis paperweight was sold by Bonhams on 2 November 2015, Lot 57. In his catalogue no. 40, L H Selman exhibited an encased overlay weight in green also with two animal panels. He described the difficult manufacture of these weights... "The process for making this rare type of paperweight required particular care to avoid cracking. First, the colour-overlaid weight had to be annealed (heated and slowly cooled in an oven). After faceting was completed, the weight was reheated before being covered with a layer of molten, colourless glass."





166

166 \*

**A VERY RARE ST. LOUIS HONEYCOMB PAPERWEIGHT, CIRCA 1850**

Set with a semi-circular dome of hollow canes constructed from a pink and white cellular structure, *7.3cm diam, 4.9cm high*

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



167

167 \*

**A VERY RARE ST. LOUIS MULTIPLE POSIES PAPERWEIGHT ON A TRANSLUCENT RUBY GROUND, CIRCA 1850**

Curiously set with seven individual posies or nosegays, each with a single tiny flower and a single serrated leaf together on a pointed stem, on a translucent red or ruby ground, cut with three rows of graduated pringles around a small top pringle, *7.1cm diam, 4.7cm high*

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



168

168 \*

**A BACCARAT SPACED MILLEFIORI MAGNUM PAPERWEIGHT, DATED 1848**

The large paperweight set with numerous rows of colourful canes including Girdel silhouette canes of a deer, an elephant, a horse, a goat, a bird, a dog and a cockerel, all on a white 'upset muslim' ground, 9.6cm diam, 6.5cm high

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

169 \*

**A BACCARAT SPACED MILLEFIORI PAPERWEIGHT, DATED 1848**

Inset with thirteen individual canes including Girdel silhouettes of a horse, a cockerel, a dog, a deer, a goat and a monkey, signed B1848, on an upset muslim ground, 6.4cm diam (light abrasions)

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



169



170



170



171



171

170 \*  
**A RARE CLICHY CONCENTRIC MILLEFIORI PEDESTAL OR  
 PIEDOUCHE PAPERWEIGHT, CIRCA 1850**

Inset with five rows of brightly coloured canes, each composed of two different canes alternating with one another, a Clichy rose in the centre, all within a basket of alternating turquoise and white staves, 6.3cm diam, 5.5cm high

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

171 \*  
**A BACCARAT PATTERNED MILLEFIORI PEDESTAL OR  
 PIEDOUCHE PAPERWEIGHT, CIRCA 1850**

Set with two hexagonal and two circular garlands of evenly sized composite canes, the central floret with two outer rows of stardust canes, a blue and white spiral torsade around the everted foot, 8.1cm diam, 6.2cm high

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



172

## PART 2

### BRITISH POTTERY COMMENCING AT 1.30PM

172

#### A SLIPWARE DISH, 18TH CENTURY

Of rounded rectangular form and attractive small size, decorated with a cream-coloured ground finely trailed and combed in brown slip, within a piecrust rim, 22.6cm (minor chips to rim)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,600

173

#### A NORTH STAFFORDSHIRE SLIPWARE CUP, LATE 17TH/ EARLY 18TH CENTURY

Of 'Tulip' shape with a plain strap handle placed just above the foot, the buff-coloured body with alternating bands of feathered decoration in cream and brown slip, 7.2cm high (chipped, fine crazing)

£1,800 - 2,000

€2,100 - 2,300

US\$2,300 - 2,600

A very similar cup is illustrated by David Barker and Steve Crompton, *Slipware in the Collection of the Potteries Museum and Art Gallery* (2007), p.26



173



174

174  
**AN ENGLISH DELFTWARE ADAM AND EVE CHARGER, CIRCA 1720**

Probably Bristol, painted with a serpent coiled around a branch of the blue sponged Tree of Life, tempting Eve with a yellow apple as she hands another apple to Adam, flanked by further trees sponged in blue, a blue dash border around the rim, 34.5cm diam (broken and restored with rivets to underside)

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



175

175  
**A BRISTOL DELFTWARE FLOWER VASE, MID 18TH CENTURY**

Of campana shape with a wavy rim, the entwined handles and their terminals sponged in blue, both sides painted with stylised flowers and rockwork, the three formal borders around the foot separated by plain lines in two tones of blue, 21.8cm high (rim chips, riveted crack)

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

A very similarly shaped vase is illustrated by Frank Britton, *English Delftware in the Bristol Collection* (1982), p.98, fig.7.2 and another closely related example of slightly earlier date at p.175, fig.11.26.



176

176  
**A RARE PAIR OF ENGLISH DELFTWARE  
 POLYCHROME FLOWER BRICKS, CIRCA  
 1750**

Of rectangular form and small size, the footrims cut away to produce scrolled feet, the upper surfaces pierced with a round hole and eighteen small holes, painted in blue, brown and yellow with flower sprays, 12.4cm wide (some damage) (2)

£600 - 800  
 €700 - 930  
 US\$780 - 1,000

177  
**AN IMPORTANT ENGLISH DELFTWARE  
 PLAQUE, CIRCA 1740-50**

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

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

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



177

178

**A RARE ENGLISH DELFTWARE MODEL OF A CAT, LATE 17TH OR EARLY 18TH CENTURY**

Seated on an octagonal base, its head turned slightly to its left, its face, collar and tail picked out in blue, its coat with spots of varying sizes and an indication of tabby markings on the head, the base with a wide blue border enclosing a band of dashes, 19cm high, (chipped)

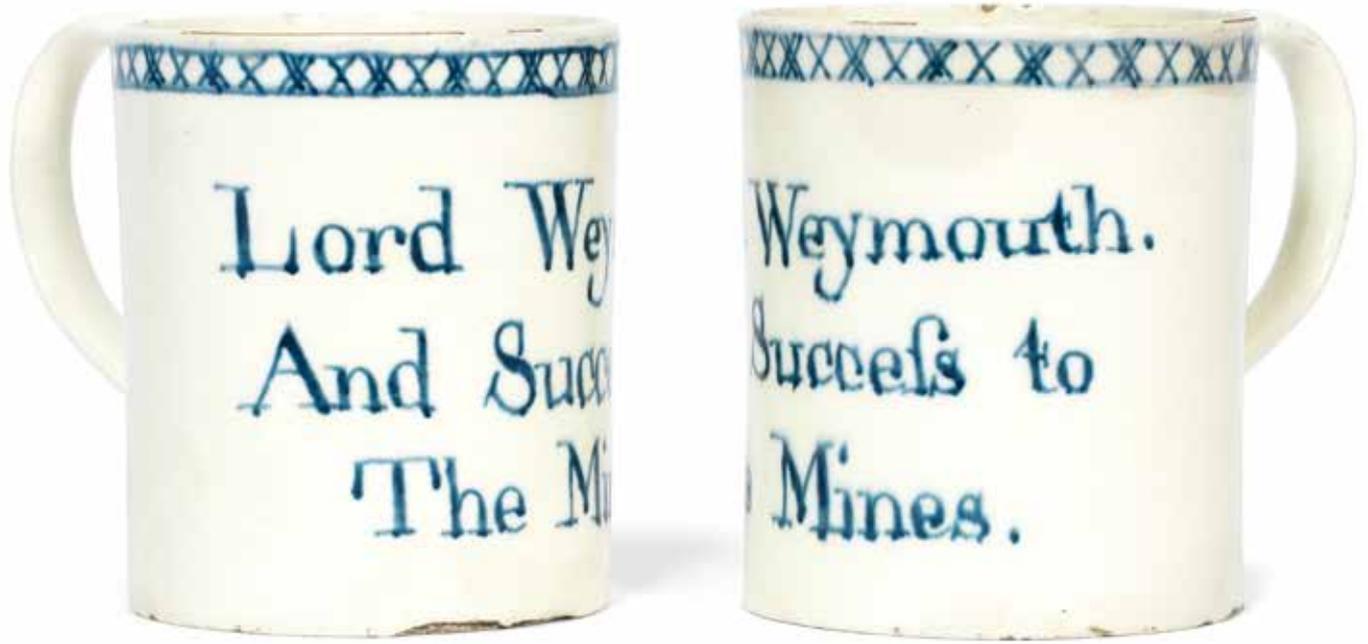
**£10,000 - 15,000**

**€12,000 - 17,000**

**US\$13,000 - 20,000**

Most English delftware cats are in the form of jugs such as the example sold by Bonhams on 21 May 2014, lot 18 which was dated 1677. These bear dates in the range 1657-1677 and a number are illustrated by Lipski and Archer, *Dated English Delftware* (1984), pp.226-228. Otherwise, two models of reclining cats are recorded, both from the same mould. One in the Fitzwilliam Museum is applied with a candle nozzle and illustrated by Michael Archer, *Delftware* (2013), p.337. The other was sold by Bonhams on 21 May 2014, lot 19. The present lot is of a different type, the modelling and posture of the animal similar to a small number of seated dog money boxes, one of which bears the name of the Brislington potter George Adlum. See Leslie B Grigsby, *The Longridge Collection, Vol 2* (2000), p.387, D350. The use of a wide blue line around base is a common feature of a number of English delftware figural models including the figure of Apollo and the bust of King Charles I in the British Museum. See Margaret Macfarlane, *Apollo Reconsidered*, *ECC Trans*, Volume 16, Part 3 1998, p.257





179

179

**A PAIR OF INTERESTING INSCRIBED CREAMWARE MUGS, CIRCA 1780**

Of cylindrical form with plain handles, inscribed in blue 'Lord Weymouth. And Success to The Mines', cross-hatched borders below the rims, 8.6cm high (some chips, one with some staining) (2)

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

180

**TWO PAIRS OF ENGLISH DELFTWARE PLATES, CIRCA 1785**

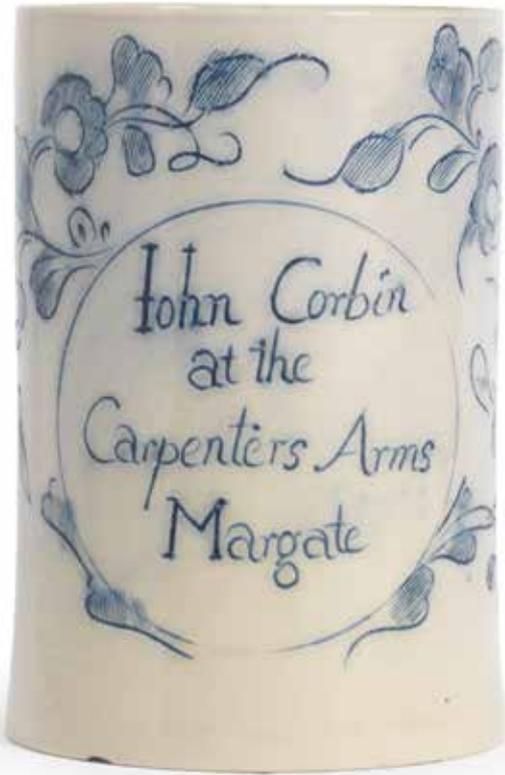
One pair painted in blue with a version of the 'Plantation' pattern within formal borders, yellow rims, probably by Thomas Morgan and Abigail Griffith, Lambeth High Street, 22.7cm diam (a few small chips and some crazing only), the other with a Chinese boy reaching up towards a flying insect, flanked by rockwork and a fence, 23.2cm diam 6 in blue (a few typical chips) (4)

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

A similar plate to the first pair is illustrated by Michael Archer, *Delftware* (1997), p.201, B187



180



181

181  
**A STAFFORDSHIRE WHITE SALTGLAZED STONEWARE MUG, CIRCA 1760**

Of cylindrical form with a slightly spreading foot and plain strap handle, inscribed 'John Corbin at the Carpenters Arms, Margate' in 'scratch blue' within a roundel flanked by flowering branches, 15.8cm high (some damage)

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

Marriages for a John Corbin are recorded in the parish registers of St John's, Margate for 1762 and 1787. The Corbins were seafarers and a John Corbin was described as a 'master-mariner' in 1811.

182  
**A LARGE CHURCH GRESLEY POTTERY PEARLWARE JUG, INSCRIBED AND DATED 1796**

Painted in high-temperature 'Pratt' type colours with two birds by a tree, the reverse with flowers, inscribed below the spout 'George Greenway, Success to Nuneaton, Yeomanry, 1796', a formal border with landscape vignettes below the rim, 28.3cm high, impressed 'C.GREASLEY' (spout restored)

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

George Greenway was a pillar of society with a thriving law practice in Nuneaton. Although an inveterate and unsuccessful gambler, his wealth was such that he was still able to build Attleborough Hall, a magnificent 'mini-stately home' on several acres of land on the outskirts of the Warwickshire town.

183  
**A RARE HUMPHREY PALMER BLACK BASALT VASE AND COVER, CIRCA 1770-78**

Of simple classical form, applied in high relief to one side with five Bacchic boys, the reverse with a group of three more, a fine fluted border below, the rim, shoulder and foot with bands of stiff leaves, 22.5cm high, 'H PALMER HANLEY' around wafer of base (cover with finial reattached and a few minute chips) (2)

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

Humphrey Palmer was Josiah Wedgwood's major rival in black basalt production, employing the modeller John Voyez after his departure from Wedgwood

184  
**AN ENGLISH CREAMWARE VASE AND COVER, CIRCA 1790**

Possibly Wedgwood, of goblet form applied with swags of drapery pendant from female masks, a scrolled border below the rim and bands of stiff leaves to the cover and foot, painted in sepia monochrome with borders of oak leaves and acorns, 30.1cm high (foot restored, fine cracks) (2)

£600 - 800  
 €700 - 930  
 US\$780 - 1,000



182



183



184



185

185

**A RARE NEALE AND CO TOBY JUG, CIRCA 1785-90**

Seated and holding a foaming jug, a clay pipe resting on the ground beside him, wearing a brown jacket, orange waistcoat and buff-coloured breeches, the base marbled in puce, 25.9cm high, impressed Neale and Co, incised 24 (wear to gilding on hat, minute flakes to enamel)

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

A similar Toby is illustrated by Diana Edwards, Neale Pottery and Porcelain (1987), p.171

186

**A CREAMWARE ADMIRAL RODNEY JUG, CIRCA 1780-85**

The character jug in the form of the head and shoulders of the naval hero, his hat and jacket picked out in green, his hair in brown, moulded below the rim 'SUCCESS TO LORD RODNEY', the handle moulded with husks, 11cm high (crazed)

£500 - 600  
 €580 - 700  
 US\$650 - 780



186



189

187 - 188  
No lots

189

**A LARGE WEDGWOOD PLAQUE, LATE 18TH CENTURY**

Modelled after designs by Lady Diana Beauclerk, in solid blue jasper and of rectangular shape, applied in white with ten figures of putti representing the ten children of Bacchus, within five panels divided by classical columns and trees, animal skins and drapery providing shelter for the putti below, 58.4cm wide, impressed WEDGWOOD (chipped, fine cracks)

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

A plaque of the same subject in green jasper dip is illustrated by Robin Reilly, *Wedgwood Jasper* (1994), p.159

190

**THOMAS WHIELDON: AN INTERESTING PLAN OF HIS ESTATE, DATED 1794**

The hand-drawn map titled 'A Plan of premises at Fenton Vivian in the Parish of Stoke-upon-trent in the County of Stafford belonging to Tho; Whieldon Esqr. 1794', 46.5cm x 45.5cm

£600 - 800  
€700 - 930  
US\$780 - 1,000

This plan was found among papers that were cleared from a Cheadle law firm in the 1980s. It relates to an action taken by Thomas Whieldon against his neighbour Thomas Broade in respect of the felling of a tree on the former's land. It is the only recorded plan of Thomas Whieldon's Fenton Hall estate made in the master potter's lifetime (he died the following year). Whieldon had purchased the estate in 1748 from the bankrupt John Peate, along with adjoining potworks. The following year he also bought the Peate's flint mill (shown on the plan as 'Fenton Mill') which by 1825 had a steam-driven engine of over 24 horsepower. After retiring from the pottery industry Thomas Whieldon created a pleasure garden on the Fenton Hall Estate, which was later described as 'extensive pleasure-grounds and fish-ponds attached'. See also the 1832 Thomas Hargreaves 'Map of the Staffordshire Potteries and Newcastle', reproduced inside the back cover by David Barker, *William Greatbatch—A Staffordshire Potter* (1991) where the Fenton Hall estate is shown.



190

191

**AN IMPORTANT CHINESE PORCELAIN PLATE PRINTED IN ENGLAND, CIRCA 1755**

Incised with plant and cloud scrolls, a blue diaper border inside the rim, the centre transfer-printed in black with 'Venus Preventing Her Son Aeneas From Killing Helen' within a scrolled cartouche, the border pencilled in black and gilded with trailing vines, 23.4cm diam (typical rim fritting, some wear)

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

**Provenance**

Sold by Phillips, 19 July 1978  
Geoffrey Godden Collection  
Norman Stretton Collection, sold by Phillips 21 February 2001, lot 1  
Watney Collection

**Exhibited**

Stockspring Antiques, The Early James Giles and his Contemporary Decorators, 5-17th June 2008, No 156, illustrated in the catalogue at p.153. The same print in sepia on a saltglaze plate, together with the original Gravelot design, is illustrated by Bernard Watney, The Origins of Some Ceramic Designs, ECC Trans, Vol.9, Part 3, 1975, pl.175c. No other example on Chinese porcelain is known.

191



192

**A FINE DUTCH-DECORATED CHINESE PORCELAIN PLATE, CIRCA 1720-30**

Painted in soft colours with a vase of flowers resting on baroque scrollwork, a group of fruit in the foreground and insects in flight to either side, the narrow border with more insects and floral sprays, 20.7cm diam (small chips to rim, minor wear)

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

**Provenance**

Albert Amor Ltd  
The Watney Collection

The pair to this plate, also from the Watney Collection, was sold in these rooms on 7 November 2003, lot 2. The composition of flowers arranged in a vase resembles popular Dutch prints from the 17th century, such as the illustrations to G.B. Ferrari's *De florum cultura* (1633). The palette resembles the 'Fine Line' group of Dutch-decorated porcelains.

192





193



193

193

**A ST JAMES'S (CHARLES GOUYN) BONBONNIÈRE, CIRCA 1755-59**

Modelled as two putti embracing a sheep on a grassy mound painted with flowers, the interior with flowers and a sprig of cherries, the hinged gilt metal mount containing an enamel cover, the interior with a portrait of a gentleman, attributed to Johann Heinrich von Hurter, the exterior with putti amongst clouds en grisaille, 4.3cm high (some restoration, fine cracks to the enamel)

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

A similar example, the enamel cover painted with flowers, is illustrated by G E Bryant, *The Chelsea Porcelain Toys* (1925), plate 46, no.2. Presumably this box was given as a token of love by the young man whose portrait it contains.

194

**A CHELSEA SCENT BOTTLE AND STOPPER, CIRCA 1755**

Finely modelled as a tight flower bud with pale yellow petals edged in puce, the sepals in tones of green and puce, the stopper as a woody stem sprouting tiny green leaves, gilt metal mounts, 6.5cm long (stopper restored with small loss to restored area) (2)

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

**Provenance**

Lady Charlotte Schreiber (1812-1895), and by family descent to the present owner

Another example with different colouring is illustrated by G E Bryant, *The Chelsea Porcelain Toys* (1925), plate 12 (1)



194



195

195

**A CHELSEA TEABOWL AND A COFFEE CUP, CIRCA 1750-60**

The octagonal teabowl in Kakiemon style with branches and flower stems issuing from banded hedges, a long-tailed bird in flight to the reverse, 5.6cm high (slight wear), the coffee cup moulded with overlapping scales and painted with two sprays of fruit including a cut apple, insects in flight below the brown line rim, 7.1cm high (slight wear to rim) (2)

£600 - 800  
 €700 - 930  
 US\$780 - 1,000

196

**A COLLECTION OF ENGLISH ENAMELS, LATE 18TH/ EARLY 19TH CENTURY**

Comprising nine South Staffordshire patch boxes with a variety of painted and printed decoration, including one printed with a hen and chicks and inscribed 'I Prize the Gift because I Love the giver', 4.1cm-6.7cm (typical cracks and damage, three with restoration), a South Staffordshire scent bottle case painted with a vase of flowers, 6cm high (some restoration), and a London enamel snuffbox with white scrollwork on a turquoise ground, 6.2cm wide (some restoration) (11)

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

197

**A CHELSEA DISH, CIRCA 1755**

Of silver shape, painted in Meissen style with a flower spray and numerous sprigs, including heartsease and convolvulus, a finely painted hairy caterpillar close to one handle, the rim outlined in brown, 28.8cm wide (rim with chip and slight wear)

£600 - 800  
 €700 - 930  
 US\$780 - 1,000

198

**A BOW LEAF DISH, CIRCA 1756-60**

The underside moulded with flowers and leaves and a delicate stalk handle applied at one end, painted in Kakiemon style with the 'Two Quail' pattern, the birds sheltered by a tree sprouting flowers in iron red and gold, a formal border inside the rim, 17cm wide (fine scratch to glaze)

£600 - 800  
 €700 - 930  
 US\$780 - 1,000



196



197



198



199

**A FINE AND RARE CHELSEA LEVERET TUREEN AND COVER,  
CIRCA 1755**

The delightful small box with a well-fitting cover, naturalistically modelled as a young rabbit resting alertly, its front legs extended, enamelled with irregular light brown markings, *9.8cm long, 6.8cm high*, red anchor mark inside lid, both the base and the cover numbered 516 also in red enamel (2)

**£12,000 - 15,000**

**€14,000 - 17,000**

**US\$16,000 - 20,000**

Similar small tureens appear to have been included in the 1755 sale of Chelsea porcelain conducted by Mr Ford at his Great Room in Haymarket, London. Lot 18 on the second day of the sale comprised 'Two small fine cabbage-leaves, and 4 rabbits, for desert'. Rabbit tureens as 'big as life' were also included. The 1755 sale catalogue is reproduced by John C Austin, *Chelsea Porcelain at Williamsburg* (1977), Appendix. A pair is illustrated by F Severne Mackenna, *Chelsea Porcelain, The Red Anchor Wares* (1951), pl.70. The tureens appear to be based on a leveret model produced in the raised anchor period, see Elizabeth Adams, *Chelsea Porcelain* (2001), fig 14.2. More recently, a pair was sold by Christie's London on 14 May 2003, lots 230 and 231.



200

200

**A CHELSEA VASE, CIRCA 1755-58**

From a garniture in Meissen style, of inverted baluster form, painted with a full flower spray including iris and chrysanthemum, the reverse with a small bouquet surrounded by sprigs, gilt line borders, 16.7cm high, red anchor mark

£600 - 800  
 €700 - 930  
 US\$780 - 1,000

**Provenance**

Lucy Winterburn Mitchell Collection

201

**A PAIR OF CHELSEA SWEETMEAT FIGURES, CIRCA 1765**

Standing beside large oval baskets and holding the covers open, he with a hunting dog at his feet, she with a pug, their costumes decorated in typically rich style, elaborately patterned in bright colours and picked out in gold, the bases pierced and similarly highlighted, 19.5cm high, gold anchor marks (her head and arm restuck, some typical chips and losses) (2)

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

202

**A PAIR OF BOW FIGURES OF CHILDREN DRESSED AS HARLEQUIN AND COLUMBINE, CIRCA 1760**

Striking dramatic poses and attractively coloured in a palette of light blue and red, her skirt delicately painted with flowers, her bodice and his suit multi-coloured with a triangular design, the low mound bases applied with flowers, 11.5cm and 12cm high (typical chips and losses) (2)

£600 - 800  
 €700 - 930  
 US\$780 - 1,000



201



202

203

**TWO CHELSEA PLATES, CIRCA 1752-55**

Of octagonal shape, one painted in oriental style with a yellow-breasted peacock-like bird perched on a prunus branch beside bamboo, a formal border inside the brown line rim, 23.7cm diam, red anchor mark (cracked), the other in Meissen style with scattered flower sprays and sprigs, the border moulded with rosettes in trelliswork, 22cm diam, red anchor mark (restored rim chip) (2)

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

A dish with a similar pattern to the first plate is illustrated by F Severne Mackenna, Chelsea Porcelain The Red Anchor Wares (1951), pl.5



204

204

**AN UNRECORDED PAIR OF BOW FIGURES OF TURKS, CIRCA 1758-60**

Playing wind instruments and standing on asymmetric scrolled bases picked out in pale blue and puce, her skirt and his waistcoat painted with scattered flowers, their other garments in pale yellow, blue and pink, his turban in bright green, 23.2cm high (some damage and restoration) (2)

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

These figures do not appear to be recorded in the literature



205

205

**A BOW PLATE AND A SAUCEBOAT, CIRCA 1760**

The shallow plate with a narrow rim, painted in blue with the 'Golfer and Caddy' pattern, a man walking in a Chinese landscape attended by a boy, a wavy line border inside the rim, 20cm diam, (spur marks on rim), the sauceboat of flat-bottomed form with an acanthus leaf moulded below the spout, painted in famille rose style with a peony and rockwork, a formal border inside the rim, 15.7cm long (2)

£600 - 800  
 €700 - 930  
 US\$780 - 1,000

206

**A BOW TOY TEABOWL, COFFEE CUP AND SAUCER AND ANOTHER TEABOWL, CIRCA 1760**

Painted in blue with a stylised flowering plant and an insect in flight, crowfoot borders below the interior rims, saucer 8.5cm diam (coffee cup and saucer chipped) (4)

£600 - 800  
 €700 - 930  
 US\$780 - 1,000

For a toy teapot and cover of the same pattern, see Simon Spero, The Simpson Collection (2003), item 11



206



207

207

**A VERY RARE LONGTON HALL SAUCEBOAT, CIRCA 1755**

Inspired by silver forms with a high scrolled handle and a plain low foot, painted in bright enamels with an exotic bird perched on rockwork amongst flowers and leaves, the reverse with a floral spray, the interior with peonies and multi-coloured leaves, more flowers painted below the brown line rim, 21.7cm long (damaged)

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

This lot belongs to a small group of rare shell-moulded Longton Hall sauceboats, all of the same basic form but with a variety of feet and handles. Three are discussed and illustrated by Nicholas Panes, *British Porcelain Sauceboats of the 18th Century* (2009), figs 241-243. All are supported by a fluted foot, unlike the plain example seen here. No other example of this precise form appears to have been recorded

208

**A RARE LONGTON HALL COFFEE CAN, CIRCA 1755**

Of plain cylindrical form, the handle with a scrolled lower terminal, painted in iron red, pink, green and black with a long-tailed bird perched upon a towering rock, flanked by flowering plants and insects in flight, 6.3cm high

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

**Provenance**

Frank Arnold Collection



208



209



210

210

**A LONGTON HALL SAUCEBOAT, CIRCA 1755**

Of exuberant naturalistic shape, modelled as if formed by overlapping cabbage leaves, the high stalk handle applied with subsidiary stems and buds, painted in blue on both sides with flowering plants, the interior with a Chinese island, a border in tones of blue below the rim, 21.6cm long (handle restuck with loss to applied detail)

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

**Provenance**

Watney Collection

Illustrated by Nick Panes, *British Porcelain Sauceboats of the 18th Century* (2009), p.153, fig.249

211

**A RARE WILLIAM REID VASE, CIRCA 1756-60**

Of slender tapering form, narrowing towards the neck, painted in bright enamels with a lady on an island, drawing water from a well using a pulley supported on a tree behind her, a rustic fence to the left and a river flowing before her, flowers and leaves in the foreground, 14.7cm high (broken and restuck)

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

**Provenance**

Watney Collection

Illustrated by Bernard Watney, *Liverpool Porcelain* (1997), p.122. William Reid excelled at figural painting in both Chinese and European style, European figures being much rarer. See the beaker vase of 'Lady and Dog' pattern from the Crane Collection, sold in these rooms on 31 March 2010, lot 149. This lot shows the strong influence of saltglaze decoration in the treatment of the island and foliage



211

209

**THREE LONGTON HALL VASES AND A COVER, CIRCA 1758-60**

Of rococo form with boldly moulded scrollwork, the two smaller vases with gilded highlights, the larger with a pierced and domed cover applied with flowers modelled in high relief, 8.3-18.8cm high (two smaller vases with fine cracks and wear, larger vase chipped, cover with losses) (4)

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

**Provenance**

Watney Collection



212

212

**A RARE PAIR OF EARLY DERBY SAUCEBOATS, CIRCA 1756**

Thinly slip-cast with delicate scrollwork on the rims and around the handles and spouts, a border of stiff leaves around the feet, painted in colours with scattered flower sprays and sprigs, larger sprays within the interiors, the rims and scrolled handles picked out in brown, 20.6 and 21cm long (one with handle restuck, the other cracked and chipped) (2)

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

**Provenance**

The Watney Collection, exhibited in the ECC Exhibition 2006. Illustrated by Nick Panes, *British Porcelain Sauceboats* (2009), figs.144 and 145, p.93.

213

**A RARE DERBY VASE, CIRCA 1756**

Of tapering square section, this sides crisply moulded with shaped panels, two sides painted with flowers sprays and sprigs and two with insects, a brown line around the foot and neck, puce scrolls and shell just below the rim, 22.2cm high (broken and restuck, foot with two large chips)

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

**Provenance**

Watney Collection

The flower painting appears to be by the same hand as that on the sauceboats in the previous lot. The shape is inspired by Chinese porcelain and was also used at Chelsea. Another Derby version is illustrated by Gilbert Bradley (ed), *Ceramics of Derbyshire*, p.86, item 119

214

**AN EARLY DERBY SAUCEBOAT, CIRCA 1755**

Modelled in the white in the form of a cos lettuce, the overlapping leaves crisply modelled and undercut, the stalk arching over the vessel to form a handle, 12.5cm long

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

This is a particularly early version of a form more commonly found in the 1760s and 1770s.



213



214



215

**A FINE WORCESTER CREAM JUG, CIRCA 1753**

Of fluted pear shape with a barbed rim and raised lip, the rococo double scrolled handle with a raised thumbrest, painted in colours with a pointing Chinese figure walking in a garden beside a red fence, his head turned to look at a willow tree on one side, flowering plants on rockwork to the other, the reverse with a songbird perched on a bush growing from a curious yellow rock, 8.2cm high

£6,000 - 8,000

€7,000 - 9,300

US\$7,800 - 10,000

**Provenance**

An English private collection

A very similar jug was in the Zorensky Collection, vol. 3, lot 17, illustrated by John Sandon and Simon Spero, Worcester Porcelain, the Zorensky Collection (1996), fig. 29. Another is illustrated by H Rissik Marshall, Coloured Worcester Porcelain, pl. 25, fig 557. Another in the J P Raison collection was sold by Christie's, 2 November 1998, lot 124. A similarly shaped jug with Chinese bird decoration was sold by Bonhams, 2 November 2011, lot 77.



216

**A GOOD EARLY WORCESTER SAUCEBOAT, CIRCA 1753**

Of small size and low-footed form, the scrolled handle with a leaf-moulded thumbrest, moulded with two scrollwork cartouches enclosing scenes of Chinese figures in simple garden landscapes, the underside of the lip painted with three small sprigs, the interior with a central sprig of two flowers and a border of alternate green diaper and panels of half-flowerheads, 15.2cm long

£5,000 - 7,000

€5,800 - 8,100

US\$6,500 - 9,100

**Provenance**

The Frank Arnold collection, sold by Sotheby's 28 January 1964, lot 299 (listed as Lund's Bristol)

An English private collection

A very similar low footed sauceboat enamelled with Chinese figures is illustrated by H. Rissik Marshall, *Coloured Worcester porcelain* (1977), p.115, pl.1, no.1.





217

**A RARE LUND'S BRISTOL CREAMBOAT, CIRCA 1749-51**

Of hexagonal form, the angular handle with a scrolled thumbrest, the sides finely moulded with arched panels and simple scrollwork, painted in blue with a Chinese island landscape including a house and a sailing boat, the reverse with a similar scene, a smaller panel below the spout with a small boat, garlands of flowers and two pointed leaves below the interior rim, *10.8cm long*

**£12,000 - 14,000**

**€14,000 - 16,000**

**US\$16,000 - 18,000**

A creamboat of the same shape from the A J Smith Collection and marked 'BRISTOL' is illustrated by Simon Spero, *Lund's Bristol and Early Worcester Porcelain* (2005), p.72. The pattern on the reverse of the jug is repeated on a sauceboat illustrated by Bernard Watney, *English Blue and White Porcelain* (1973), pl.20a, sold by Phillips on 10 May 2000, lot 547. Unlike much of the Lund's production, the blue decoration on this lot is well controlled, especially on the landscape panels.





218

**AN EXCEPTIONAL EARLY WORCESTER DECAGONAL BOWL,  
CIRCA 1752-53**

With flared sides and a neat ten-sided footrim, painted in bright enamels with Chinese figures on an island, a lady seated in an iron-red chair gesturing to a boy holding a kite or lantern, a willow tree and a red fence on either side, a sampan with a sail and huts on an island on the reverse, a panelled green-diaper border below the interior rim, 9.3cm wide

£8,000 - 10,000

€9,300 - 12,000

US\$10,000 - 13,000

**Provenance**

An English private collection

**Exhibited**

Worcester Porcelain The First Decade, Albert Amor Ltd 1981

Dreweatt Neate 18th Century English Porcelain Loan Exhibition 1996

Remarkably for something so rare, a similar bowl from the Liane Richards Collection was sold in these rooms on 13 April 2016, lot 136. Small bowls of this type were made in several moulded forms at Worcester in the early period. Decagonal shapes are particularly rare and, like the twelve-sided teabowls and saucers, they may have been intended to set Worcester apart from contemporary Chelsea or Chinese porcelain. Similar bowls painted with birds and plants are illustrated by Simon Spero, *Lund's Bristol and Early Worcester Porcelain*, fig.54 and H Rissik Marshall, *Coloured Worcester Porcelain* (1955), pl.1, fig.11A. Another with a bird was shown in Simon Spero's 2010 Exhibition, no.19.





219



219

**TWO EARLY WORCESTER SAUCEBOATS, CIRCA 1753-4**

One of 'high-footed' shape and small size, the moulded panels painted with 'Strutting Birds', flowers within the interior, 16.7cm long, the other of cos lettuce form, painted with flower sprigs and insects, the moulded handle and terminals picked out in colours, 17.7cm long (wear to brown line rim) (2)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,600

**Provenance**

Lucy Winterburn Mitchell Collection



220

220

**AN EARLY WORCESTER PICKLE SHELL AND A BUTTERBOAT, CIRCA 1753-58**

The pickle of scallop shell form, painted in famille rose style with a flower spray, the rim edged in red and enclosing a formal floral border, 8.2cm high, the geranium-moulded butterboat painted in colours with oriental flower sprigs, 7.7cm (tiny chip on handle) (2)

£700 - 900

€810 - 1,000

US\$910 - 1,200

**Provenance**

Lucy Winterburn Mitchell Collection



221

221

**A RARE WORCESTER BUTTER COOLER, CIRCA 1757-8**

Of moulded oval shape imitating a slatted wooden buttertub with horizontal bands picked out in yellow, pierced all over with small holes and set on four scroll feet, painted with Meissen-style flower sprays, 14.5cm wide (cover lacking)

£600 - 800

€700 - 930

US\$780 - 1,000

**Provenance**

Lucy Winterburn Mitchell Collection

This shape was first made in silver and is also known in Chelsea, Derby, Japanese and Meissen porcelains as well as Dutch delft. The pierced holes were needed to allow the condensation to drain off the butter, caused by the change in temperature when it was brought in from the dairy.

222

**A RARE WORCESTER COFFEE CUP, CIRCA 1754-56**

Of plain U shape with a grooved handle, painted in bright colours with three Chinese figures, one with a walking cane and a parasol, a child struggling with a heavy basket to his left and a lady seated beneath a willow tree to his right, 6.4cm high (firing imperfection to rim)

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

A similar cup was sold in these rooms on 18 May 2016, lot 332. Another from the Watney Collection, part I was sold by Bonhams 22 September 1999, lot 149 and again from the Crane Collection, 31 March 2010. For a teapot of the pattern see Samuel Clarke, Worcester Porcelain in the Colonial Williamsburg Collection (1987), pl 9. A jug in the A J Smith Collection is illustrated by Simon Spero, Lund's Bristol and Early Worcester Porcelain (2005), fig.106.



222

223

**TWO EARLY WORCESTER COFFEE CUPS, CIRCA 1754**

Both of 'scratch cross' type, one enamelled with the 'Staghunt' pattern, 5.9cm high, workman's mark below handle, the other pencilled in black with the 'Boy on a Buffalo' pattern, 6.6cm high (2)

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

**Provenance**

Lucy Winterburn Mitchell Collection



223

224

**TWO WORCESTER MOULDED COFFEE CUPS, CIRCA 1752-54 AND 1768-70**

The early reeded can with a scrolled handle, a floral border in enamels below the rim, 5.9cm high, the other with spiralling scolopendrium leaves picked out in green and gold, flower sprigs in between, brown line rim, 6.2cm high (2)

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

**Provenance**

Lucy Winterburn Mitchell Collection

The Scolopendrium cup from the Rous Lench collection



224

225

**TWO EARLY WORCESTER PIECES WITH COLOURED PRINTS, CIRCA 1755-58**

Comprising a reeded saucer with the 'Two Geese' pattern, the birds looking inquisitively at a large flowering peony plant, 11.6cm diam, and a small bowl of 'Red Bull' pattern, 10.5cm diam (2)

£600 - 800  
€700 - 930  
US\$780 - 1,000

**Provenance**

Lucy Winterburn Mitchell Collection



225



226

226

**A VERY RARE WORCESTER MILK JUG, CIRCA 1760-65**

Of pear shape with a sparrow beak spout and plain strap handle, painted in tones of blue with the 'Blue Valentine' pattern (I.C.30), a central tree flanked by two dogs to the right and two shepherd's crooks and a hat to the left, a cell border below the rim, *9.3cm high*

£1,600 - 2,400  
 €1,900 - 2,800  
 US\$2,100 - 3,100

This very rare pattern has some similarity to the more plentiful polychrome 'Valentine' pattern, copied from Chinese Export porcelain. The coloured version has two billing doves and a quiver of arrows to the right of the tree as opposed to the dogs seen here and two hearts on an altar of love instead of the hat and crooks. Presumably the two patterns were copied from different Chinese prototypes. The pattern was made originally for Commodore Anson and is discussed by John Sandon, *The Dictionary of Worcester Porcelain* (1993), p.353

227

**A RARE WORCESTER 'SCRATCH CROSS' JUG, CIRCA 1754**

Of pear shape with a scrolled handle, finely painted in blue with the 'Zig-Zag fence' pattern, the fence surrounded by trailing flowering plants, a tall rock to the left and a butterfly in flight to the reverse, *18.1cm high*, incised cross on base below handle, workman's mark (minute rim chips to spout)

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

This example is particularly well painted. Another jug of the same pattern from the Susi and Ian Sutherland Collection was sold by Bonhams, 3 October 2007, lot 139

228

**A PAIR OF WORCESTER HEXAGONAL VASES AND COVERS, CIRCA 1760**

With domed covers and pointed mushroom finials, painted in blue with the 'Fancy Bird in a Tree' pattern (I C 19), a long-tailed bird perched on a flowering branch alternating with panels of flowers and foliage, the shoulders with wide foliate bands reserving quatrelobed panels of Chinese landscapes, similar decoration on the covers, *38.7cm high*, crossed swords and numeral marks (restored, finials not matching) (2)

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

**Provenance**

The Zorensky Collection, sold by Bonhams on 27 February 2005, lot 275

The inspiration for these vases is late 17th century Japanese Arita porcelain, although the Meissen marks used here suggest the factory were copying later Meissen versions. Chelsea also made a similar shape in the 1750s, although neither factory used the high domed cover with the broad flanged rim developed by Worcester to compliment the elegant tapering shape.



227



228



229

**A VERY RARE WORCESTER TEAPOT AND COVER, CIRCA 1756**

Of delightful small size and globular form, the gently domed cover with a pointed finial, painted in blue with the 'Weeping Willow' pattern (I.D.22), the willow tree growing alongside a flowering prunus branch, the reverse with flowering plants growing from a diagonal rock, an insect in flight above, 10cm high, workman's mark below handle (spout chipped) (2)

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

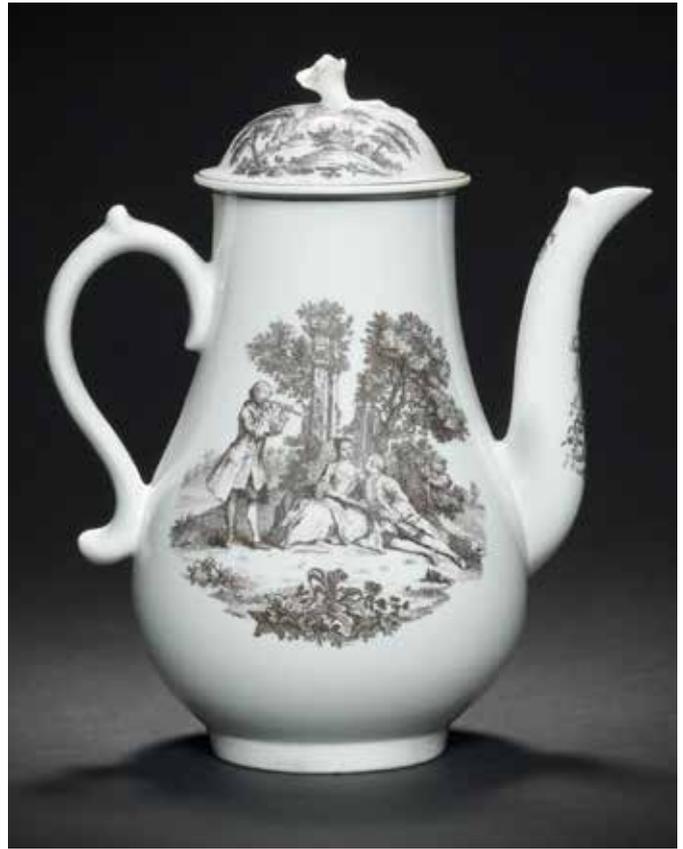
This very rare pattern is discussed by Branyan, French and Sandon (1989), p. 213. Another teapot of the pattern from the Susi and Ian Sutherland Collection was sold by Bonhams, 3 October 2007, lot 193



229



230



232



231

230

**A WORCESTER BLIND EARL SWEETMEAT DISH, CIRCA 1758**

Moulded in relief with rose leaves and buds issuing from the twig handle, painted with scattered flower sprigs in purple monochrome, the centre with the arms of Viscount Howe of Langar, Nottinghamshire, within a border of rococo scrollwork painted around the rim, 16cm wide (slight wear to highlights)

£600 - 800

€700 - 930

US\$780 - 1,000

Beneath the coronet of Viscount Howe is the shield of the Scrope family with a bar sinister. The Howe family had married into the illegitimate branch of the Scrope family when John Grobham Howe (died 1679) married Annabella, the illegitimate daughter of Emanuel Scrope, 1st Earl of Sunderland.

A teacup and saucer from this important service was in the Zorensky Collection, sold by Bonhams 16 March 2004, lot 45. A saucer dish was also sold by Bonhams, 20 May 2015, lot 90.

231

**A LARGE WORCESTER LEAF DISH, CIRCA 1757-60**

Moulded in the shape of overlapping cabbage leaves, painted in colours in the Meissen style with a gentleman angler in front of a ruin, the landscape vignette edged with rococo scrollwork in purple, flower sprays all around also painted in purple, 34.5cm long (two rim chips)

£500 - 700

€580 - 810

US\$650 - 910

232

**A RARE WORCESTER COFFEE POT AND COVER, CIRCA 1765-70**

Of pear shape with a scrolled handle, the domed cover with a flower finial, printed in black with 'L'Amour', the reverse with the rare 'Fluter' design, lovers seated before a classical column with a musician in attendance, 20.7cm high (loss to petals on finial) (2)

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

**Provenance**

Capell Collection  
Cyril Cook Collection  
Ablett Collection  
Joseph M Handley Collection

Illustrated by Joseph M Handley, 18th Century English Transfer-Printed Porcelain and Enamels (1991), pp.84-85. The Fluter derives from an engraving of La Musique by Jacopo Amiconi



233

233

**A GOOD WORCESTER PLATE, CIRCA 1768-70**

Painted in London in the workshops of James Giles with a version of the 'Lady Mary Wortley Montagu' pattern, the centre with a spray of flowers and vegetables, including an aubergine and a 'divergent' tulip, the blue scale border reserving three panels of 'fancy' birds edged with raised and tooled rococo gilding, the shaped rim picked out in gold, 22.1cm diam, square mark (very slight wear only)

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

This design has been classified as the 'Lady Mary Wortley Montagu pattern No 5', the only one of a group of related patterns to have fruit as well as flowers within the central reserve. See Gerald Coke, In Search of James Giles (1983), pl.39(b)



234

234

**TWO WORCESTER CIRCULAR STANDS, CIRCA 1768**

With shaped panels edged with gilt scrollwork and reserved on blue scale grounds, the larger painted with flowers, 19.8cm diam, square mark (very slight wear), the smaller with 'fancy' birds, the smaller panels with a range of moths and other insects, 15.7cm diam, square mark (slight wear to gilding) (2)

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

**Provenance**

Lucy Winterburn Mitchell Collection

235

**A WORCESTER TEABOWL, COFFEE CUP AND SAUCER, CIRCA 1780**

In Sèvres style and of reeded shape, decorated with a version of the 'Hop Trellis' pattern with swags of berried foliage suspended between puce trelliswork bound by gilt ribbons, within turquoise scale borders and gilded rims, saucer 13.5cm diam (coffee cup with wear to rim) (3)

£600 - 800  
€700 - 930  
US\$780 - 1,000



235



236

**AN IMPORTANT PAIR OF WORCESTER 'FRILL VASES' AND COVERS, CIRCA 1770-72**

Modelled by John Toulouse, of hexagonal form with elaborate applied decoration and handles in the form of female masks, each side with a colourful garland of flowers and 'hot cross bun buds' secured with tied ribbons, a band of coloured shell-like 'frills' below, the shoulders pierced with six latticework panels, the white ground painted with formal flowers and insects, the pierced and domed covers with rose finials, 38.8cm high, one vase impressed 'To' on footrim (some damage and restoration) (4)

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

**Provenance**

Christie's 7 October 1996, Lot 183  
 The Zorenky Collection, sold by Bonhams, 23 February 2005, lot 207

The 'To' stamp on the footrim is the mark of John Toulouse who is likely to have been both the modeller and the 'repairer' who supervised the assembly of these remarkable vases. Closely related 'Frill vases' were made at Bow and at Bristol and in both cases examples are recorded with T or To marks. Toulouse worked at Worcester around 1770-72 and the enamelling on this pair shows that they were made and decorated at the Worcester factory. A very similar Worcester vase and cover from the Liane Richards Collection was sold in these rooms on 13 April 2016, lot 156. Another pair, also marked with the letters To, is illustrated by John Sandon, Dictionary of Worcester Porcelain, colour pl.85. Another is in the Frank Lloyd collection, fig.125.



237

237

**A RARE WILLIAM COOKWORTHY SWEETMEAT STAND, CIRCA 1768-72**

Plymouth or Bristol and probably modelled by John Toulouse, formed from three large scallop shells arranged around a group of smaller shells and seaweed which forms a central handle, the shells supported by comical green dolphins and painted with flower sprays, more colourful shells and seaweed applied to the triangular base, 19.6cm high (broken and restored)

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

238

**A CHAMPION'S BRISTOL TEAPOT AND COVER, CIRCA 1775-80**

Of globular form, the ear-shaped handle with a moulded leaf thumbrest, similar moulding to the end of the spout, painted in mandarin style with two ladies admiring a vase of flowers, one with a child attendant holding a parasol, within formal red enamel borders and brown line rims, 15cm high (2)

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

**Provenance**

Lucy Winterburn Mitchell Collection



238



240



239

239  
**TWO CHAMPION'S BRISTOL COFFEE CUPS AND SAUCERS, CIRCA 1775**

One of 'Gainsborough Service' type with a border of husk festoons undulating around a tooled gilt line, flower sprays and sprigs below, *saucer 12.7cm diam*, saucer with gilded '1' inside footrim (very slight wear to gilded rims), the other with a moulded handle and wide diaper-moulded bands, painted with garlands of flowers, *saucer 13.6cm diam*, X5 in blue (4)

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

**Provenance**

Lucy Winterburn Mitchell Collection

A similar 'Gainsborough' coffee cup and saucer is illustrated by F Severne Mackenna, *Champion's Bristol Porcelain* (1947), fig.82. A service of the same pattern is believed to have been owned by the artist Thomas Gainsborough.

240

**A RARE CHAMPION'S BRISTOL CABARET TRAY, CIRCA 1775**

Of lobed oval form, painted with garlands of flowers pendant from a border of spiralling blue and lilac ribbons, flower sprays and sprigs in the centre, gilt dentil rim, *34cm wide*, X mark in blue (chipped)

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

For the same pattern on a sauce tureen, cover and stand, see Albert Amor, *Catalogue of the Trapnell Collection*, No 170

241

**A RARE VAUXHALL TEABOWL AND SAUCER, CIRCA 1754-56**

Thinly potted and painted in rich tones of blue with the 'Dragon' pattern, the animal chasing a fiery pearl and coiled about the interior and exterior of both pieces, some details picked out in sgraffito, *saucer 12cm diam* (some damage) (2)

£600 - 800  
 €700 - 930  
 US\$780 - 1,000

A saucer of the pattern is illustrated by Massey, Marno and Spero, *Ceramics of Vauxhall* (2007), p.69



241

242

**A SMALL CYLINDRICAL MUG, CIRCA 1776-80**

Attributed to Caughley, painted in Meissen style with a full floral spray flanked by two smaller sprigs, the grooved handle with a formal design in puce, 8.5cm high

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

**Provenance**

Lucy Winterburn Mitchell Collection



242

243

**A GOOD DERBY TEAPOT AND COVER FROM A CABARET SERVICE, CIRCA 1785**

Of globular form with a wishbone handle and leaf-moulded spout picked out in gold, painted by Zachariah Boreman with figures in extensive rural landscapes, gilt foliate bands undulating around the blue enamel borders, 11cm high, blue 5 inside footrim (cover with chip to inner flange, very slight wear to gilding) (2)

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

Illustrated by John Twitchett, Derby Porcelain (2002), colour pl.241, p.245.



243

244

**A DERBY SAUCE TUREEN AND COVER FROM THE EARL OF SHREWSBURY SERVICE, CIRCA 1830**

Of oval shape, the handles and paw feet applied with lion masks at the terminals and picked out in gold, painted by Thomas Steel with arrangements of fruit reserved on a dark green ground gilt with moths and butterflies, the crest of the Earl of Shrewsbury below a coronet beneath each handle, 18cm wide, printed circular Bloor mark in red (very slight wear to some gilded highlights only) (2)

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

A centrepiece from the service is illustrated by John Twitchett, Derby Porcelain (2002), colour pl.225. p.233



244



245

**A FINE DERBY BOTANICAL DESSERT SERVICE, CIRCA 1795**

Painted with named botanical specimens taken from Curtis's Botanical magazine, the border with pink roses arranged around gilded dots and lines, comprising a pair of ice pails, covers and liners with additional painting inside the covers, centrepiece, four round dishes, four oval dishes, two heart-shaped dishes, two large lobed dishes and six plates, *ice pails 22.8cm high*, crown, crossed batons, D mark and pattern number 142 in blue, Latin and English titles in script (one ice pail restored, one cover a later replacement (possibly Spode), one dish chipped, a few pieces with minor wear) (25)

£4,000 - 6,000

€4,600 - 7,000

US\$5,200 - 7,800

The specimens appearing on the service are taken from William Curtis's Botanical Magazine, published in volumes from 1787.

The specimens and their source prints are listed on Bonhams.com



246

246

**A DERBY PART TEA AND COFFEE SERVICE, CIRCA 1815**

With very rare lepidopterological decoration, a range of brightly coloured butterflies and moths painted in bright colours with a few smaller insects scattered in between, within formal gilt borders, comprising an oblong teapot, cover and stand, milk jug, saucer dish, slop bowl, two teacups, two coffee cans and four saucers, *teapot 15.4cm high*, crown, crossed batons and D marks in red (some pieces with wear to gilding) (14)

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

A dessert service with related decoration was sold by Bonhams, 6 March 2002, lots 174-186 and a plate painted with butterflies is illustrated by Gilbert Bradley (Ed), *The Ceramics of Derbyshire*, fig.277, p.169. Painting of insects on Derby porcelain has been attributed to John Brewer as he is known to have exhibited watercolours of the same subject. See also the watercolour in the Derby Museum and Art Gallery reproduced by David Manchip, *Artists and Craftsmen of the 19th Century Derby China Factory* (2004), p.67



247

247

**A FRENCH PORCELAIN SLOP BOWL PAINTED AT BRAMPTON IN TORKSEY OR MANSFIELD, CIRCA 1799-1808**

Probably La Courtille, painted with titled views of 'near Matlock, Derbysh' and 'near Matlock Turnpike', probably by William Billingsley, within gilded formal borders and reserved on an unusual orange ground, *17.1cm high*, titles in red script (some damage and wear)

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

Two cups and saucers from the same service are illustrated by G R G Exley, *A History of the Torksey and Mansfield China Factories* (1970), p.11 and a Pinxton teapot and cover with related decoration by C Barry Sheppard, *Pinxton Porcelain* (1996), colour pl.17.



248

**A FINE LOWESTOFT MUG, CIRCA 1765**

With a globular body crisply moulded above the foot with a band of stylised leaves, a band of triangles around the shoulder, the cylindrical neck with formal leaves on a 'seeded' ground above a finely turned band, the scrolled handle with thumbrest, painted in blue with a Chinese river scene of three islands and a boat, one island inhabited by a fisherman, a 'loop and arrow' border below the interior rim, 9.5cm high, painter's number 5 inside footrim

**£5,000 - 6,000**

**€5,800 - 7,000**

**US\$6,500 - 7,800**

**Provenance**

Frank Arnold Collection

Other examples of this shape are illustrated by Christopher Spencer, *Early Lowestoft* (1981), p. 94 and Sheenah Smith, *Lowestoft Porcelain in Norwich Castle Museum, Vol 1* (1975), no 215. Another example from the Geoffrey Godden Collection with a slightly different handle shape was sold by Bonhams, 30 June 2010, lot 141





249 (reverse)

249

**A LOWESTOFT SMALL BOTTLE VASE, CIRCA 1760**

The slender neck everted at the rim, painted in blue with two birds strutting around a large peony bush, a further bird in flight to the rear, a 'berry' border below the rim, *10.3cm high*, indistinct painter's number inside footrim (two small chips, one with associated crack)

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

**Provenance**

The Susi and Ian Sutherland Collection, sold by Bonhams, 3 October 2007, lot 315

A similar Lowestoft vase was in the Billie Pain Collection, Bonhams sale, 26th November 2003, lot 228

250

**A RARE LOWESTOFT COFFEE CAN, CIRCA 1764-65**

Of cylindrical form, slightly narrowing towards the foot, moulded in relief with a spray of carnations and other flowers, a band of scrollwork moulded below a formal border painted in blue, a plain blue line just above the foot and blue scrollwork to the handle, *6.3cm high* (rim with minute chip and crack)

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

A teapot and cover from the Victoria and Albert Museum with the same moulding picked out in blue is illustrated by Geoffrey Godden, *Lowestoft Porcelain* (1985), pl.77, p.77



249



250



251

**AN IMPORTANT LOWESTOFT COFFEE CAN OR SMALL MUG, CIRCA 1790-95**

Of cylindrical form with a slightly everted rim and ear-shaped handle, inscribed in blue 'A Trifle from LOWESTOFT' within a scrolled panel, a spray of flowers to either side and a cross-hatched border below the interior rim, the handle painted with husks and dots and highlighted at the terminals, 6.2cm high (fine crack, chipped)

**£8,000 - 10,000**

**€9,300 - 12,000**

**US\$10,000 - 13,000**

**Provenance**

Mrs Colman Collection

Godden Reference Collection

Sold by Bonhams, 18 May 2011, lot 393

Illustrated by Geoffrey Godden, *Lowestoft Porcelains* (1985), pl 233, p.189. The Lowestoft 'Trifles' were made as gifts from Lowestoft and other local towns and villages. All are inscribed by the same hand, likely to have been that of Robert Allen. Most are painted in coloured enamels and only a small number are recorded in underglaze blue. See the toy teapot and cover from the Godden Reference Collection sold by Bonhams on 30 June 2010, lot 144, and the inkwell from the Rev R C Wheeler Collection sold by Bonhams on 23 April 2008.





252

252

**A RARE PAIR OF LOWESTOFT MODELS OF A SHEEP AND A RAM, CIRCA 1785-90**

Modelled lying on low mound bases, the flat undersides with glazed vent holes, their hooves and eyes picked out in black, their mouths and ears in light brown, 4.9cm high (chipped, minor losses to ears and horns) (2)

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

See Sheenah Smith, *Lowestoft Porcelain in Norwich Castle Museum*, Volume 2, pl.19b for the models

253

**A GOOD LOWESTOFT MINIATURE TEAPOT AND COVER, CIRCA 1772-75**

Of globular shape with a slightly curved spout and a mushroom finial, painted in blue with a Chinese garden scene of plants and rockwork within a fenced enclosure, within diaper borders, 8.5cm high (2)

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

For a similar teapot, see Simon Spero, *The Simpson Collection* (2003), item 78



253



254



254

**A GROUP OF LOWESTOFT TOY TEAWARES, CIRCA 1765-1785**

Comprising a globular teapot and cover printed in blue with the 'Three Flowers' pattern, 9cm high (chipped, cover cracked), another teapot painted in blue with a Chinese island landscape within a 'berry' border, 5.9cm high, indistinct painter's number inside footrim (cover lacking, spout cracked), and a sparrow-beaked milk jug of the same pattern, 4.7cm high, painter's number 8 inside footrim (restored at handle terminals) (4)

£1,200 - 1,500

€1,400 - 1,700

US\$1,600 - 2,000

255

**A LOWESTOFT BASKET, CIRCA 1775**

Of circular form and attractive small size, the everted sides pierced with interlocking circles and applied with florets at the intersections, the interior printed in blue with a chrysanthemum and a rose, a painted 'scroll and flower' border inside the rim, 13cm diam, crescent mark (a few fine cracks to piercing)

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,600

256

**A LOWESTOFT TEAPOT AND COVER, CIRCA 1775-80**

Of globular form with a mushroom finial and a gently curved spout, painted in Mandarin style with two figures within a fenced garden, a similar scene to the reverse, the spout and handle surrounded by panels of dense red scrollwork, 15cm high (2)

£700 - 900

€810 - 1,000

US\$910 - 1,200

**Provenance**

Lucy Winterburn Mitchell Collection



255



256



257

257  
**A GROUP OF LOWESTOFT WARES WITH BLACK PENCILLED DECORATION, CIRCA 1780**

Comprising a low Chelsea ewer with a formal border picked out in gold, 9.8cm long (rim chip), a teabowl and saucer with a zig-zag fence, rockwork and flowers, saucer 11.8cm diam (saucer chipped), and a slop bowl of the same pattern, 14.7cm diam (chipped, slight wear) (4)

£500 - 600  
 €580 - 700  
 US\$650 - 780

258  
**A GROUP OF NEW HALL PORCELAINS, CIRCA 1782-87**

Comprising a rare barrel-shaped tea canister painted with flowers, a green and puce border around the neck, 11.7cm high (cover lacking), a clip-handled helmet jug of pattern 20, 10.2cm high, and a teabowl and saucer of the same pattern, saucer 13.5cm diam (teabowl chipped) (4)

£500 - 600  
 €580 - 700  
 US\$650 - 780



258

259  
**A VERY UNUSUAL ENGLISH PORCELAIN PLATE, CIRCA 1820**

With a moulded gadrooned rim, the whole surface given up to the inscription 'HENRY /Born March 16 1792 /ELIZABETH Born January 6 1798 /RILEY /DERBY', each letter made up of tiny flowers and leaves painted in colours and edged with gilt dotted scrolls, a wide gilt line around the rim, 26.2cm diam, unmarked (tiny specks of wear to gilding only)

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

The style of decoration on this plate is most unusual. It is likely to have been carried out at an independent workshop, perhaps on a Staffordshire blank. It may simply commemorate the children of the Riley family or perhaps marks the marriage of Henry and Elizabeth



259





261

**EIGHT CHAMBERLAIN DINNER PLATES AND A PLATTER FROM THE ABERGAVENNY DINNER SERVICE, CIRCA 1814**

The wide orange borders reserving white Chinese style flowers and buds growing from gilded stalks, the motto 'NE VILE VELIS' and the crest of Lord Nevill below a coronet within oval panels edged with gilded oak leaves and acorns, the centres with inner gilded foliate borders surrounding a central flower, *platter 36.7cm wide, plates 23.9cm diam*, Chamberlains Worcester in red script (two plates with chips to footrim, a few tiny patches of wear) (10)

£5,000 - 6,000

€5,800 - 7,000

US\$6,500 - 7,800

**Provenance**

The Marquis of Abergavenny, thence by descent

This lot was part of a sumptuous service costing £105, part of one of the most important orders ever received by the Chamberlains factory. The order was placed in June 1813 and is given in detail by Geoffrey Godden, *Chamberlain-Worcester Porcelain* (1982), pp 101-102 and by John Sandon, *Dictionary of Worcester Porcelain*, p. 247. The soup tureen, cover and stand and a pair of sauce tureens, covers and stands from the service were sold by Bonhams in London on 6 June 2007, lots 414 and 415 and a pair of plates from the Jeanne Zorensky Collection by Bonhams in Oxford on 19 March 2013. The order included a special charge of 3 guineas for 'Moddels for Crest', the cost of creating unique finials for the tureens in the form of Lord Nevill's bull's head crest.





262

**262  
A RARE ROCKINGHAM ROSE PASTILLE BURNER AND COVER,  
CIRCA 1830-42**

Modelled as a white rose surrounded by five naturalistically coloured leaves, the cover formed from the centre of the flower and pierced to the underside, *14.1cm wide*, C1 in puce (cracked, minor chips) (2)

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

See Alwyn and Angela Cox, *The Rockingham Works and the Bramelds 1806-42* (2006), p.83 for an example with a pink rose. The white rose was no doubt chosen specifically as an appropriate emblem for this Yorkshire factory.

**263  
ANOTHER RARE ROCKINGHAM PASTILLE BURNER AND  
COVER, CIRCA 1830-42**

Modelled as a white rose surrounded by five naturalistically coloured leaves, the cover formed from the centre of the flower and pierced to the underside, *13.9cm wide*, puce griffin mark (restored, fine cracks and chips) (2)

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



263

**264  
TWO RARE ROCKINGHAM BISCUIT MODELS, CIRCA 1826-42**

On plain rectangular bases, the larger a sleeping child naked except for a blanket wrapped round one arm, his head resting on a basket of delicately modelled flowers and fruit, *11.3cm wide*, incised No 66, impressed griffin mark and ROCKINGHAM WORKS BRAMELD (chipped), the smaller as a sleeping spaniel with a finely detailed coat, *6.8cm wide*, incised No 91, impressed griffin mark and ROCKINGHAM WORKS BRAMELD (chipped) (2)

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

The child is from a set of four figures depicting an infant sleeping and awakening. The set is illustrated by Alwyn and Angela Cox, *Rockingham* (2001), fig.300, p.331. A similar dog is shown at fig.303, p.333

**265  
TWO ROCKINGHAM DOG MODELS, CIRCA 1826-42**

One in biscuit porcelain as a mastiff lying on a rocky base, wearing a buckled collar, *12.8cm long*, incised No 90 (tiny chips), the other glazed with black markings and a gilded collar, the rectangular base picked out in green and gold, *9.7cm wide*, incised No 22, impressed griffin and ROCKINGHAM WORKS BRAMELD, cl.2 in red (restoration to corner of base) (2)

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

Another Rockingham mastiff is illustrated by Alwyn and Angela Cox, *Rockingham* (2001), fig.304, p.333, alongside the master model from the factory which is incised on the underside '1828/Octr 9th'



264



265

266

**A RARE ROCKINGHAM BISCUIT BUST OF LORD BROUGHAM, CIRCA 1826-42**

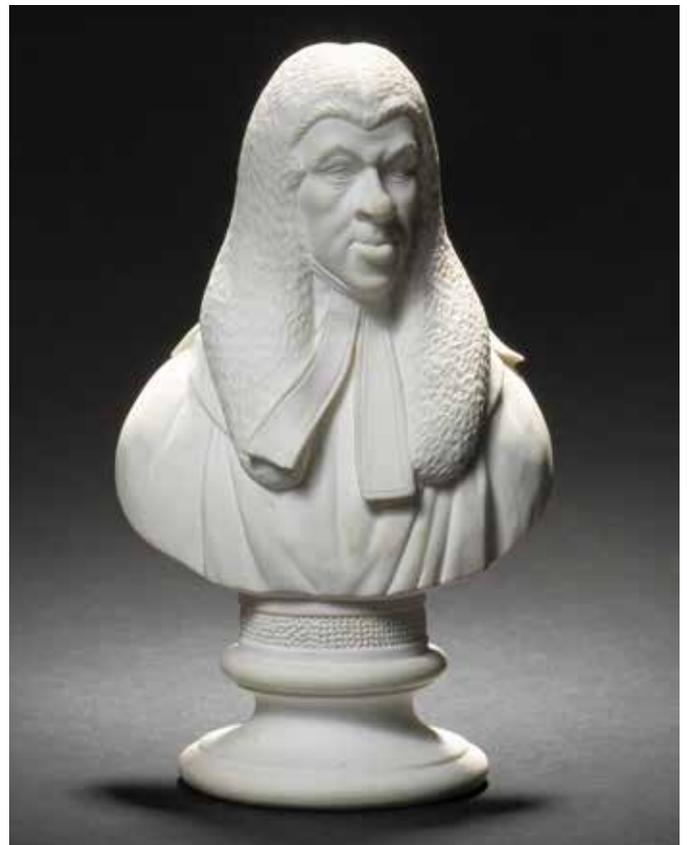
Modelled on a circular socle and wearing a long wig and bands at the neck, 17.2cm high, impressed griffin and ROCKINGHAM WORKS BRAMELD (chipped)

£500 - 700

€580 - 810

US\$650 - 910

Llewellyn Jewitt, *The Ceramic Art of Great Britain*, Vol I (1878), p.515 comments 'William Eley...executed some admirable works, including a fine bust of Earl Fitzwilliam', thus suggesting the modeller for the present lot. See Alwyn and Angela Cox, *Rockingham* (2001), p.340



266



267



268

267

**A GOOD ROCKINGHAM SMALL BASKET, CIRCA 1830-42**

Of shallow circular form with an overhead crossed-twig handle and four gilded feet, the interior finely painted with a titled view 'The Thatcher Torbay' within a gilded band, sprays of applied flowers extending around the rim from the handle terminals, *10.7cm wide*, puce griffin mark, title in red script (a few minute losses to applied flowers, fine crazing)

£600 - 800

€700 - 930

US\$780 - 1,000

A slightly large basket of the same shape is illustrated by Alwyn and Angela Cox, *Rockingham* (2001), p 294

268

**A RARE ROCKINGHAM INKWELL AND LINER, CIRCA 1826-30**

Modelled in the form of a shell with details picked out in gold, the flat upper surface painted with flower sprays and applied with two shell-shaped quill holders, *8.2cm wide*, griffin mark in red, cl.5 in gold (cover lacking, chipped, fine crazing) (2)

£500 - 700

€580 - 810

US\$650 - 910

269

**A ROCKINGHAM EWE AND A RAM, CIRCA 1826-42**

Lying on a grassy mound applied with flowers picked out in colours, their fleeces with orange markings, the ewe with a gilt line around the base, *6.4cm wide*, incised N108, cl. 1 in red (ewe restored, ram with one ear chipped) (2)

£500 - 700

€580 - 810

US\$650 - 910



269



270

270

**TWO ROCKINGHAM BISUIT FIGURES AND ANOTHER, CIRCA 1820-40**

One modelled as a boy seated on a drum, a cap, a book, a purse and a toy horse on the ground beside him, 12.4cm high, incised N28 (sheet of paper from left hand lacking, some restoration), the other a boy holding a bird's nest, 12.2cm high, incised N31, impressed griffin and ROCKINGHAM WORKS BRAMELD (restored), the last a man playing a hurdy-gurdy as a monkey dances before him, possibly Rockingham, 14.5cm high (3)

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



271

271

**A FINE LONDON-DECORATED ENGLISH PORCELAIN PLATE, CIRCA 1820**

The cavetto painted with a basket of flowers resting on a stone shelf, the flowers including roses, poppies and auricula, the solid gold border reserving classical motifs in yellow and red, 22cm diam

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

**WELSH CERAMICS**

272

**AN INSCRIBED BAKER, BEVAN AND IRWIN JUG, DATED 1834**

Of 'Glamorgan' shape with moulded gadrooned borders and a high scrolled handle, printed in brown with scenes from the 'Rural' series, inscribed under the spout in red 'Mr Wm Crang/ Whitefield/ Barton/ Challacombe/ Bought at Swansea by Captn Irwin/ 1834', 17.8cm high, printed Opaque China mark (spout restored)

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



272

This jug is one of a set of three in graduated sizes. The Captain Irwin referred to in the inscription is possibly the son of the Captain Irwin who was a partner in the pottery. Illustrated by Helen Hallesy, The Glamorgan Pottery Swansea 1814-38 (1995), p.31, pl.45

273

**TWO SWANSEA POTTERY JUGS, DATED 1817 AND 1837**

The earlier with pink lustre decoration of cottages and bridges, a Greek key border around the neck, inscribed beneath the spout 'Hugh/ Lloyd/ 1817', 14.2cm high (rim chip, slight wear), the other in the Cymro Stone China body, painted with flower sprays and inscribed in brown under the spout 'MARY ANN SAMBROOK/ 1837', 16.3cm high (fine glaze crack to base, slight wear to rim) (2)

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



273



274

274

**A RARE SWANSEA POTTERY PART BREAKFAST SERVICE, CIRCA 1811-17**

Printed in sepia with a variety of birds including 'Roller', 'Partridge', 'Jay' and 'Jack Snipe', surrounded by scattered feathers, the rims picked out in gold, comprising a rare muffin dish and cover with a gilded knob, pair of saucer dishes, slop bowl, three porringer-shaped breakfast cups with unusual handles, three saucers and four plates, *muffin dish 20.5cm diam*, plates impressed 'DILLWYN AND CO', muffin dish and cover incised '18' and '19', titles printed in sepia (some pieces damaged and restored) (15)

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

A complete supper set of the pattern is illustrated by W J Grant Francis, *The Pottery of South Wales* (2010), p.252 and two plates by Tim Holdaway, *Natural History Sources of Design on Welsh Ceramics, Welsh Ceramics in Context Part II*, pp. 119 and 120, shown alongside their source prints from Bewick's *Land Birds of 1797* and *Water Birds of 1805*. See also E Morton Nance, *The Pottery and Porcelain of Swansea and Nantgarw* (1942), pl.XLVII A-H and p 102



275

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**SWANSEA POTTERY PLATE, CIRCA 1806**

From a supper service, painted in sepia by Thomas Pardoe with a castle-like building on a promontory, a tree on the shore in the foreground, the rim in brown enamel, *20.4cm diam*, impressed SWANSEA (minor flaking to rim)

£600 - 800  
 €700 - 930  
 US\$780 - 1,000

A plate of the same pattern is illustrated by Jonathan Gray, *The Cambrian Company* (2012), p.195, fig.6.63. Landscape decoration on Swansea pottery of this period is rare.

276

**A RARE SWANSEA DISH, CIRCA 1805**

Of shaped oval form, painted by William Weston Young with a 'Stock Pigeon' perched on a branch, the monogram 'R I R' gilded by Thomas Pardoe just inside the rim, 25.1cm wide, impressed SWANSEA, titled in Pardoe's distinctive hand (some wear, crazing and staining)

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

**Provenance**

P D Pryce Collection  
S H Williams Collection

Exhibited English Ceramic Circle 1977

Other pieces from this important service are illustrated by E Morton Nance, *The Pottery and Porcelain of Swansea and Nantgarw* (1942), pl.XXXVII A-D and Jonathan Gray, *The Cambrian Company* (2012), p.216, pl.6.98

277

**A RARE DILLWYN'S ETRUSCAN 'PATERA' OR PLATE, MID 19TH CENTURY**

With a carefully turned rim, the red earthenware body printed in black outline with the reclining Cupid, his wings outstretched and his bow on the ground before him, a Greek key border inside the rim, 21.5cm diam, printed 'Dillwyn's Etruscan Ware' mark in black (tiny chip on border)

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

Lewis Llewelyn Dillwyn's range of Etruscan ware, inspired by Greek pottery, was intended to be sold cheaply so as to adorn the homes of the less well off. The designs were worked by Mrs Dillwyn and engraved by John Stanway Brown, the shapes having been modelled by William Clowes senior. The ware is discussed in detail by E Morton Nance, *The Pottery and Porcelain of Swansea and Nantgarw* (1942), p 179. He illustrates a similar plate or patera at pl.LXXXIVF. A plate with a different subject was sold by Bonhams on 13 December 2006, lot 337

278

**A RARE EWENNY PIG, EARLY 20TH CENTURY**

Charmingly modelled as a seated pig of generous proportions, the dark red clay covered with a cream slip left unglazed, inscribed in sgraffito 'Y Mochyn' [The Pig], 18cm long, incised 'Ewenny Pottery' (chipped)

£400 - 500  
€460 - 580  
US\$520 - 650



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278



279

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**A SWANSEA ARMORIAL DISH, CIRCA 1815-17**

From the Clark of Hereford service, of cruciform shape, the rim individually applied with white beads, the centre painted with the arms of Clark of Hereford impaling Parkinson above the motto 'Frangas non Flectes', the border painted by Henry Morris with garden flowers within green classical urns, alternating with green enamel and gold scrollwork, 23.2cm diam, upper case mark (a few applied beads restored)

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

**Provenance**

Harry Sherman Collection

A similar dish was sold by Bonhams, 18 May 2016, lot 400



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280

**A SWANSEA ARMORIAL PLATE, CIRCA 1815-17**

From the Clark of Hereford service, the rim individually applied with white beads, the centre painted with the arms of Clark of Hereford impaling Parkinson above the motto 'Frangas non Flectes', the border painted by Henry Morris with garden flowers within green classical urns, alternating with green enamel and gold scrollwork, 21.5cm diam, upper case mark (a few applied beads restored)

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

**Provenance**

Harry Sherman Collection

A group of pieces from this important armorial service is illustrated by WD John, Swansea Porcelain (1958), pl 35

281

**A FINE NANTGARW PLATE OF  
MACKINTOSH SERVICE TYPE, CIRCA  
1818-20**

The shell-moulded rim with twelve even lobes, painted in London, probably by Thomas Martin Randall, a brightly coloured bird perched on a woody branch in the centre, the border with four floral sprays reserved on a richly gilded ground of shells, scrolls, leaves and flowers, 23.3cm diam, impressed NANTGARW C W

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

A plate with related decoration from the Rowland Williams Collection was sold by Bonhams, 2 November 2015, lot 227. The Mackintosh Service was originally in the possession of the Priest Richards family of 'Plâs Newydd', near Cowbridge. In 1880, it was given to Ella Priest Richards on the occasion of her marriage to the Mackintosh of Mackintosh. By the turn of the century, it had been dispersed. A number of pieces were bought back by the Mackintosh of Mackintosh from Frederick Litchfield of the Sinclair Galleries in Shaftsbury Avenue in 1901. It appears that a number of services were decorated in similar style and three are discussed by W D John, *Nantgarw Porcelain* (1948), Supplement Number Two. Further variants of the pattern have been subsequently recorded. The establishment of Robbins and Randall of Barnsbury Street, Islington is thought to be responsible for the decoration.

282

**A VERY RARE NANTGARW PLATE, CIRCA  
1818-20**

With a plain and unevenly lobed rim, painted in London, possibly by Thomas Martin Randall, with a cockatoo perched on a woody stem, the bird with red, yellow, green and black plumage and a bright yellow crest, the border with a continuous rural landscape including a waterfall, ruined castle and a finger post, a formal gilded band around the cavetto, 24cm diam, impressed NANTGARW C W (minor wear to rim)

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

**Provenance**

Harry Sherman Collection

The decoration of this plate is most unusual



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282



283



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285



286

283

**A GOOD SWANSEA PLATE, CIRCA 1815-17**

Painted at the factory in the style of William Pollard with a full spray of garden flowers, including a variegated tulip, roses and speedwell. a formal green and gold band around the cavetto, the C-scroll border also highlighted in green and gold, *20.4cm diam*, upper case mark

£700 - 1,000

€810 - 1,200

US\$910 - 1,300

284

**A GOOD SWANSEA PLATE, CIRCA 1815-17**

Painted at the factory with an unusual grouping of flowers and fruit, including wild strawberries and daisies, probably by William Pollard, a formal band in green and gold around the cavetto, the crisply moulded C-scroll border also picked out in green and gold, *21cm diam*, upper case mark in red

£800 - 1,000

€930 - 1,200

US\$1,000 - 1,300

285

**A GOOD NANTGARW PLATE, CIRCA 1818-20**

Of Brace service type, painted in London in the Bradley workshop with a full central flower spray, including rose and chrysanthemum, the C-scrolled border with a bird on a branch, a spray of strawberries and floral sprays, gilded dentil rim, *24.7cm diam*, impressed NANT-GARW CW

£700 - 1,000

€810 - 1,200

US\$910 - 1,300



287



288

286

**A GOOD SWANSEA TEAPOT, COVER AND STAND, CIRCA 1815-17**

Of rectangular form, richly decorated in Japan style with pattern 219 of three oval floral panels with salmon pink grounds, reserved on a deep blue ground gilt with foliage and groups of three stylised chrysanthemums, the central reserve with a fence, flowers rockwork and a bird's head, *teapot 24.7cm long*, upper case mark and No 219 in red (3)

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

287

**A RARE SWANSEA SAUCER DISH, CIRCA 1815-17**

The centre painted at the factory with a detailed scene of two figures on horseback crossing an arched bridge over a fast-flowing river, tall trees growing on both banks, possibly by George Beddow, a wide gilded line inside the rim, *23.1cm diam*

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

Three teacups and saucers by the same hand are illustrated by W D John, *Swansea Porcelain* (1958), Illustrations 86 A and B. The painting is attributed to George Beddow. The scene painted on the saucer shown at 86 B is very closely related to that on the present lot, perhaps taken from the same source print



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288

**A GROUP OF SWANSEA PORCELAINS, CIRCA 1815-17**

Comprising a square C-scroll dish painted with four panels of brightly coloured birds, *20.8cm wide*, upper case mark in red (slight wear), a C-scroll plate painted with flowers in the style of William Pollard, *21cm diam*, upper case mark in red, and a teacup and saucer with similar decoration, *saucer 14.8cm diam*, upper case mark in red (4)

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

The design of the dish is similar to pattern 529 shown by AE (Jimmy) Jones and Sir Leslie Joseph, *Swansea Porcelain Shapes and Decoration* (1988), p.190, but lacks the smaller gilded border inside the cavetto



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289

**A SWANSEA TEACUP AND SAUCER, A NANTGARW COFFEE CAN AND SAUCER AND A NANTGARW TEACUP AND SAUCER, CIRCA 1815-20**

The Swansea cup and saucer in fine 'duck egg' porcelain, painted with sprays of flowers and fruit in the style of William Pollard, within elaborate gilded borders, *saucer 14.8cm diam*, upper case marks, the Nantgarw coffee can and saucer painted in London with flowers, probably in the Sims workshop, *saucer 13.8cm diam*, the Nantgarw teacup and saucer painted with the same pattern, *saucer 13.8cm diam* (cup restuck) (6)

£600 - 800  
 €700 - 930  
 US\$780 - 1,000



290

290

**A VERY LARGE SWANSEA POTTERY PLATTER, CIRCA 1806**

Of oval shape, painted in the centre in underglaze blue and iron red with the 'Japan' pattern of a full floral spray picked out in gold, the border with panels of iron red caillouté alternating with elongated leaves, a blue band inside the rim, *56cm wide*, impressed SWANSEA (a few fine scratches only)

£600 - 800  
 €700 - 930  
 US\$780 - 1,000

The decoration of this pattern is traditionally attributed to Thomas Pardoe although others must have been involved in the painting of slightly later examples bearing Dillwyn and Co marks as Pardoe left the factory in 1809. A plate of the pattern is illustrated by Jonathan Gray, *The Cambrian Company* (2012)



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291

**A RARE SWANSEA POTTERY PLATE, CIRCA 1830-40**

Charmingly painted in bright colours with a long-tailed bird perched on a plinth, a Chinese fence to the right, a profusion of European flowering plants on both sides, black line rim, *22.6cm diam*, impressed DILLWYN SWANSEA and 3

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

A similar plate is illustrated by E Morton Nance, *The Pottery and Porcelain of Swansea and Nantgarw* (1942), plate LXXIA and another by W J Grant Francis. *The Pottery and Porcelain of South Wales* (2010), p.320. The author attributes the painting to Mrs Eliza Lewis, one of the last women employed at the Cambrian Pottery

292

**A VERY RARE SWANSEA TOY JUG AND BOWL, CIRCA 1815-17**

The jug with a gilded Empire handle and broad spout, the bowl with everted rim, painted at the factory with numerous brightly coloured butterflies and moths in flight between evenly spaced flower sprays, gilt rims, *jug 6.9cm high*, bowl with script mark in red (bowl with slight wear to gilding) (2)

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

A toy jug of the same shape and size is illustrated by A E (Jimmy) Jones and Sir Leslie Joseph, *Swansea Porcelain Shapes and Decoration* (1988), p.145, pl.5 and a number of similarly shaped toy bowls of different patterns at p.143, pls.4 and 6. No other matching toy jug and bowl of this shape appears to be recorded in the literature.



292

293

**A RARE SWANSEA CHAMBERSTICK, CIRCA 1815-17**

With a scrolled and gilded handle, the broad drip-pan painted with two charming landscape vignettes reserved on a white ground gilt with regularly spaced groups of four dots, within gilded rims, *12.7cm diam*, inscribed in red 'Pellatt and Green Swansea' (some crazing, wear to gilding on handle)

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

Pellatt and Green were well known retailers in St Paul's Churchyard in the City of London. Similar script marks are recorded by A E (Jimmy) Jones and Sir Leslie Joseph, *Swansea* (1988), p.235. nos.42 and 43



293

294

**A RARE SWANSEA CHAMBERSTICK, CIRCA 1815-17**

With a gilded scrolled handle and central nozzle, the broad drip-pan painted at the factory with sprigs of flowers and fruit, including speedwell and dogrose, a gilded scrolled border around the rim and nozzle, *12.4cm diam*, script mark in red (slight wear to scrolled border)

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

See A E (Jimmy) Jones and Sir Leslie Joseph, *Swansea Porcelain Shapes and Decoration* (1988), p. 153 for the shape which sometimes occurs with beaded bands around the scone and rim.



294

295

**A GOOD SWANSEA MINIATURE TAPERSTICK, CIRCA 1815-17**

Of circular form with a gilded ring handle and central nozzle, painted at the factory with sprigs of flowers and fruit, including rose, forget-me-not and strawberries, formal gilded bands around the nozzle, gilt line rims, *6.3cm diam*, puce griffin mark, title in red script (handle restuck)

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



295



296

296  
**A RARE NANTGARW DISH BY THOMAS PARDOE, CIRCA 1818-20**

Of cruciform shape, the centre painted by Thomas Pardoe with a goldfinch and another bird perched on a wispy branch, an insect in flight to the left, the border with eight further brightly coloured moths or bugs, the rim left unglazed, 23cm diam (a few surface scratches)

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

Compare the style of the bird painting with the signed watercolour by Thomas Pardoe, illustrated by W D John, Nantgarw Porcelain Album (1975), illustration 64. The insects in the border are more naively painted and may be by Thomas Pardoe's son, William Henry



297

297  
**A RARE NANTGARW SHELL DISH, CIRCA 1818-20**

With a fan-shaped handle and lobed rim, painted by Thomas Pardoe or his son, William Henry Pardoe, with a brightly coloured bird and two chicks beside a wispy tree, the border with six moths or bugs in flight, the rim left unglazed, 22cm, impressed NANT-GARW

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

The painting is rather more naive in style than much of the painting attributed to Thomas Pardoe in the period 1821-23, perhaps suggesting that his son was responsible. The impressed mark unusually lacks the 'CW'.

298  
**A RARE NANTGARW TAZZA, CIRCA 1818-20**

The shallow circular bowl with an everted rim and a characteristically heavy turned foot, the interior painted at the factory by Thomas Pardoe with an orange moth in flight above a spray of roses and stocks, a band of individually applied white jewels around the rim, gilt line borders, 11cm diam (some damage)

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

**Provenance**  
 Sir Leslie Joseph Collection

One of the classic forms produced at the factory, Nantgarw tazze are only rarely found. Most are London-decorated. Another Pardoe-decorated example was sold by Bonhams Bath on 20 June 2005, lot 63



299

299

**A VERY RARE NANTGARW VASE BY THOMAS PARDOE, CIRCA 1818-20**

Of plain cylindrical form with a turned foot and a slightly thickened rim, painted at the factory by Thomas Pardoe with a group of birds, two green parrots and two others perched in the branches of a wispy bush, the fifth in flight above, distant hills beyond, 11.7cm high (shallow chip to foot, wear to gilded rim, fine crazing)

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

Thomas Pardoe's range of bird painting included bullfinches, goldfinches, pheasants, parrots and some others which are more difficult to identify. A very similar vase painted with parrots is illustrated by E Morton Nance, *The Pottery and Porcelain of Swansea and Nantgarw* (1942), pl.CLXXXIII D. For pheasants on the same shape, see W D John, *Nantgarw Porcelain Album* (1975), illustration 34



300

300

**A RARE NANTGARW PLATE, CIRCA 1818-20**

Of small size and with an unevenly lobed rim, painted at the factory by Thomas Pardoe with two birds perched in a wispy red-berried tree, one a characteristic goldfinch, the other larger and with green plumage, the border with six brightly coloured moths, gilt line rim, 21.2cm diam, impressed NANT-GARW CW (a few patches of wear to the gilded rim)

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

The distant low lying hills and berried branches of the tree are common features of Pardoe's work in this style at Nantgarw between February 1821 and July 1823. His range of birds also includes bullfinches as seen on the related plate from the Rowland Williams Collection sold by Bonhams, 2 November 2015, lot 225. A watercolour by Pardoe, signed and dated 1820 and illustrated by W D John, *Nantgarw Porcelain Album* (1975), illustration 64, includes a goldfinch painted in almost identical style.



301



301

301

**AN ENGLISH PORCELAIN BOX AND COVER, DATED 1827**

Attributed to Henry Morris and of circular form, the cover painted with a basket of flowers standing on a stone plinth, the sides with a band of heather, strawberries and flowers, the rims picked out in gold, inscribed in gold inside the cover 'WP 1827', 6.8cm diam (base with wear to gilded rim) (2)

£600 - 1,000  
 €700 - 1,200  
 US\$780 - 1,300

An old paper label on the underside of this interesting box attributes the painting to William Pollard, presumably prompted by the gilded 'WP' monogram underneath the cover. However, William Morris would seem to be a more likely candidate based upon the similarity to his work at Swansea and to much of the independent work attributed to him. The basket of flowers on the cover is certainly strikingly similar to those on the Lysaght service and it is likely that he painted this little box whilst still in Swansea, a short time after his departure from the factory in 1826



302

302

**A GOOD NANTGARW COFFEE CUP AND SAUCER, CIRCA 1818-20**

With a kidney-shaped handle applied to the rim, richly decorated in London, probably in the Sims workshop, with full flower sprays, one within the interior of the cup, the borders with spiralling garlands of flowers pendant from turquoise borders edged with raised gold scrollwork, the cup with gilded scrollwork below the interior rim, saucer 13.9cm diam (2)

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



303

303

**A RARE LONDON-DECORATED NANTGARW PLATE, CIRCA 1818-20**

Painted with a central flower spray, probably in the Sims workshop, surrounded by five evenly spaced smaller sprays connected by a salmon pink ribbon and gilt line band which outlines the cavetto, the sky blue border with a formal gilded band just inside the rim, 24cm diam, impressed NANT-GARW CW

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

304

**A FINE SWANSEA DISH, CIRCA 1815-17**

Of square form, painted in London by J Bradley and Co with 'The Roller', the bird perched on a branch beside a rustic fence, the crisp C-scroll border painted with fruit and flower sprigs, gilt dentil rim, 21.3cm wide, title in distinctive red script to the reverse

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

**Provenance**

The Sidney Heath Collection

A related plate was sold by Bonhams, 18 May 2016, lot 398. Both pieces belong to a service painted in London at the workshops of John Bradley in Pall Mall, remarkable for the fine quality of the bird painting. Three pieces from the service were sold by Bonhams, 7 December 2005, lots 279-281. Lot 279 was painted with a 'Transverse Striped or Bared Dove' and was also inscribed 'J Bradley and Co, No 47 Pall Mall, London' in the same hand as the present lot. The decoration must have taken place after 1821 when buildings in Pall Mall were renumbered and the Bradley premises allocated number 21. Other examples from the service from the Andrews Collection are on display at Plas Glyn y Weddw, Llanbedrog. The source for the bird paintings was George Edwards's *Natural History of Uncommon Birds*, published between 1743 and 1751.



304

305

**A RARE NANTGARW VASE, CIRCA 1818-20**

The shoulders applied with gilded dolphin handles, their tails coiled above their heads, the foot and rim moulded with leaves left in the white against the solid gilt borders, painted in London, probably in the Sims workshop, with spiralling garlands of flowers above a turquoise band edged with scrollwork in raised paste gold, gilded borders of rococo scrollwork below, 13cm high (handles restored) (2)

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

This shape of vase occurs with or without handles, the handle forms being either dolphin or Empire. They were sometimes supplied with covers.



305



306

**306  
A FINE ENGLISH PORCELAIN PLAQUE BY JOHN RANDALL,  
DATED 1880**

Of upright oval form, finely painted with three peregrine falcons perched on a woody branch, another bird in flight in the distance, their plumage delicately and accurately represented, *35.7cm x 24.7cm*, inscribed in red script to the reverse 'John Randall July 8 1880'

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

John Randall was born in Shropshire in 1810 and was apprenticed to his uncle, Thomas Martin Randall, at Madeley. After working at Rockingham, he returned to Shropshire and worked at Coalport for the rest of his painting career. He specialised in birds, both in formal 'Sèvres-style' and in the naturalistic style seen on the present lot, which must have been one of his last works as failing eyesight forced him to retire in around 1880. See Michael Messenger, *Coalport* (1995), colour plate 31 for a Coalport vase and cover painted by Randall in similar style with another peregrine



307

**307  
A RARE DERBY CROWN PORCELAIN COMPANY RETICULATED  
VASE AND COVER AND ANOTHER SIMILAR VESSEL, CIRCA  
1880**

Of waisted cylindrical form supported on a fixed circular plinth, the double ogee cover with a pointed finial, the entire surface reticulated with the same formal design, probably by Samuel Swan, the borders pierced with ovals and picked out in gold, *32.2cm high* (cover ill-fitting, damaged), the other vessel pierced with a different design, *8.7cm high*, printed black mark (incomplete) (3)

**£600 - 800  
€700 - 930  
US\$780 - 1,000**

Samuel Swan is thought to have worked on reticulated wares at Derby. His work makes an interesting comparison with that of George Owen at Royal Worcester. Whilst certainly less detailed than Owen's work, it displays his mastery of the technique of freehand reticulation.



## Caughley and Coalport Porcelain from the C R Pilkington Collection

### Introduction by Michael Messenger

It is difficult to over-estimate the importance of the Pilkington Collection of Coalport porcelain. During little more than a decade, essentially the nineteen-seventies, Chris Pilkington was an avid collector of Coalport, building up a remarkable collection of fine wares from that factory, some acquired locally but many of the more immediately impressive pieces were bought through the major auction houses.

He had a keen appreciation of quality and managed to acquire some major pieces from the period of the great exhibitions of the nineteenth century. These included vases in the French style featuring Coalport's celebrated pink ground, many of them by the 1860s slightly darker in tone than the original 'rose du Barry', created in imitation of the Sèvres 'rose pompadour' and launched at the Great Exhibition of 1851; most of these bore elaborate painted decoration in imitation of French artists such as Boucher. No less impressive is the large Northumberland vase, with Coalport's turquoise ground (also in imitation of Sèvres) and superbly painted with cherubs.

Chris Pilkington was fortunate perhaps in that quite so much high-quality Coalport appeared on the market in the nineteen-seventies, and availability may have dictated that the flower-encrusted wares which were a speciality of the factory between 1825 and 1845 are not quite as impressive, though he did own some fine representative pieces in that style. He ventured into the earliest period of John Rose's Coalport, too, when the best of the decoration was added independently, and even into the 18th Century to add some particularly interesting pieces made by Thomas Turner at Caughley.

It is, though, in the factory started by John Rose in 1796 and latterly owned by Charles Bruff until 1926 when the factory was sold and production moved to the Potteries, that the principal focus of the Pilkington Collection is centred, and one cannot ignore two areas of the later productions that seemed to appeal to Chris. One was the production of miniature wares produced during the 1880s, with their manufacture extending into the following decade but in lesser numbers, and his collection included around a hundred of these. The other enthusiasm was for the 'jewelled' wares produced by Bruff's factory: a small droplet of coloured enamel placed symmetrically on a different coloured ground, often gold. Some of these were on small, practical items such as knives and forks where this style was used on the handle, but 'jewelling' can be found on any number of pieces, sometimes combined with another Coalport speciality of the 1890s: reserves or a ground of imitation gemstones, the most successful of which was agate, and which caused enormous enthusiasm at the Chicago World Fair of 1893, even leading some people to believe that the actual stone had been inlaid.

Much of this material has been on loan to the Coalport China Museum operated by the Ironbridge Trust, demonstrating the great generosity of the Pilkington family in making available to the public what is undoubtedly one of the best and most comprehensive collections of Coalport porcelain ever collected by one individual, a proportion of which is now included in this sale.



308

308

**A RARE CAUGHLEY INKWELL AND LINER, CIRCA 1780**

Of capstan shape with four regularly spaced quill holders, the liner with a raised central opening, printed in blue with small flower sprays and leaf sprigs within a Nankin border, 7.5cm high (rim chip, fine crack) (2)

£2,200 - 2,500

€2,600 - 2,900

US\$2,900 - 3,300

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum. Also exhibited in the Caughley Bicentenary Exhibitions 1972 and 1999.

A similar inkwell is illustrated alongside matching wasters from the factory site by Geoffrey Godden, *Caughley and Worcester Porcelains* (1969), pl.127.

309

**A RARE CAUGHLEY FEEDING CUP, CIRCA 1785-90**

Of bucket shape with a turned foot and two scrolled handles, painted in bright blue with the 'Salopian Sprigs' pattern, border 12 below the interior rim, 7.9cm high, S mark in blue

£1,000 - 1,400

€1,200 - 1,600

US\$1,300 - 1,800

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum. Also exhibited in the Caughley Bicentenary Exhibitions 1972 and 1999, catalogue p.19.

310

**A RARE CAUGHLEY TEAPOT AND COVER, CIRCA 1780**

Of globular form with a flower finial, painted in blue with the 'Bridge and Windmill' pattern of a Chinese landscape including a humpback bridge and a windmill, within a cross-hatched border, 16.6cm high, S mark (2)

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,600

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum. Also exhibited in the Caughley Bicentenary Exhibition 1999.

This uncommon pattern is illustrated by The Caughley Society, *Caughley Blue and White Patterns* (2012), p.140 and is unique to Caughley.

311

**A CAUGHLEY SAUCEBOAT AND A PATTY PAN, CIRCA 1780**

The sauceboat of fluted form, printed in blue with the 'Chrysanthemum' pattern, the flower within the interior and a subsidiary sprig inside the lip, the exterior with border 40 and more sprigs, 14.8cm long, C mark (cracked), the patty pan painted in blue with the 'Rock Strata island' pattern, border 19 inside the rim, 10.2cm diam, C mark (2)

£650 - 800

€760 - 930

US\$850 - 1,000

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum. The sauceboat was shown in the Caughley Bicentenary Exhibition 1999.



309



310

312

**A CAUGHLEY DISH, A SAUCEBOAT AND A PLATE, CIRCA 1780-90**

The circular dish with a shaped rim, printed in blue with the 'Fisherman' or 'Pleasure Boat' pattern within border 26, 19.8cm diam, S mark, the fluted sauceboat printed with the same pattern, 21.2cm long (cracked), the lobed dessert plate printed in blue with the 'Pine Cone' pattern, 20.1cm diam, C mark (3)

£650 - 800  
€760 - 930  
US\$850 - 1,000

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum. All were also exhibited in the Caughley Bicentenary Exhibition 1999, catalogue pp.34, 33 and 9.



311

313

**A CAUGHLEY CUSTARD CUP AND COVER, A VERY RARE TABLE SPOON AND A WET MUSTARD POT, CIRCA 1785-90**

The custard cup and cover printed in blue with the 'Cottage' pattern, the Chinese scene including two buildings with round windows and a grander pagoda-like building, border 25 inside the rims, 8.3cm high, Sx mark, the spoon printed in blue with a version of the 'Full Nankin' pattern with a print of Fitzhugh type to the handle, 21.2cm long, S mark (broken and repaired), the wet mustard pot printed in blue with the 'Fisherman' or 'Pleasure Boat' pattern, 7.1cm high (cover lacking) (4)

£900 - 1,000  
€1,000 - 1,200  
US\$1,200 - 1,300

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.

A similar custard cup and cover is illustrated by The Caughley Society, Caughley Blue and White Patterns (2012), p.149. The 'Cottage' pattern is generally only found on custard cups.



312

314

**AN IMPORTANT CAUGHLEY PLATTER, CIRCA 1790**

Of rectangular form with canted corners and a lobed rim, painted in bright blue with the 'Bowing Men in Bandstand' pattern with three pairs of figures within an elaborate Chinese island scene, border 54 inside the rim, 30.9cm wide, impressed SALOPIAN (rim chips)

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

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum. Also exhibited in the Caughley Bicentenary Exhibition 1999, catalogue p.26.

Illustrated by The Caughley Society, Caughley Blue and White Patterns (2012), p.139 where it is stated that this lot is the only recorded example of this pattern and may have been ordered as a replacement for a Chinese service. See also p.227 for the border pattern.



313



314



315



315 (reverse)



316

315

**A VERY RARE CAUGHLEY VESSEL, CIRCA 1780-85**

Of baluster form with an everted rim, an applied loop to one side with scrolled terminals, a smaller lug below, printed in blue with the smaller version of the 'Parrot Pecking Fruit' pattern, a moth and a fruit sprig between the loop and the lug, border 28 on both sides of the rim, 16.2cm high, C mark in blue

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

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum. Also exhibited in the Caughley Bicentenary Exhibitions 1972 and 1999, catalogue p.11.

A number of uses have been suggested for this unusual form. The applied loop and lug may have been designed to receive a stirring implement but no other example appears to have been recorded. The pattern is discussed by The Caughley Society, *Caughley Blue and White Pattern* (2012), pp.49-49.

316

**A RARE CAUGHLEY EYEBATH, CIRCA 1785**

Of boat shape on a tall pedestal foot, printed in blue with elements of the 'Fisherman' or 'Pleasure Boat' pattern with the associated border just below the rim, 5.2cm high

£1,400 - 1,600  
 €1,600 - 1,900  
 US\$1,800 - 2,100

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum. Also shown in the Caughley Bicentenary Exhibition 1999, catalogue p.34.

A similar example is illustrated alongside a matching waster from the factory site by Geoffrey Godden, *Caughley and Worcester Porcelains* (1969), pl.122. Godden notes that plain eyebaths are rarer than the moulded versions. The Caughley/Chamberlain archives record eyebaths in Pleasure Boat pattern sold for 6d each. A similar example was sold by Bonhams 2 December 2009, lot 162.

317

**A CAUGHLEY POLYCHROME MILK JUG AND A SAUCER, CIRCA 1790**

Of spirally shanked form, the jug with a double indented handle, painted at the Chamberlain factory in Worcester with a version of the 'Landscape' pattern, the jug with two round landscapes, within green and gold formal borders, *jug 8.5cm high* (slight wear to gilding) (2)

£400 - 500

€460 - 580

US\$520 - 650

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum. Also exhibited in the Caughley Bicentenary Exhibition 1999, catalogue p.51.

A jug of the same shape with closely related decoration is illustrated in the Caughley in Colour exhibition catalogue 2005, pl.33, p.88 and is one of a group of pieces painted by the same hand, probably that of John Muchall. The painting on the present lot is closer to that on a teabowl shown at pl.39, p.89 and is thus probably by a follower of Muchall.



317

318

**A VERY LARGE LATE CAUGHLEY DUTCH JUG AND A COALPORT MUG, CIRCA 1796-1810**

The jug with a double scroll handle, the body moulded with overlapping cabbage leaves, the spout with the face of a bearded man, printed in blue with the 'Broseley' pattern, *33cm high* (cracked), the cylindrical mug finely painted in mandarin style with a continuous scene including four figures gathered around a table, a puce monochrome landscape inside the handle, red and gold borders around the rim and foot, *13.9cm high* (a few fine scratches) (2)

£500 - 600

€580 - 700

US\$650 - 780

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.

319

**A VERY RARE PEARLWARE ELECTION JUG, CIRCA 1796**

Printed in blue on both sides with two figures in a Chinese landscape, a diaper border reserving circular floral panels below the rim, inscribed in brown below the spout 'Willm Hill, For ever' within a foliate garland, *14.4cm high* (spout chipped)

£500 - 800

€580 - 930

US\$650 - 1,000

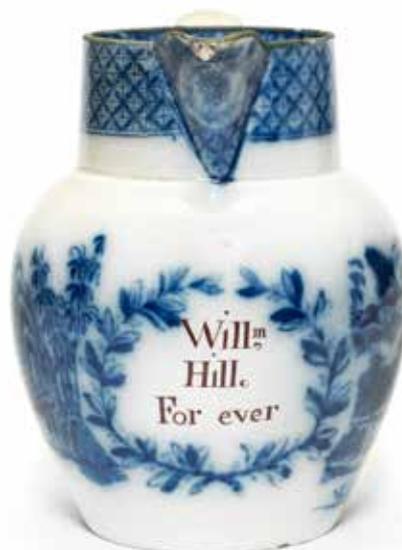
**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.

William Hill was one of two cousins who fought the 1796 Shrewsbury election. William was declared the winner but cousin John Hill claimed that the election was invalid. In furtherance of his claim, a number of Coalport jugs were produced which recited the claim. William's victory was also commemorated ceramically by the present lot and by a creamware jug dated 1796 and inscribed 'Honble WILLm HILL for ever. Majority 89'. See Michael Messenger, Coalport (1995), p.63. Both jugs are likely to have been made locally.



318



319



320

320  
**A RARE COALPORT CABARET SERVICE, CIRCA 1810**

In Empire style with elegant bird's head handles picked out in gold, painted with oval animal panels reserved on a grey marbled ground, the animals including a variety of dogs, sheep and a bear, comprising oval tray with moulded ribbon handles, teapot and cover, sucrier and cover and milk jug, tray 41.7cm wide (sucrier and cover restored, slight wear to gilding) (6)

£1,800 - 2,400  
 €2,100 - 2,800  
 US\$2,300 - 3,100

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.

Illustrated by Michael Messenger, Coalport (1995), col. pls. 8-9. The decoration is likely to be by an independent workshop.

321  
**A COALPORT JARDINIÈRE, CIRCA 1810**

Of oval section with two gilded unicorn handles, the foot supported by four pairs of gilded hoofs, painted with church ruins within an idealised rural landscape, the reverse marbled in black with pink and yellow veins, a band of applied white jewels and a moulded anthemion border below, 17.2cm high (handles restored, some regilding to rim)

£500 - 600  
 €580 - 700  
 US\$650 - 780

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.



320



321



322

**322  
A COALPORT PART TEA, COFFEE AND  
DESSERT SERVICE, CIRCA 1815-20**

Painted with panels of flowers and birds on a deep blue and gilt ground, comprising a dessert centrepiece, four oval dishes, two square dishes, a shell dish, two rare pierced circular stands, a tureen stand, two soup plates and six dessert plates, a sucrier and cover, six coffee cups and saucers and four teacups (a few pieces damaged, circular stands and two oval dishes restored) (37)

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

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum. For the pattern see Geoffrey Godden, *Coalport and Coalbrookdale Porcelains* (1970), pl.131.

323

**A LARGE EARLY COALPORT  
PRESENTATION JUG, CIRCA 1800**

With a mask spout picked out in colours, painted with a view of Shrewsbury within an oval panel, the reverse inscribed 'TO THE GRAND UNION LODGE SHREWSBURY FROM THE BROSLEY BROTHERS OF ODD FELLOWS', their coat of arms and motto 'ESTO FIDELIS' below the spout, a Latin inscription around the shoulder, 30.8cm high (crack to spout, some crazing and wear)

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

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum. Illustrated by Michael Messenger, *Coalport* (1995), pl.27, p.77.



323



324

**THE NORTHUMBERLAND VASE: AN  
IMPORTANT COALPORT EXHIBITION  
VASE AND COVER, CIRCA 1862**

In Sèvres style and of classical form, the elaborate scrolled handles picked out in gold and applied with masks just above the lower terminals, painted by Robert Abraham with six cupids frolicking against a cloudy sky, the reverse by William Cook with a charming group of amatory and musical trophies including billing doves and a mandolin, reserved on a Bleu Celeste ground within tooled gold borders, 77cm high, ampersand mark in gold inside cover, green paper retailer's labels for Daniell of 129 New Bond Street (a few chips to the junction with body and foot) (2)

£15,000 - 20,000

€17,000 - 23,000

US\$20,000 - 26,000

**Provenance**

His Grace the Duke of Northumberland  
The C.R. Pilkington Collection, exhibited at the  
Coalport China Works Museum.

This important vase is believed to be the largest piece of Coalport ever produced. It was made for display at the factory's stand at the 1862 International Exhibition in London where it won a bronze medal. It was purchased by the Duke of Northumberland via Daniells of New Bond Street. Contemporary records at Alnwick Castle for May 24, 1862 record 'Mr Mortlake, packing china vases for Alnwick £1.7.6'. Mortlake is perhaps a mis-spelling of Mortlock, the china dealers in Oxford Street. The vase was sold by the Duke of Northumberland at Sotheby's Belgravia on 6 June 1974 when it was purchased by Chris Pilkington. The bronze medal awarded to Coalport at the 1862 exhibition remains at the Coalport China Museum.





325



328 (part)

325

**A PAIR OF COALPORT VASES AND COVERS, CIRCA 1860**

Of amphora shape with moulded borders and handles picked out in gold, painted on both sides with oval panels of mountainous landscapes, one including a ruinous church, reserved on a green ground within raised gold borders, *28.4cm high* (4)

£500 - 800

€580 - 930

US\$650 - 1,000

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.



326

326

**TWO COALPORT FLOWER POTS AND COVERS IN SÈVRES STYLE, CIRCA 1860-75**

One of D shape with moulded scrolls either side and two more scrolls forming the foot, painted with Cupid embracing Venus within an oval panel, flanked by two floral panels by William Cook, reserved on a pink ground, *20cm high*, ampersand mark in gold (restored, cracked) (4)

£500 - 700

€580 - 810

US\$650 - 910

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.



327

327

**TWO COALPORT OVOID VASES, CIRCA 1880-1890**

Both moulded with an oval panel flanked by sprays of prunus in high relief and picked out in gold, the larger vase painted with huntsmen and their dogs in a woodland setting, reserved on a cream-coloured ground, *24.5cm high*, printed green mark, pattern A5765 in black (some restoration, crazed), the smaller with a hen and a cockerel by a rustic fence, reserved on a bright pink ground, *17.6cm high*, printed green mark, pattern A5424 in black (crazed) (2)

£600 - 900

€700 - 1,000

US\$780 - 1,200

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.

328

**A PAIR OF COALPORT VASES AND A PAIR OF COALPORT LETTER RACKS, CIRCA 1810-25**

The handled bottle vases painted with oval floral panels, the deep blue ground gilt with scrollwork and anthemions, 21.2cm high, the letter racks with shaped backs flanked by pierced leaf handles, painted with panels of birds and flowers also on deep blue and gilt grounds, 16cm wide (one foot restored, handles cracked) (4)

£600 - 800  
€700 - 930  
US\$780 - 1,000

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.



329

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**A FINE COALPORT CABINET PLATE, CIRCA 1870**

The turquoise border painted with a portrait of The Bard and scenes of Bottom and Titania from A Midsummer Night's Dream, and the ghost of Hamlet's father appearing on the ramparts, raised and finely tooled gilt borders and a central boss in gold and turquoise enamel, 23.5cm diam, ampersand mark

£600 - 800  
€700 - 930  
US\$780 - 1,000

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum. Illustrated by Michael Messenger, Coalport (1995), pl.199, p.260

330

**A FINE PAIR OF COALPORT SÈVRES-STYLE VASES AND COVERS, CIRCA 1860**

Of shield shape with beaded handles, rims and covers picked out in gold, painted on both sides in pale colours with oval panels of classical ladies against a pale blue ground, moulded laurel swags at either side picked out in gold against the turquoise ground, 33.2cm high (one cover with finial restored, one foot with gilded over chip) (4)

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

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.



330

331

**A PAIR OF COALPORT MINIATURE JARDINIÈRES, CIRCA 1870**

Of corrugated form with elaborately modelled handles picked out in gold, wider panels painted with vertical flowers sprays, alternating with narrower raised gold panels of flowers and scrollwork, 8cm high, ampersand and COALPORT marks in puce (2)

£300 - 400  
€350 - 460  
US\$390 - 520

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum. Illustrated by Michael Messenger, Coalport (1995), pl.200, p.261.



331



332

332

**A FINE PAIR OF LARGE COALPORT VASES AND COVERS, CIRCA 1860**

In Sèvres style, the crisply modelled rope handles and ring finials picked out in gold, finely painted on both sides with figural panels in 18th century style, including 'Peeping Tom', the elaborate scrolled borders in raised and tooled gold, reserved on bright pink grounds, *39.6cm high*, CBD marks in blue enamel (one with small foot chip, one cover with some wear to gilding) (4)

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

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.

Illustrated by Michael Messenger, Coalport (1995), pl.190, p.247.

333

**TWO VERY LARGE COALPORT VASES AND COVERS, CIRCA 1860**

With classically modelled handles, feet and borders picked out in gold, painted on both sides with complex figural panels within elaborate raised gold borders, reserved on bright pink grounds, *53 and 45cm high*, CBD marks in blue (some damage and restoration) (4)

£400 - 800  
 €460 - 930  
 US\$520 - 1,000

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum. The figural panels are probably by James Rouse.



333

334

**A PAIR OF COALPORT MOON FLASKS, CIRCA 1860-75**

Fully painted with panels of children, one with a boy and girl collecting faggots in the woods, the other with girl and boy attempting to collect water with a broken bottle, portraits of young ladies to the reverse, the bright pink grounds with raised gold borders, *26.5cm high*, ampersand and Coalport marks in puce (some slight wear to gilded rims and feet, fine crazing) (2)

£600 - 1,000  
 €700 - 1,200  
 US\$780 - 1,300

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.



334

335

**A PAIR OF COALPORT VASES AND COVERS, CIRCA 1860**

With ovoid bodies, gilded entwined serpent handles and fluted necks and feet, painted on both sides with oval landscapes of ruinous churches, a castle and a lakeland scene, reserved on bright pink grounds within gilded borders, *29cm high* (restored chip on one cover) (4)

£400 - 600  
 €460 - 700  
 US\$520 - 780

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.



335



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**A COALPORT TOPOGRAPHICAL CABINET PLATE AND A SET OF FIVE FISH PLATES, CIRCA 1865 AND DATED 1926**

The cabinet plate in Continental style, finely painted with a titled view of Vienna reserved on a pink ground within a lobed and richly gilded border, 23cm diam, ampersand and ENGLISH PORCELAIN COALPORT mark, title in gold inside footrim, the set of plates painted with 'Barbel', 'Charr', 'Pike', 'Salmon' and 'Mackerel' within cream-coloured bands and gilded borders, 21.4cm diam, printed green marks, pattern 7320/A in gold, titled in puce under the foot (6)

£600 - 800  
 €700 - 930  
 US\$780 - 1,000

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.

Three of the fish plates are illustrated in *Ceramics of the Ironbridge Gorge, Ironbridge Gorge Museums*, p.32.

337

**A FINE COALPORT VASE AND COVER, CIRCA 1860-75**

Of ovoid shape with a domed cover, circular handles and finial, painted with a continuous scene depicting four cupids making flower garlands within an extensive rural landscape, the bright pink ground gilt with caillouté, the moulded borders and details picked out in gold, 34.6cm high, vase with gilt ampersand mark, cover with ampersand mark in black and 'Coalport English Porcelain' (finial restored, minor gold wear) (2)

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

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.



337



338

338

**A COALPORT DOCUMENTARY LOVING OR TROPHY CUP AND COVER, DATED 1856**

With elaborate rustic handles and finial picked out in gold, finely painted with a full spray of fruit and flowers, the reverse with a raised gold monogram within a floral garland tied with a blue ribbon, more flowers on the cover, the foot gilded with a fruiting vine and incised in script 'Coalport G H Staples Sept 26 1856', 29.6cm high (fine bodycracks) (2)

£400 - 600  
 €460 - 700  
 US\$520 - 780

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.

Illustrated by Michael Messenger, Coalport (1995), pl.175, p.221.

339

**A RARE COALBROOKDALE TEA KETTLE, COVER AND STAND, CIRCA 1825-30**

Of compressed globular form, the scrolled overhead handle and stand picked out in green and gold, gilded formal borders around the rim and cover, finely painted with sprays of garden flowers surrounded by flowers and leaves applied in high relief, 20.2cm high, stand inscribed C Dale in underglaze blue (minor losses to applied flowers and leaves) (3)

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

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.

Illustrated by Michael Messenger, Coalport (1995), pl.167, p.209. For another similar example see Geoffrey Godden, Coalport and Coalbrookdale Porcelains (1970), pl.180.



339

340

**A PAIR OF LARGE COALPORT VASES AND COVERS, CIRCA 1870**

Painted in Limoges enamel style by Charles P Palmere, signed, with classical figures emblematic of the Seasons, one vase with 'Summer' and 'Winter', the other with 'Spring' and 'Autumn', a third panel with flowers and trophies, the dark blue-black ground with rich gilded borders, 43.2cm high, ampersand and ENGLISH PORCELAIN COALPORT in black, C H PALMERE PINXT inside the foot of one vase (some oxidization to the enamels, one knob restored) (4)

£2,500 - 3,500  
€2,900 - 4,100  
US\$3,300 - 4,600

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.

One vase is illustrated by Michael Messenger, Coalport (1995), pl.195, p.255. Charles P Palmere was employed at Coalport from 1865-73 and was one of the premier painters at the factory.

341

**A PAIR OF CYLINDRICAL JARS BY THOMAS JOHN BOTT, CIRCA 1895**

Of plain cylindrical form with pierced feet, painted in Limoges enamel style with oval panels depicting Venus and Cupid in playful and restful attitudes, signed T J Bott, reserved on cream-coloured grounds highlighted in gold and flanked by blue and gold bands with fine white jewellery, 19.8cm high (fine cracks, one with pierced foot restored) (2)

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

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.

T.J. Bott was apprenticed at Worcester, spent time working independently in London and Worcester and had become Art Director at Coalport by 1891, remaining until 1926. Although unmarked, these vases are likely to be Coalport examples painted by Bott shortly after his arrival. One vase is illustrated by Michael Messenger, Coalport (1995), pl.338, p.378.



340



341



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342

**A RARE PAIR OF COALPORT BOTANICAL ICEPAILS, CIRCA 1805**

Painted with specimens of 'Auricula', 'Orange Tree', 'Thistle' and 'Lavatera' below wide yellow borders, formal gilded bands below the rim, the handle also picked out in gold, 15.5cm high, titles in red script, very rare 'COALBROOKDALE' marks also in red (covers and liners lacking) (2)

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,600

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.

It is most unusual to find the Coalbrookdale mark at this early date. The sophisticated botanical painting suggests the work of a London decorator who must have been proud to advertise the Coalport origin of these pails. A group of matching dessert ware in the collection of her Majesty the Queen is illustrated by Geoffrey Godden, *Coalport and Coalbrookdale Porcelains* (1970), pl.26. These examples are illustrated by Michael Messenger, *Coalport* (1995), pl.87, p.136, the rare Coalbrookdale mark at pl.86.

343

**A PRESENTATION JUG, DATED 1835**

Probably Coalport, painted with a huntsman and two dogs in a wooded landscape, inscribed above 'Darnathorpe Hill, 1st September' in gold, the reverse with a ruinous castle beside a river, inscribed in gold under the spout 'JMH 1835', a gilded formal border around the neck, 22.5cm high

£400 - 600

€460 - 700

US\$520 - 780

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.



343



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345

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**TWO RARE COALPORT GLAZED PARIAN BUSTS OF WELLINGTON AND NELSON, CIRCA 1853**

In bright yellow, the bust of Wellington modelled by Henry Weigall, 34.4cm high, inscribed to reverse 'Modelled from sittings taken on August 6, 9 and 11 and No 18 by H Weigall and Manufactured at Coalbrookdale 1851 for A B and R P Daniell' (chip to one eyebrow), the bust of Nelson modelled by Joseph Pitts, 31.1cm high (2)

£600 - 1,000  
 €700 - 1,200  
 US\$780 - 1,300

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.

An unglazed bust of Wellington is illustrated by Michael Messenger, Coalport (1995), pl.208, p.270. The rare yellow-glazed busts are discussed at p.279.

345

**A COALPORT MOON FLASK, CIRCA 1875**

Richly decorated in 'Cashmere' pattern, a central formal design in red, blue and gold reserved on a light green ground densely gilded with flowers and leaves, surrounded by solid gold scrolls reserving pink florets, 20.4cm high, ampersand mark and COALPORT in puce (fine crazing)

£400 - 600  
 €460 - 700  
 US\$520 - 780

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.

The 'Cashmere' pattern was introduced in around 1873, inspired by fabrics imported from Kashmir. For a discussion of the pattern, see Michael Messenger, Coalport (1995), pp.263-264



346

346

**A PAIR OF COALPORT JEWELLED BOTTLE VASES AND COVERS, CIRCA 1880-1890**

Painted with oval panels of brightly coloured songbirds within elaborate borders of flowers and scrolls in platinum and raised gold, similar borders around the necks and feet, reserved on light blue grounds, 49.2cm high, printed green marks, pattern A7233 in gold (damaged and restored) (4)

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

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.



347



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348  
**A FINE ENGLISH PORCELAIN PLAQUE BY JOHN RANDALL, CIRCA 1875**

Probably Coalport, of upright rectangular form, painted with a sulphur crested cockatoo, a salmon crested cockatoo and a parrot perched on a woody branch against a sky blue background, 35.9cm x 30.5cm, old paper label 'RANDALL plaque 'Parrots'

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

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.

347  
**AN ENGLISH PORCELAIN PLAQUE BY JOHN RANDALL, DATED 1870**

Of upright oval form, painted with salmon-crested, sulphur-crested, Major Mitchell's and white cockatoos, the five birds perched on woody branches, a green parrot-like bird looking on from behind the leaves, 34cm x 22cm, inscribed in blue script to the reverse 'John Randall May 1876', paper label for Art Treasures Exhibition, Wrexham 1876

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

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.

Illustrated by Michael Messenger, Coalport (1995), pl.198, p.257. This is one of three plaques exhibited by Randall at Wrexham in 1876

349  
**A PAIR OF COALPORT MOON FLASKS AND A JARDINIERE, THE FLASKS DATED 1886**

The flasks with handles and feet modelled as gilded lily leaves, painted on both sides by John Randall with birds, including pheasants, chickens, a swan and a duck, 18.3cm high, printed green marks, inscribed in puce 'From J R to W Langlow 1884' (slight wear to gilding), the spirally shanked jardiniere with a gilded shell and scroll-moulded rim, similarly painted with groups of birds by John Randall, 17.2cm high

£850 - 1,000  
 €990 - 1,200  
 US\$1,100 - 1,300

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.



350

350

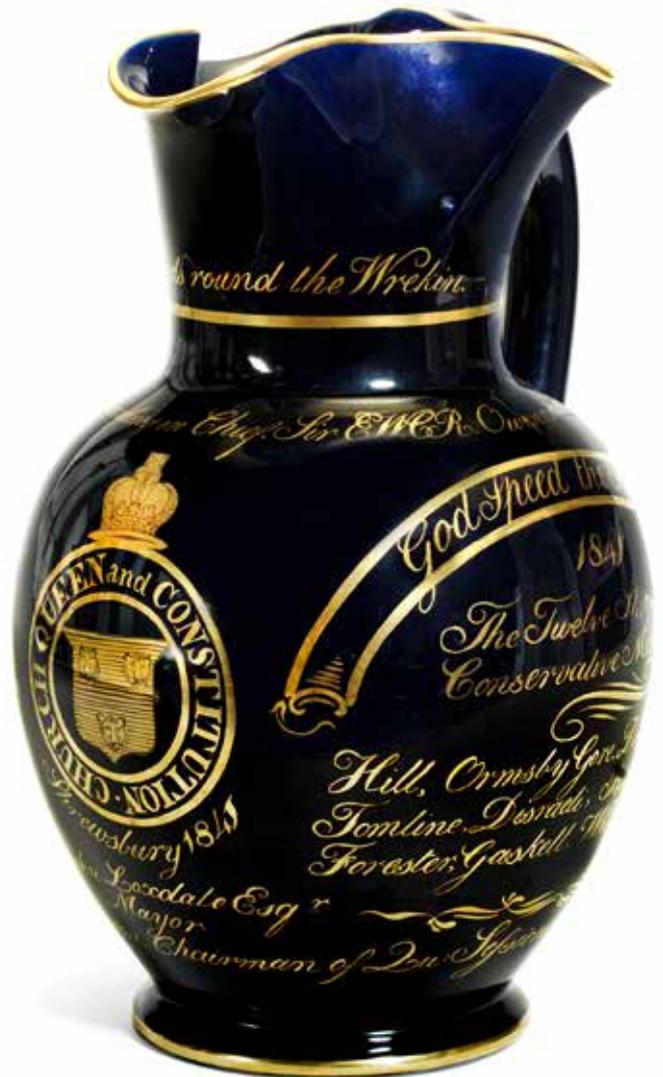
**A FINE COALPORT CHALICE BY JOHN RANDALL, CIRCA 1870**

Painted with five different birds of paradise with exotic and brightly coloured plumage set against a pale blue background, the knopped stem and domed foot with pale blue and gold borders, 28.6cm high

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

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.



351

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**A COALPORT 'TWELVE APOSTLES' ELECTION JUG, DATED 1841**

Of oenochoe shape, glazed all over in deep blue and richly decorated in gold, the 'loggerheads' or Shrewsbury coat of arms under the spout, a list of the twelve Conservative victors in the 1841 General Election to one side, including Benjamin Disraeli, the reverse with an inscription referring to the election, the Mayor and Chairman of Sessions also noted, 'All Friends round the Wrekin' below the lip', 29.2cm high

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

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.

The 1841 Coalport election jug was issued in two versions, both illustrated by Michael Messenger, Coalport (1995), pl.151, p.197. Benjamin Disraeli did not turn up for the election victory celebrations and his success as a Shrewsbury MP is perhaps indicated by the fact that he was not selected to fight the 1847 election.



352



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352 (reverse)



353





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352  
**TWO COALPORT W G GRACE 'CENTURY OF CENTURIES' PLATES, DATED 1895**

The rarest printed in gold with a radiating design of cricket bats and stumps inscribed with the opponent, date of the match and Grace's score on the day, the centre with a facsimile of Grace's signature, the blue and gold scrolled rim enclosing a band of cricket balls, 23cm diam, printed green mark, retailer's mark for S J Kepple and Son, Bristol (restored), the other printed in blue with the same design of cricket bats and stumps, a portrait of Grace in the centre, 22.2cm diam, printed green mark and 'In Commemoration of Dr W G Grace's Century of Centuries 1866 1895' in blue (2)

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

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.

The first plate is one of only 18 produced for presentation by Grace to fellow members of the Century Club at a private dinner party given in Bristol in 1896. The seating plan for the dinner is printed in blue on the reverse of the plate and an original menu card from the dinner is included with this lot. A similar plate to the second example is illustrated by Michael Messenger, *Coalport* (1995), pl.291, p.340. The various types of Coalport 'Grace' plates are discussed on the same page.

353  
**A FINE PAIR OF COALPORT 'ORIENTALIST' BOTTLE VASES, CIRCA 1870**

Painted all around with Arabian scenes, one with a group of figures riding camels across the desert towards an oasis, the other with travellers arriving at a fine stone building surrounded by palm trees, gilded borders, 44.5cm high (stoppers lacking) (2)

£2,500 - 3,500  
 €2,900 - 4,100  
 US\$3,300 - 4,600

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.



355

354  
**A FINE COALPORT CABINET PLATE BY TOM KEELING, EARLY 20TH CENTURY**

Painted with a long-haired white cat seated on an upholstered armchair, signed T Keeling, reserved on a cream-coloured ground with a raised gold band around the cavetto, the pink and gold border with pierced latticework panels alternating with moulded prunus branches, 23.7cm diam, printed mark and registration number 151109 in green, pattern X5881 in gold

£600 - 800  
 €700 - 930  
 US\$780 - 1,000

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.

Illustrated by David Manchip, *Encyclopaedia of British Ceramic Painters, Guilders and Modellers* (2008), fig.245, p.200.

355  
**'WAITING': A COALPORT CABINET PLATE BY TOM KEELING, DATED 1907**

Painted with a young lady seated on a rustic fence, one of her shoes having fallen to the ground beneath her and a church spire visible in the distance, signed T Keeling, reserved on a cream-coloured ground with raised gold decoration, the elaborately pierced border also picked out in gold, 22.9cm diam, printed green mark, pattern X5175 in gold, impressed date cipher, title in gold script inside gilded footrim

£400 - 600  
 €460 - 700  
 US\$520 - 780

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.



356



357



358



359

356

**A GOOD COALPORT VASE AND COVER, CIRCA 1900**

Of ovoid form with a domed foot and cover, the gilded classical handle surmounted by lion's heads, painted with a lakeland landscape within a gilt scrolled border, the reverse with a panel of flowers, reserved on a deep blue ground, *34.4cm high*, printed green marks, pattern V5146/C and shape M/S 161 in gold, (cover with slight wear to underside of rim) (2)

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

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.

357

**A LARGE COALPORT VASE AND COVER, CIRCA 1900**

Of slender ovoid form with gilded dolphin handles and moulded classical ornament on the foot, painted with a view of 'Grasmere Church', the reverse with a smaller lakeland scene, reserved within raised gold borders onto a deep blue ground, cream and gold bands around the neck and foot, *42.5cm high*, printed green marks, pattern V5327, shape L/S 154 and title in gold (fine crazing, wear to gilded rims) (2)

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

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.



360

358

**A LARGE COALPORT VASE, DATED 1907**

Of ovoid form with gilded handles, the foot and rim delicately pierced with scrollwork, painted in sepia monochrome with a medallion of Neptune wearing a gilded crown, titled below against the pink background, reserved on a deep blue ground within raised gold borders, the reverse with a trident and a dolphin also in raised gold, *36cm high*, printed green marks, pattern V5694 and shape L/S 122 in red (some restoration to rim, foot reattached, crazed)

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

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.

359

**TWO COALPORT GOBLETS, ONE FOR THE CORONATION DATED 1902**

Both with three scroll handles and deep blue grounds, one made to celebrate the coronation of King Edward VII, one panel painted with birds, the others printed in gold for the 'Coronation Aug 9th 1902', *29.2cm high*, the other painted with a panel of fruit by Fred Chivers, signed, *37cm high*, printed green marks, retailer's mark for Waring and Gillow (both restored) (2)

£600 - 800  
 €700 - 930  
 US\$780 - 1,000

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.

The coronation goblet illustrated by Michael Messenger, Coalport (1995), pl.329, p.372 and also by Geoffrey Godden, Coalport and Coalbrookdale Porcelains (1970), pl.209.



361

360

**A FINE COALPORT CABINET PLATE BY TOM KEELING, DATED 1902**

Painted with a portrait of a long-haired tabby cat with a yellow bow tied around its neck, signed T K, reserved on a blue ground gilt with scrollwork, a raised gold band around the cavetto, the gadrooned rim also gilt, *23cm diam*, printed green mark, pattern X5777 in gold

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

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.

Illustrated by Michael Messenger, Coalport (1995), pl.303, p.348. Cat portraits became a speciality for Keeling and were often of the long-haired variety.

361

**A RARE COALPORT VASE AND COVER BY TOM KEELING, CIRCA 1910**

Of slender form and quatrelobed section, the gilded handles with boldly moulded leaf terminals picked out in pale yellow and gold, the cover with pierced lattice panels, painted in 18th century style with 'The Ambuscade', two ladies walking in a garden watched by a man in the foreground, reserved on a bright green and gold ground, *39.5cm high*, printed green marks, pattern V6161 and shape M/S 265 in sepia, title in red script (cover restored) (2)

£600 - 800  
 €700 - 930  
 US\$780 - 1,000

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.



362

362  
**A RARE PAIR OF COALPORT TOPOGRAPHICAL FLOWER VASES BY JOHN HUGH PLANT, CIRCA 1890**

Of quatrelobed form supported on pale yellow and gold scrolled feet painted with simulated hardstones, the rims pierced and similarly decorated, painted with views of castles reserved on unusual gilt grounds within raised gold borders, blue and gold panels to either side and floral panels to the reverse, *14.5cm high*, printed green marks, pattern V5844 and shape 575 in gold (some restoration) (2)

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

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.

One vase is illustrated by Michael Messenger, *Coalport* (1995), pl.344, p.387. John Hugh Plant was born in 1854 and trained at the Hanley School of Art and the Cauldon Place Pottery. He worked at Coalport in the 1880s, leaving in 1890 to join Wedgwood and then Royal Doulton. See David Manchip, *Encyclopaedia of British Ceramic Painters, Gilders and Modellers* (2008), p.275.



363

363  
**A FINE PAIR OF LARGE COALPORT VASES AND COVERS BY JOHN HUGH PLANT, CIRCA 1890**

Of ovoid form with gilded dolphin handles, the domed feet with moulded classical ornament, painted with detailed views of castles within raised gold scrolled borders, signed J H Plant, formal raised gold motifs to the reverse, reserved on deep blue grounds, *43cm high*, printed green marks and registration number 290578, pattern V6211 and shape L/S 154 in gold (one vase and covers with some restoration, one cover cracked) (4)

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

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.

364  
**A PAIR OF VERY LARGE COALPORT TOPOGRAPHICAL VASES AND COVERS BY JOHN HUGH PLANT, CIRCA 1890**

With ovoid bodies and gilded angular handles surmounted by lion's heads, painted with views of 'Windsor Castle' and 'Balmoral Castle', signed J H Plant, within blue and raised gold honeycomb borders and reserved on cream-coloured grounds, the reverse with smaller panels with a distant view of each castle, *44.5cm high*, printed green marks, pattern V6204, shape L/S 161 and titles in gold (vases with fine cracks) (4)

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

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.



364

365

**A LARGE COALPORT VASE, A SMALLER VASE AND COVER AND A PAIR OF EWERS, CIRCA 1870-1910**

The large bottle vase with a panel of colourful birds on a blue ground, gilt scrolled handles, 34.9cm high, printed green mark, pattern V5146 and shape 267 in gold (neck restored, crazed), the vase and cover with gilt scrolled handles and a high pierced foot, painted with a lakeland scene reserved on a turquoise band, 26cm high, printed green marks, pattern V5686 and shape 155 SS in gold (two feet restored, crazed), the ewers in 18th century Worcester style with panels of fancy birds on a scale blue ground, 18.5cm high, crescent marks in blue, printed green marks (crazed) (5)

£600 - 800  
€700 - 930  
US\$780 - 1,000

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.



365

366

**TWO COALPORT VASES AND COVERS, CIRCA 1890-1910**

One with a cylindrical plinth and gilded scrolled handles, painted with a still life of autumn fruit by Fred Howard, signed, reserved on a blue ground with a raised gold border, 32.6cm high, printed green marks, pattern 7540, shape S/S 261 and Plinth 7426 in gold, retailer's mark for Waring and Gillow (tiny chips, cover restored, crazed), the other with a star-shaped panel painted with a castle by John Hugh Plant, signed, flanked by halfmoon-shaped floral panels and reserved on a green ground, 26cm high, printed green marks and registration 304607, pattern V5949 and shape S/S 166 in gold (minor loss to gilding, crazed) (4)

£600 - 800  
€700 - 930  
US\$780 - 1,000

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.



366

367

**A GOOD COALPORT VASE AND COVER AND A PAIR OF SIMILAR COALPORT VASES BY TOM KEELING, CIRCA 1900**

Of slender neoclassical form with gilded scrolled handles, the single vase painted with 'The Promenade', an eighteenth century couple walking in a garden, signed T Keeling, reserved on a deep blue ground, 30.6cm high, printed green marks, pattern V7390 and shape 4th 186 in gold, title in red inside foot (a few patches of slight wear), the pair of the same shape and with the same gilding pattern, painted with oval panels of fruit, signed T Keeling, also on a deep blue ground, 28cm high, printed green marks, pattern V7251 and shape 4th 186 in gold (covers lacking) (4)

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

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.



367



368



370

368

**TWO RARE COALPORT EXHIBITION OIL LAMPS, CIRCA 1893**

One made for the 1893 Chicago Exhibition, both richly decorated with large agate panels set within raised gold borders with smaller brightly coloured jewels, reserved on cream-coloured grounds, the gilt metal fittings with glass chimneys and shades, 30cm high including shades, printed green marks, patterns V3123 and V3425 in gold, one also with 'CHICAGO EXHIBITION 1893' in gold (both with fine crazing) (6)

£1,200 - 1,800

€1,400 - 2,100

US\$1,600 - 2,300

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.

Illustrated by Michael Messenger, Coalport (1995), pl.288, p.334.

Jewelled porcelain made an important contribution to Coalport's display at the Worlds Columbian Exposition in Chicago in 1893.

369

**A GOOD PAIR OF COALPORT VASES AND COVERS BY ARTHUR BOWDLER, CIRCA 1900**

Of slender neoclassical form, the finials and scrolled handles picked out in gold, finely painted with oval panels of baskets of garden flowers and fruit resting upon a stone ledge, signed A Bowdler, reserved on bright green grounds within raised gold foliate borders, formal gilded designs to the reverse, 30.8cm high, printed green marks, pattern V7251 and shape 4th 186 in gold (one vase cracked, some very fine crazing) (2)

£500 - 700

€580 - 810

US\$650 - 910

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.

Arthur Bowdler was born in Coalport and apprenticed at the factory between 1854 and 1861. He remained there throughout his working life.



369

370

**A COALPORT VASE AND COVER, A GOBLET AND A PAIR OF VASES, CIRCA 1900-1920**

The vase and cover painted with a lakeland scene by Edward Oakes Ball, signed E O B, reserved on a blue and gilt ground, 20.9cm high, printed green marks, pattern V7586/d and shape min 161 in gold (fine crazing), the goblet with two gilded handles, painted with a view of 'The Agora Greece' by Edward Oakes Ball, signed E O Ball, reserved on a blue ground, 21.5cm high, printed green mark, pattern V7586/D and shape M/S 167 in gold, titled in sepia under the foot (restored), the pair of vases with lakeland views by Percy Simpson, signed P Simpson, also on blue grounds, 19.8cm high, printed green mark, pattern V7737/B and shape 130 S/S in gold (covers lacking, fine crazing) (5)

£600 - 800  
€700 - 930  
US\$780 - 1,000

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.

371

**A COALPORT JEWELLED VASE AND COVER, CIRCA 1900**

Supported by four gilded claw feet, the twin handles with lion's head finials, painted with an oval lakeland scene reserved on a deep solid gold band jewelled with turquoise dots, the cream-coloured ground edged with gilded formal borders, a raised gold border just below the rim, 25.2cm high, printed green mark, pattern V5955 and shape 2nd/5 200 in gold (fine crazing) (2)

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

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.

Illustrated in Ceramics of the Ironbridge Gorge, Ironbridge Gorge Museums. A vase of the same shape and pattern in the 'first size' is illustrated by Michael Messenger, Coalport (1995), p. 357, pl.314.

372

**A PAIR OF COALPORT JEWELLED VASES AND COVERS, CIRCA 1900**

Of slender classical form with twin gilt scrolled handles, painted with oval lakeland scenes reserved on deep solid gold bands applied with turquoise jewels, the cream-coloured grounds edged with gilded formal borders, a raised gold border around the shoulders, 22.4cm high, printed green mark, pattern V5955 and shape 2nd/5 186 in gold (fine crazing, one cover chipped) (4)

£600 - 800  
€700 - 930  
US\$780 - 1,000

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.

A vase of the same shape and pattern but of the smaller 'first size' is illustrated by Michael Messenger, Coalport (1995), p.345, pl.298.



371



372



373

373

**A RARE COALPORT HEXAGONAL VASE AND COVER AND A PAIR OF COALPORT VASES, CIRCA 1880-1890**

The hexagonal vase painted with six oval landscape panels in Italian style, the dark blue ground with raised gold and jewelled decoration, 38.5cm high, printed green marks, (cover cracked, some losses to gold and jewels), the pair painted with detailed panels of 'Loch Ramza Castle' and 'Kilchurn Castle' by John Hugh Plant, signed, within rich raised gold borders and reserved on deep blue grounds, 30.5cm high, printed green marks, pattern V6211 and shape M/S 159 in gold, titles in sepia inside foot (one vase restored, the other cracked) (4)

£600 - 800  
 €700 - 930  
 US\$780 - 1,000

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.



374

374

**A COALPORT JEWELLED BOX AND COVER AND A RARE COMMEMORATIVE INKWELL AND COVER, CIRCA 1900**

The box and cover of egg shaped supported by three peg feet, applied onto a solid gold ground with graduated turquoise jewels radiating from small oval panels, the cover with a formal jewelled design in agate, ruby and blue, 7.2cm long, printed green marks, pattern V683 in gold (fine crazing), the inkwell and cover in the form of the St Edward's Crown resting on a red cushion with gilded tassels and claw feet, 8.3cm high, printed green mark, pattern V7914 in gold (4)

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

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.



375

375

**A LARGE COALPORT EWER AND A GOBLET BY EDWARD OAKES BALL, CIRCA 1900-1910**

The slender ewer painted with a view of 'Warwick Castle', signed E O Ball, reserved on a deep blue ground within gilded borders, the pale yellow foot and neck gilt with scrolls and leaves, 35cm high, printed green marks, pattern V7586/D and shape M/S 149 in gold, title in sepia under foot, the goblet with three scrolled handles in pale yellow and gold, painted with a view of 'Loch Jay', signed E O Ball, reserved on a blue and gilt ground, 22.4cm high, printed green mark, pattern 7586/D and shape 144.22/S in gold, titled in sepia under the foot (crazed) (2)

£550 - 750  
 €640 - 870  
 US\$720 - 980

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.



376



376  
**A PAIR OF COALPORT OVAL DISHES BY FREDERICK H CHIVERS AND FRED HOWARD, DATED 1922 AND 1925**

With twin gilded handles, painted with still lifes of fruit against characteristic mossy grounds, signed F H Chivers and F Howard, within deep blue borders richly gilt with scrolls, raised gold inside the rims and around the cavetti, 27.7cm wide printed green marks, pattern 5351/R in gold, impressed date ciphers (2)

£600 - 800  
 €700 - 930  
 US\$780 - 1,000

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.



377 (six)

377  
**SIX COALPORT PLATES BY FREDERICK H CHIVERS AND FRED HOWARD, DATED 1909-1922**

Painted with still lifes of fruit against characteristic mossy grounds, signed F H Chivers, one signed F Howard, four with deep blue borders and two with light green borders, all richly gilt with scrolls, raised gold inside the rims and around the cavetti, 23.cm diam, printed green marks, pattern 5351/R in gold, impressed date ciphers (6)

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

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.

378  
**FIVE LARGE COALPORT PLATES BY FREDERICK H CHIVERS, DATED 1916-19**

Painted with still lifes of fruit against characteristic mossy grounds, signed F H Chivers, the deep blue borders richly gilt with scrolls, raised gold inside the rims and around the cavetti, 26.5cm diam, printed green marks, pattern 5351/R in gold, impressed date ciphers (one crazed) (5)

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

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.



378 (five)



379

379

**A COLLECTION OF COALPORT CABINET PIECES AND TWO PERFUME FLASKS, CIRCA 1880-1900**

Comprising two double handled dishes with jewellery on blue grounds and gilded interiors, 15.5cm wide, printed green marks, pattern A8849 and A9250 in black, a similar dish and a perfume flask with cameo heads in Limoges enamel style, possibly by Boulton, 14.5cm wide and 6.7cm high, printed mark and pattern B8834 in gold on basket (flask with stopper lacking), a footed dish with four landscape panels, 17.5cm wide, printed green mark and pattern B1901 in black, a perfume bottle and stopper with panels of birds on a raspberry ground, 9.8cm high, printed green mark, pattern B2841 in black (gilded stopper worn), and a shaped box and cover in Japanesque style with gilded sides, 7.9cm wide (9)

£600 - 800  
 €700 - 930  
 US\$780 - 1,000

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.

The first-mentioned flask is illustrated by Michael Messenger, Coalport (1995), pl.339. p.379.

380

**A GROUP OF COALPORT JEWELLED VASES, CIRCA 1900**

Comprising a vase with ram's head handles painted with a lakeland scene reserved on a deep solid gold border applied with turquoise jewels, 18.2cm high, printed green mark, pattern V5955 and shape 130 in gold (fine crazing, cover with finial restored and some wear), a pair of vases of the same shape with solid gold and turquoise jewelled panels, 18.2cm high, printed green marks, pattern V6300 and shape 130 in red (fine crazing, one handle and one finial restuck, other cover cracked and with loss to flange), a miniature vase with turquoise jewellery on a solid gold ground, 11cm high, printed green mark, pattern V6540 and shape 156 TOY in gold, and another miniature vase of the same pattern but of a different shape, 10.8cm high, printed green mark, pattern V6540 and shape Toy 159 in gold (minute chip) (8)

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

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.



380



381



382

381

**A COLLECTION OF COALPORT JEWELLED WARES, CIRCA 1900-1910**

All with turquoise jewellery on gold, comprising a rare silver fruit knife and fork, 8cm long excluding mounts, hallmarks for Thomas Bradbury and Sons, Sheffield and London 1910, a button applied with a central red jewel surrounding radiating turquoise jewels, 3.7cm diam, pattern 4972A in gold, a coffee can and saucer with silver mount and handle, saucer 11.9cm diam, hallmark for James Dixon, Sheffield 1905, a vase with a blue ground, 20cm high, (cover lacking), and three octagonal cups and saucers, saucers 8.9cm diam, all with printed green marks (two cups cracked) (12)

£900 - 1,100  
 €1,000 - 1,300  
 US\$1,200 - 1,400

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum. The knife and fork, button and both miniature vases are illustrated by Michael Messenger, Coalport (1995), col. pls.37-39.

382

**A COLLECTION OF COALPORT MINIATURES AND TWO SMALL BOXES AND COVERS, CIRCA 1900**

The miniatures decorated with coloured grounds and raised gold, some with jewellery, comprising coffee pot and cover, two cups and saucers, two baskets and two tygs, one with a landscape panel, 2.2cm to 7.8cm, printed green marks, various pattern numbers in gold, one box of round form with agate and green panels edged in raised gold, 6.7cm diam, printed green marks, pattern V3510 in gold (fine crazing), the other of shield shape, painted with a sailing boat on a green and gold scrolled ground, 7.1cm long, printed green marks, pattern V5128 in gold (14)

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

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum. The coffee pot and one cup and saucer are illustrated by Michael Messenger, Coalport (1995), pl.353, p.394, the tyg with the landscape at pl.336, p.376, the round box at pl.318, p.360 and the shield-shaped box at col. pl.40, p.41.



383

383

**A COALPORT WALL POCKET AND A BOX AND COVER, CIRCA 1900**

The wall pocket in the form of a pair of bellows, decorated with three large agate panels reserved on a pale blue and cream ground, the raised gold borders with smaller brightly coloured jewels, 24.7cm long, printed green mark, shape V3102 in gold (tip of nozzle and one handle restored, crazed), the shallow square box and cover with panels of agate and flower sprays painted in the style of Robert Mason, reserved on a green ground, the borders in raised and tooled gold, 13cm wide, printed green marks, pattern V3888 (crazed) (2)

£600 - 800  
 €700 - 930  
 US\$780 - 1,000

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.

Illustrated by Michael Messenger, Coalport (1995), pl.327, p.369 and pl.324, p.368. The box and cover is described in the factory records as a 'bon-bon'.



384

384

**A SET OF FIFTEEN COALPORT PLATES, DATED 1927-1949**

With gadrooned and gilded rims, painted by Percy Simpson, signed, with different game birds within green borders edged with raised gold scrollwork, including 'Quail', 'Seaup-duck', 'Wood pigeon', 'Shoveler', 'Mallard-duck', 'Red Grouse', 'Tufted duck', 'Common Pochard', 'Widgeon' and 'Buffel-head-duck', 22.7cm diam, printed green marks, retailers' marks for Thomas Goode, pattern number 841 in gold, titled inside footrims (some plates with crazing, one of these cracked) (15)

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

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.

385

**A MINTON MAJOLICA CHESTNUT SERVER AND SPOON, DATED 1863**

Of circular form with a shell-moulded handle, the dish partially covered by overlapping chestnut leaves and applied on the top with an open chestnut shell, the spoon formed from leaves with their stalks tied by pink ribbons to form the handle, 27cm diam, impressed MINTON (spoon chipped and restored) (2)

£600 - 800  
 €700 - 930  
 US\$780 - 1,000

These were originally sold with a brass burner to keep the chestnuts warm. See Joan Jones, Minton (1993), p.143 for another example



385

386

**A MINTON MAJOLICA MONKEY TEAPOT AND COVER, DATED 1874**

Modelled as a monkey clinging to a yellow nut, its head forming the cover and its tail the handle, the spout as a bamboo shoot, the monkey wearing a blue jacket moulded with Japanesque decoration picked out in green and puce, 17cm high, impressed mark and date code (cover with finial broken and restuck) (2)

£500 - 600  
 €580 - 700  
 US\$650 - 780

387

**A PAIR OF MINTON MAJOLICA MODELS OF PUTTI RIDING SEAHORSES, DATED 1874**

Modelled by A Carrier de Belleuse, the seahorses boldly modelled and picked out in dark blue and brown, the putti carrying a large shell on one shoulder, oval bases, 39.2cm high, incised date codes (restored) (2)

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

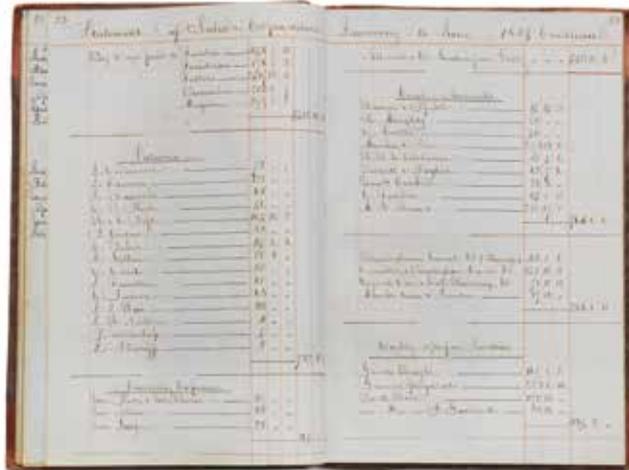
Described as 'Seahorse with Shell' and modelled in the early 1850s, this group is also recorded in the parian body. See Victoria Cecil, Minton 'Majolica' (1982), p. 57



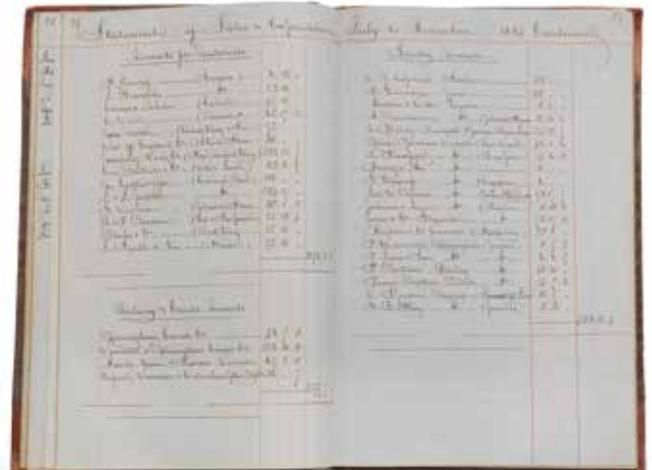
386



387



388



388

388  
**CERAMIC ARCHIVES: AN IMPORTANT LEDGER FROM THE WORCESTER (KERR AND BINNS) FACTORY, CIRCA 1851-60**

Containing Statements of Sales and Expenditure neatly entered into a half roan ledger, the entries for the years 1851-1855 and 1859-60, including monthly sales figures for the factory and showroom, details of salaries paid to artists including William Boyton Kirk and Charles Toft, travelling expenses for Mr Kerr and Mr Binns, costs of raw materials including china clay, lime, white lead and borax and details of the cost of exhibiting at the Dublin Exhibition of 1853, 36cm x 22cm

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



390



391



389

389  
**ENGLISH LADY: A RARE ROYAL WORCESTER CANDLE EXTINGUISHER, DATED 1878**

Modelled as a fashionably dressed lady wearing a fur-trimmed jacket and a two-tiered pink and blue skirt over a bustle, her small hat with a blue feather, her hands held together inside a fur muff, 9.8cm high, green mark

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

This rare model was apparently only available from Thomas Goode in South Audley Street, London. See Tony Horsley, Distinguished Extinguishers, p.44

390  
**PRAYING NUN AND FRIAR: TWO ROYAL WORCESTER CANDLE EXTINGUISHERS, DATED 1878**

In praying attitude, the modelling attributed to William Boyton Kirk, the nun wearing black habit and white veil, the bearded monk dressed entirely in black, 12cm and 10.1cm high, green marks (2)

£900 - 1,100  
 €1,000 - 1,300  
 US\$1,200 - 1,400

391  
**MONKEY AND LOTUS AND MONKEY HEAD: A ROYAL WORCESTER AND A GRAINGER CANDLE EXTINGUISHER, DATED 1886 AND CIRCA 1875**

The first modelled as a standing monkey dragging a large lotus leaf over his shoulder, stained in old ivory, 10.5cm high, puce mark, the second as the head of a monkey wearing a tall hat and a shaped ruff, with ivory face, the old ivory costume picked out in gold, 9.8cm high (2)

£900 - 1,100  
 €1,000 - 1,300  
 US\$1,200 - 1,400



392



393

392

**HELEN'S BABIES: A SET OF THREE RARE ROYAL WORCESTER CANDLE EXTINGUISHERS, DATED 1882**

In glazed parian, their costumes highlighted in gold, their faces picked out in colours, 'Budge' wearing a full-length over coat and top hat, 'Toddie' in a large nightshirt and cap, the third depicting a boy wearing a sailor suit and taking off another huge coat, 9.3-10.9cm high, puce marks (some slight wear to gilding) (3)

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

393

**FEATHERED HAT: A RARE ROYAL WORCESTER CANDLE EXTINGUISHER, DATED 1888**

Modelled as a girl wearing a full length dress tied at the rear with a large bow, a smaller gilded bow below her chin, her head with a broad-brimmed feathered hat and earmuffs, 8.2cm high, puce mark and registration lozenge (chip to hat, slight wear to gilding)

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



394

394

**OLD WOMAN, YOUNG GIRL AND BOY WITH BOATER: THREE ROYAL WORCESTER CANDLE EXTINGUISHERS, CIRCA 1880**

The modelling attributed to James Hadley, Old Woman and Young Girl similarly dressed in fringed shawls and large bonnets secured with bows below the chin, Old Woman in white and gold, Young Girl in colours, 9cm high, green marks and registration lozenges (Old Woman with some wear to gilding, Young Girl with minute chips to rim), the Boy with Boater also wearing a large overcoat trimmed in gold, 10.5cm high, green mark and registration lozenge (hat brim restored) (3)

£750 - 900  
 €870 - 1,000  
 US\$980 - 1,200



396



397



395

395  
**TOWN GIRL AND COUNTRY GIRL: THREE ROYAL WORCESTER CANDLE EXTINGUISHERS, CIRCA 1880**

Town Girl smartly dressed and holding a fan, one Town Girl in a smaller size, delicately painted in colours, *9.2cm high*, puce mark and registration lozenge, the other of larger size with costume picked out in gold, *12.5cm high*, green mark and registration lozenge (restored), Country Girl tying the ribbon of her bonnet, also trimmed in gold, *12.7cm high*, puce mark and registration lozenge (restored) (3)

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

396  
**MR PUNCH: A RARE ROYAL WORCESTER CANDLE EXTINGUISHER, DATED 1882**

Modelled with a green hat with a gilded point, wearing a pink shirt picked out with fine puce lines, his hands clasped in front of his chest, *9cm high*, green mark

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

397  
**DOG TOBY: A RARE ROYAL WORCESTER CANDLE EXTINGUISHER, DATED 1882**

Modelled as the head of Mr Punch's dog, wearing a large orange Tyrolean hat with white feather, a ruff around its neck, shaded in light blue and hung with gold bells, *8.2cm high*, green mark and registration lozenge (restoration to brim of hat)

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



398

398  
**A PAIR OF ROYAL WORCESTER  
 PLAQUES BY RAYMOND RUSHTON,  
 DATED 1919**

Of oval shape, painted with titled maritime views of 'Off Hastings' and 'The Port of Havre', depicting ships in rough coastal waters, signed R Rushton, framed, 10.1cm x 14.8cm *visible image*, puce marks and titles (some crazing) (2)

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

399  
**HARRY STINTON: A PAIR OF GOOD  
 WATERCOLOURS, CIRCA 1920-30**

Painted in typical Royal Worcester style with scenes of highland cattle, one with three beasts grazing on a patch of heather, five further animals following them down the mountainside, the other with three cattle and a calf, two more just visible in the distance, both signed H Stinton, framed, 23cm x 33cm *visible image*

£600 - 1,000  
 €700 - 1,200  
 US\$780 - 1,300



399



399



400  
**A ROYAL WORCESTER VASE BY GEORGE OWEN AND HARRY CHAIR, DATED 1910**

Of ovoid form with delicately pierced and scrolled handles picked out in gold, the shoulder pierced by George Owen with a band of unique design highlighted with gilded dots, a white jewelled border above, festoons of coloured roses painted by Harry Chair below, signed H Chair, the foot further pierced by George Owen with a band of leaves, 14.9cm high, gold mark, shape number 2021, side of vase incised 'B M 17-7-10'

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



401  
**A RARE ROYAL WORCESTER JUG BY GEORGE OWEN, DATED 1879**

Of double-walled construction, the pear-shaped body with a sparrow beak spout, the outer wall pierced by George Owen with a wide band of graduated honeycomb picked out in pale blue and gold, the pale pink borders with a zig-zag design in gold with turquoise and white jewellery, more turquoise jewels on the handle, 9.7cm high, impressed and puce marks, gilder's monogram S W inside footrim

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



402

**A FINE ROYAL WORCESTER RETICULATED EWER BY GEORGE OWEN, DATED 1902**

Of elegant 'oenochoe' form, the high scrolled handle applied with individually modelled and gilded 'pearls', the satyr mask terminal also gilded, the body pierced with two wide pale blue bands of graduated honeycomb, enclosing a unique cream-coloured formal border, the piercing highlighted by raised gold dots, a gilded zig-zag band below with turquoise and white jewellery, another jewelled band on the neck, the chamfered square foot edged in gold with a pierced top, two further pierced panels on either side of the lip, *18.6cm high*, green mark, shape number 1944

£6,000 - 8,000

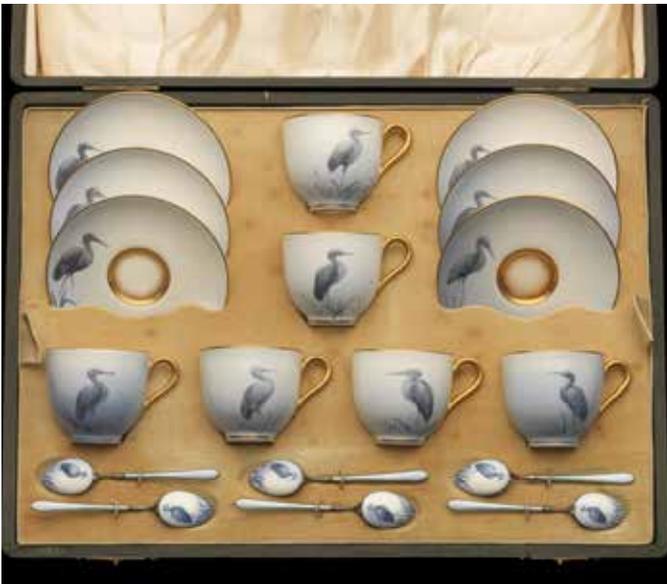
€7,000 - 9,300

US\$7,800 - 10,000

Fully pierced ewers by George Owen are surprisingly rare, vases occurring in greater numbers. A slightly later example of the same shape was sold by Bonhams, 2 November 2011, lot 319



403



404

403

**A GOOD ROYAL WORCESTER BOXED HARLEQUIN COFFEE SET, DATED 1926-1929**

Comprising twelve coffee cups and twelve saucers, the handles, rims and wells picked out in gold, two with rare hunting scenes by Jack Stanley, signed, two with sheep by Ernest Barker, signed, two with peacocks in pine trees by James Stinton, signed, two with pheasants by James Stinton, signed, two with highland cattle by Harry Stinton, signed, and two with stags by Harry Stinton, signed, within a fitted box, saucers 9.8cm diam, puce marks (one pheasant saucer with fine crack) (24)

£3,500 - 4,000

€4,100 - 4,600

US\$4,600 - 5,200

Harlequin sets are rare and it is particularly unusual to find a set for twelve rather than six. This set contains rare subjects of stags by Harry Stinton and peacocks by James Stinton. Hunting scenes were a speciality of Jack Stanley although coffee cups by him are seldom seen.



405

404

**AN UNUSUAL ROYAL WORCESTER BOXED COFFEE SET,  
DATED 1923**

Painted in Japanese cloisonné style with storks standing amongst reeds, the background shading from light blue to white, possibly by Walter Sedgley, the feet, rims and saucer wells picked out in gold, comprising six coffee cups, six saucers and six silver coffee spoons enamelled to match, *saucer 9.7cm diam*, puce marks, pattern C2198 in red, hallmarks for London 1923 (some crazing) (18)

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

405

**A GOOD ROYAL WORCESTER 'BOW' VASE BY JOHN STINTON,  
DATED 1933**

The globular body painted with two Highland cattle standing on grass and heather on a misty mountainside, signed J Stinton, the reverse with a small vignette, the cylindrical neck pierced with neoclassical ornament and applied with tied laurel swags picked out in gold, *34cm high*, puce mark, shape number 1428 (minor restoration to finial, tiny flake to gilding) (2)

£3,500 - 4,500  
€4,100 - 5,200  
US\$4,600 - 5,900



406



407

406

**A ROYAL WORCESTER VASE AND TWO COVERS BY HARRY DAVIS, DATED 1910**

Of ovoid shape, the blush ivory covers and borders moulded in classical style and picked out in gold, the body painted with figures before the ruins of Tynemouth Priory, the North Sea and Tynemouth lighthouse in the background, signed Harry Davis, the reverse with another ruined church, 33.4cm high, puce mark, shape number 2048 (3)

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

This vase is one of a series commissioned by a Newcastle china dealer in 1910. All were painted with local Newcastle views by Harry Davis. A bow vase with a view of Jesmond Dene was sold by Bonhams on 13 December 2006, lot 337

407

**A ROYAL WORCESTER 'PAINTED FRUIT' VASE BY WILLIAM RICKETTS, DATED 1912**

Of inverted baluster form with scrolled handles and moulded classical details picked out in gold, painted with a still life of autumn fruit including an apple, pear, grapes and a strawberry, signed Ricketts, the reverse with blossom, 20.2cm high, puce mark, shape number 1937 (cover lacking)

£500 - 600  
 €580 - 700  
 US\$650 - 780



408

### PART 3

### EUROPEAN CERAMICS

408

#### A SPANISH LUSTRE-DECORATED DISH, SEVILLE, FIRST HALF 16TH CENTURY

Attributed to Triana, the central boss with a single foliate motif within a band of 'lettering', the border with zig-zag motifs surrounded by foliate swirls, 35.4cm diam. (cracked)

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

409

#### A SPANISH TRIANGULAR SPICE DISH, A TERUEL MORTAR AND A LUSTRE TWO-HANDLED BOWL, 16TH-17TH CENTURY

The spice dish possibly Northern Castilian decorated with panels of blue and ochre scrollwork, 13.8cm wide, the mortar of Teruel Purple-and-Green Ware with banded decoration, 13cm high, the bowl decorated in lustre, probably Valencia (some chips and cracks) (3)

£600 - 800  
 €700 - 930  
 US\$780 - 1,000

410

#### A SMALL MONTELUPO MAIOLICA ALBARELLO, LATE 16TH CENTURY

Decorated with scrolling foliage in blue and manganese between yellow and blue line bands, 15.3cm high

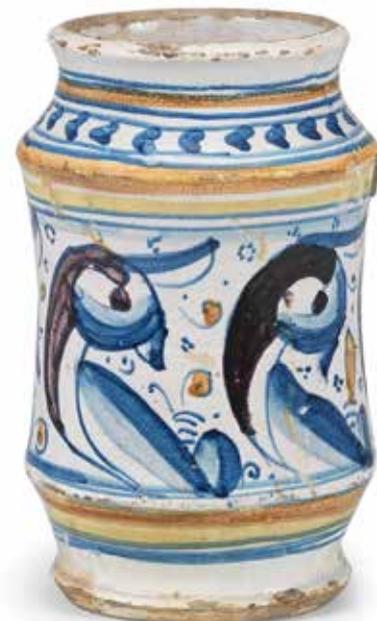
£600 - 800  
 €700 - 930  
 US\$780 - 1,000



409 (part)



409 (part)



410



411



413



412

411

**A FAENZA WET DRUG JAR, SECOND HALF 16TH CENTURY**

Decorated in shades of ochre, yellow, blue and green with a central circular portrait of a Turkish gentleman on a ground of bands and panels containing stylised foliage, a scroll inscribed 'SPO DEI UIIBIS' (?) below the handle, 24cm high (broken and restored)

£750 - 900  
€870 - 1,000  
US\$980 - 1,200

412

**A FAENZA WET DRUG JAR, SECOND HALF 16TH CENTURY**

Decorated in shades of ochre, yellow, blue and green with a central circular portrait of a gentleman on a ground of panels and borders containing stylised foliage and grotesques, a scroll inscribed 'SPO ENDIU IA' below the handle, 24cm high (restored)

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

413

**A MONTELUPO ALBARELLO, EARLY 17TH CENTURY**

Painted with a ground of oak leaves in blue and a scrolling label in shades of ochre and green inscribed 'DIAFINICO MINORE', above an armorial shield bearing blue chevrons on a yellow background, 24.5cm high (glaze losses and cracks to rim)

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



414



415

414

**A MONTELUPO MAIOLICA SMALL CIRCULAR DISH, 17TH CENTURY**

Boldly painted in shades of black, blue, ochre and green against a bright yellow sky with a masked Italian comedy figure carrying a billowing flag in his left hand, 24.3cm diam. (cracks to rim)

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

415

**A MONTELUPO MAIOLICA CIRCULAR DISH, 17TH CENTURY**

Boldly painted in shades of black, blue, ochre and green against a bright yellow sky with a finely dressed gentleman carrying a billowing flag in his left hand, the rim edged in green, 31.5cm diam. (rim section restuck)

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

416

**A MONTELUPO MAIOLICA CIRCULAR DISH, 17TH CENTURY**

Boldly painted in colours against a bright yellow sky with a gentleman on horseback, bare-headed and with a billowing flag behind him, 32.3cm wide (broken and restored)

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



416



417



420



418



419

417

**A MEISSEN YELLOW-GROUND CUP AND SAUCER, CIRCA 1735**

Painted in puce camaieu, the teabowl reserved with two shaped panels with landscape scenes flanked by flowering branches with a bird, the inside and the saucer with similar puce scenes within two concentric circles, the underside of the saucer with puce flowering branches and a bird, gilt-edged rims, crossed swords marks in underglaze-blue, 8. in iron-red and brown, Dreher's mark \*\* for Christian Meynert to saucer (2)

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

**Provenance**

Anon. Sale, Christie's London, 18 November 1999, lot 135 (part)

418

**A MEISSEN GILT-METAL MOUNTED TWO-HANDLED BOWL, CIRCA 1735-40**

Decorated in Kakiemon style with flowers issuing from rockwork and a bird flanked by flowers on the reverse, applied with Dolphin handles, with later gilt metal mounts raised on three scroll feet, 13.2cm across, crossed swords mark in underglaze-blue (minor chips)

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

419

**A MEISSEN PLATE, CIRCA 1735**

Painted in Oriental style with two dragons perched on bamboo and flowers, small sprigs around the brown-edged rim, 26cm diam., crossed swords mark in underglaze-blue, impressed Dreher's mark for Johann Christoph Fleischer (some wear)

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



421

420

**A MEISSEN SHAPED OVAL DISH, CIRCA 1745**

Painted with a river scene within a gilt quatrelobe cartouche surrounded by scattered insects and flowers, gilt scrollwork border to rim, 15.8cm long, crossed swords mark in blue, gilt N (very minor wear)

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

421

**A MEISSEN CIRCULAR DISH, CIRCA 1735**

Painted in Kakiemon style with wheat sheaves and scattered flowers, basketwork moulded rim, 30cm diam., crossed swords mark in underglaze-blue, incised Japanese Palace inventory number N=220-W, incised Z inside footrim (some wear)

£600 - 800  
 €700 - 930  
 US\$780 - 1,000

The 1770 inventory of the Japanese Palace, Dresden, records twenty of such dishes: 'Zwanzig Stück detto [große Schüßeln mit gemuschelten überschlagenen und gegatterten Rändern, inwendig kleine Indianis. Blümgen gemahlt], noch kleinere,..., No. 220' [20 ditto (large dishes with moulded overlapping and basketwork rims, inside painted with small Indian flowers), smaller,..., no. 220]; quoted by Claus Boltz, Japanisches Palais-Inventar 1770 und Turmzimmer-Inventar 1769, in Keramos 153 (1996), p. 82.



422

422

**A MEISSEN TEAPOT STAND, CIRCA 1740**

Painted with a *Kauffahrtei* scene within a quatrelobe gilt scrollwork cartouche, embellished with iron-red and purple scrollwork and filled with Böttger lustre, gilt scrollwork border to the rim, 25.6cm long, gilt 48., impressed numeral (some rubbing)

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



423



424



425

423

**A MEISSEN ARMORIAL CHOCOLATE BEAKER, CIRCA 1740**

The arms flanked by Kakiemon sprigs, the basketwork rim reserved with a tiny harbour scene, gilt-edged handle and rim, 7.6cm high, crossed swords mark in underglaze-blue (tiny rim chip)

£500 - 700

€580 - 810

US\$650 - 910

424

**A MEISSEN TEACUP AND SAUCER, CIRCA 1760**

Each painted with a landscape vignette depicting miners at work, flower sprigs to the cup, crossed swords marks in underglaze-blue, impressed numerals (wear to gilt rims, tiny chips and losses) (2)

£500 - 700

€580 - 810

US\$650 - 910

425

**A MEISSEN POT POURRI VASE AND COVER, CIRCA 1750**

The foot applied with two putti with their arms outstretched, flanking a finely painted panel of a couple and a child in a garden landscape against a solid gold ground, edged with applied flowers and fruit, the reverse with a floral spray and another applied garland, the pierced and domed cover with a floral finial, 19cm high, crossed swords mark (small section restuck into rim, some minor losses) (2)

£500 - 700

€580 - 810

US\$650 - 910



426



426  
**TWO MEISSEN GROUPS FROM THE SERIES OF THE MUSES, MID 18TH CENTURY**

Calliope seated under a fruiting tree leaning on an open book, Erato leaning on a music score and holding a lyre, both attended by putti, the bases applied with leaves and flowers, the first incised 'Calliope' at rear of base, 28 and 29cm high, the first with crossed swords mark in blue (some restoration and minor losses) (2)

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

427  
**A MEISSEN FIGURE OF A NYMPH, CIRCA 1750**

Holding a cornucopia and reclining on a blue globe, two hens at the front of the leafy base, 17.2cm high, traces of crossed swords mark in blue (some restoration)

£600 - 800  
 €700 - 930  
 US\$780 - 1,000



427



428

428  
**A MEISSEN FIGURE OF A PUTTO DISGUISED AS PANTALONE, CIRCA 1760**

Wearing a black coat and skullcap and an iron-red costume and shoes, the base moulded with gilt-edged scrollwork, 11.1cm high, crossed swords mark in underglaze-blue to rear of the base, incised L (minor flaking)

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



429

429  
**A MEISSEN FIGURE OF AN ORIENTAL FROM COUNT BRÜHL'S CONFECTIONERY, CIRCA 1745**

Modelled by Peter Reinicke, holding a fan, his hair tied in a topknot, wearing a purple-lined tunic decorated with *indianische Blumen*, white trousers and a yellow belt and shoes, the base applied with leaves and flowers, 15.9cm high, traces of crossed swords mark in blue (some restoration)

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

Reinicke modelled five figures of Orientals for Count Brühl's confectionery in 1743; see Berling 1910, p. 44, fig. 84.



430

430  
**A MEISSEN 'CRIS DE ST. PETERSBURG' FIGURE OF A LADY, MID 18TH CENTURY**

Modelled by Peter Reinicke, wearing a fur-lined green coat and holding a jug in each hand, the base applied with leaves and flowers, 12.9cm high, crossed swords mark in underglaze-blue to rear of the base (some restoration and tiny chips)

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

The 'Cris de St. Petersburg' characters are adapted from engravings of drawings by Jean-Baptiste Le Prince, a student of Boucher's, who travelled to Russia to study and record the life and customs of the Russian people; a similar figure is illustrated in Adams 1987, p. 139.



431



432



431

**A MEISSEN FIGURE ALLEGORICAL OF AFRICA, CIRCA 1745-50**

Wearing a feathered skirt and headdress, holding an elephant hide and a bow, the base applied with leaves and flowers, *15.6cm high* (restoration to headdress, tiny losses)

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

432

**TWO MEISSEN FIGURES ALLEGORICAL OF AFRICA AND AMERICA, CIRCA 1750-55**

Africa wearing a jewelled and feathered skirt, elephant headdress and puce and turquoise cloak, holding a wheat sheaf and a sceptre, America wearing a feathered costume, holding a bow and arrow, a quiver resting on a cornucopia, the scroll-edged bases moulded with a lion and a crocodile respectively, *15.5 and 16.4cm high*, Africa with crossed swords mark in underglaze-blue to the rear of the base, America with traces of crossed swords mark in blue (some restoration) (2)

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



433

433

**A RARE PAIR OF MEISSEN PUTTI WITH ARMORIAL SHIELDS, MID 18TH CENTURY**

Each seated on a rocky mound applied with leaves and flowers, holding a gilt-edged rococo armorial shield with the arms of Adam Stanislaus von Götzen-dorf-Grabowski, Prince Bishop of Ermland, encrusted with flowers and leaves, 8cm high, impressed 80 (some restoration) (2)

£600 - 800  
 €700 - 930  
 US\$780 - 1,000

Adam Stanislaus von Götzen-dorf-Grabowski (1697-1766) was appointed Bishop of Ermland in East Prussia in 1740, and two years later was raised by Pope Benedict XIV to Archbishop, with the rank of a Prince of the Holy Roman Empire. See Hoffmeister 1999, II, no. 359; the author lists other recorded pieces from this very rare service.

434

**A MEISSEN MODEL OF A COCKEREL, CIRCA 1735**

Perched on a tree stump applied with fruit, the feathers in shades of brown, puce and yellow, 8.3cm high, crossed swords mark in underglaze-blue (small chips, minor restoration)

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



434

435 \*

**A NYMPHENBURG ALLEGORICAL FIGURE OF 'EUROPE', CIRCA 1765-68**

Modelled by D. Auliczek, a figure draped in a red cloak holding a staff and seated on a weathered brickwork pedestal, a horse's head and hoof emerging from the modelled scrollwork base, 19.6cm high, hexagram mark in underglaze-blue, incised H 1 (some damage)

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

**Provenance**

Rüttgers Collection, Munich, sold Helbing Munich, 25-26 October 1927, lot 97

Julius and Selma Kaumheimer Collection, Merano

Confiscated by the Italian State in 1939 and subsequently exhibited at the Museo Castello del Buonconsiglio, Trento, inv. no. 525.

Illustrated by Alfred Ziffer, Le Porcellane, Museo Provinciale d'Arte, Trento (1991), no.45. Other examples of the model are in the collections of the Bayerisches Nationalmuseum, Munich, and of the Residenz, Munich.

436 \*

**A NYMPHENBURG TEAPOT AND COVER, CIRCA 1760**

Possibly painted by J. Lerch, with vignettes of various birds in landscapes, including a colourful peacock perching on a tree, the cover with scattered insects, the spout and handle highlighted in gilding, 10.2cm high, impressed shield mark inside footrim, impressed PL, f and □ (2)

£600 - 800  
€700 - 930  
US\$780 - 1,000

**Provenance**

Julius and Selma Kaumheimer Collection, Merano and San Francisco; Thence by descent

A teapot with exactly the same landscape scene (side with peacock) can be found in the Bäuml Collection, illustrated in Alfred Ziffer, Nymphenburger Porzellan, Sammlung Bäuml (1997), no. 475.

437 \*

**A NYMPHENBURG BOAR HUNT GROUP, CIRCA 1760-65**

Modelled by F.A. Bustelli, a boar being hunted by a dog, both naturalistically coloured on a base moulded with C-scrolls, 9cm high, impressed shield mark and incised Z or N to front of base (restored)

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

**Provenance**

Julius and Selma Kaumheimer Collection, Merano; Confiscated by the Italian State in 1939

Exhibited at the Museo Castello del Buonconsiglio, Trento, inv. no. 529 and illustrated by Alred Ziffer, Le Porcellane, Museo Provinciale d'Arte, Trento (1991), no.31



435



436



437



438

438 \*  
**A FRANKENTHAL PART SERVICE, CIRCA 1770**  
 Decorated in *Schwarzlot* or black monochrome with landscape vignettes and scattered flower sprigs, comprising: a teapot and cover, six cups and saucers and a shaped oval dish, *the teapot: 12.4cm high*, crowned CT monograms in underglaze-blue, one or two dots and numerals in underglaze-blue, various incised letters and numerals (restored finial on teapot cover) (15)

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

**Provenance**  
 Julius and Selma Kaumheimer Collection, Merano and San Francisco;  
 Thence by descent



439

439 \*  
**A LUDWIGSBURG ETUI AND A NYMPHENBURG CUP AND SAUCER, CIRCA 1770-74**  
 The etui gilt-metal-mounted and painted with various birds perching on branches and scattered insects, *10.6cm long*, together with a Nymphenburg cup and saucer painted with flower sprays and a butterfly, the underside of the saucer inscribed 'Amberg 1774', impressed shield marks, incised letters to saucer and impressed numeral to cup (minor flaking) (3)

£400 - 600  
 €460 - 700  
 US\$520 - 780

**Provenance**  
 Julius and Selma Kaumheimer Collection, Merano and San Francisco;  
 Thence by descent



439



440



441



442

440 \*

**A GILT-METAL-MOUNTED GERMAN PORCELAIN ETUI, PROBABLY MEISSEN, CIRCA 1765**

The purple scale ground reserved with moulded scrollwork cartouches, enclosing figures in landscapes, 10cm long (haircracks)

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

**Provenance**

Julius and Selma Kaumheimer Collection, Merano;  
 Confiscated by the Italian State in 1939

Exhibited at the Museo Castello del Buonconsiglio, Trento, inv. no. 552.  
 Illustrated by Alfred Ziffer, Le Porcellane, Museo Provinciale d'Arte, Trento (1991), no.12

441

**A SÈVRES MILK JUG, CIRCA 1775**

*Pot à lait 'à trois pieds'* of the second size, decorated with a bunch of roses within an oval gilt line border encircled by a laurel garland, scattered cornflowers in blue, yellow and pink to the body, the handle embellished in gilding, interlaced LL monogram and painter's mark for J.-F.-L. de Laroche in black (small haircrack to rim)

£600 - 800  
 €700 - 930  
 US\$780 - 1,000

442

**FIVE CONTINENTAL PORCELAIN FLOWERS AND A MEISSEN NEEDLECASE, LATE 18TH/ EARLY 19TH CENTURY**

The flowers including two carnations and a flower with purple and red pointed petals, 4cm-7cm diam (typical small chips), the needlecase in the form of an asparagus tip with a hinged gilt metal mount, 8.2cm long, crossed swords mark

£600 - 800  
 €700 - 930  
 US\$780 - 1,000



443

443

**A MEISSEN FIGURE EMBLEMATIC OF AMERICA, LATE 19TH CENTURY**

After the 18th century model by J.J.Kaendler, a lady dressed in colourful feather garments holding a cornucopia and a parrot, seated on a crocodile in front of a palm tree, 19.5cm high, crossed swords mark in underglaze-blue, incised model number 757, impressed numeral (some damage to palm tree)

£600 - 800  
 €700 - 930  
 US\$780 - 1,000



444



445



446

444

**A MEISSEN GROUP OF EUROPA AND THE BULL, SECOND HALF 19TH CENTURY**

Originally modelled by J.J. Kaendler and re-worked by E.A. Leuteritz, the nude Europa seated on a white bull with a flower garland draped on its head, two maidens seated on the ground beside them, the base moulded with gilt-edged scrollwork and applied with leaves and flowers, 22cm high, crossed swords mark in underglaze-blue, incised model number 2697, impressed numeral (some restoration)

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

445

**A MEISSEN GROUP OF EUROPA AND THE BULL AND A MEISSEN FIGURE OF A LADY, LATE 19TH CENTURY**

Originally modelled by J.J. Kaendler and re-worked by E.A. Leuteritz, Europa riding on a bull with a garland of flowers around its neck, attended by two maidens seated on the ground before them, 21.5cm high, crossed swords mark in underglaze-blue, incised model number 2697 (some damage), the lady seated on a stool and reading a book, wearing a pink gown, 13.5cm high, crossed swords mark in underglaze blue, incised model number F.27 (some chips) (2)

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



447

446

**A MEISSEN YELLOW-GROUND BOX AND COVER, CIRCA 1820**

Each side reserved with gilt-edged circular landscape scenes depicting ruins and palaces, the cover reserved with an oval panel painted with a floral letter A, formal gilt borders, 15cm high, crossed swords mark in underglaze-blue (some chips and minor restoration) (2)

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

447

**A BERLIN PLAQUE OF 'BEGGAR BOYS PLAYING DICE', MID 19TH CENTURY**

After Murillo, in a giltwood frame, the plaque: 28cm x 22.3cm, impressed sceptre and K.P.M mark, impressed II.

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

The original painting by Bartolomé Esteban Murillo was painted circa 1675 and is in the collection of the Alte Pinakothek in Munich.

**END OF SALE**

**FINE CHINESE ART**  
Thursday 10 November 2016  
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oil on board  
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*Bonhams* does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully buy for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our *Buyer's Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*. This will govern *Bonhams'* relationship with the *Buyer*.

### 2. LOTS

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

doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

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

### 3. DESCRIPTIONS OF LOTS AND ESTIMATES

#### **Contractual Description of a Lot**

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

#### **Estimates**

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

#### **Condition Reports**

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

#### **The Seller's responsibility to you**

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

#### **Bonhams' responsibility to you**

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

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

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

*Bonhams* does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot*

or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

#### **Alterations**

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

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

### 4. CONDUCT OF THE SALE

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

### 5. BIDDING

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

## Bidding in person

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

## Bidding by telephone

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

## Bidding by post or fax

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

## Bidding via the internet

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

## Bidding through an agent

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

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

require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

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

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

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

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

25% up to £100,000 of the *Hammer Price*  
20% from £100,001 to £2,000,000 of the *Hammer Price*  
12% from £2,000,001 of the *Hammer Price*

The *Buyer's premium* is payable for the services to be provided by *Bonhams* in the *Buyer's Agreement* which is contained in the *Catalogue* for this *Sale* and for the opportunity to bid for the *Lot* at the *Sale*.

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

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

## 8. VAT

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

The following symbols are used to denote that VAT is due on the *Hammer Price* and *Buyer's Premium*:

- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- \* VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*

- G Gold bullion exempt from VAT on the *Hammer Price* and subject to VAT at the prevailing rate on the *Buyer's Premium*
- Zero rated for VAT, no VAT will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: VAT is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: VAT is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

In all other instances no VAT will be charged on the *Hammer Price*, but VAT at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a VAT inclusive basis.

## 9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus VAT and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to *Bonhams* 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

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

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

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

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

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

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

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

**China UnionPay (CUP) debit cards:** No surcharge for using CUP debit cards will apply on the first £100,000 invoiced to a *Buyer* in any *Sale*; a 2% surcharge will be made on the balance over £100,000.

## 10. COLLECTION AND STORAGE

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

## 11. SHIPPING

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

## 12. EXPORT/TRADE RESTRICTIONS

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

## 13. CITES REGULATIONS

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

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

## 14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or

indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

## 15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

## 16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

## 17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

### Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

### Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

### Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the "of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

## Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

## Licensing Requirements Firearms Act 1968 as amended

*Bonhams* is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

*Lots* marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

*Lots* marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

*Lots* marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

*Lots* marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

## Taxidermy and Related Items

As a *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

## 18. FURNITURE

### Upholstered Furniture

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

## 19. JEWELLERY

### ~ Ruby and Jadeite

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

## Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *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 detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

## 23. VEHICLES

### The Veteran Car Club of Great Britain

#### Dating Plates and Certificates

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

## 24. WINE

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

### Examining the wines

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

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

### Corks and Ullages

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

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

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

### Options to buy parcels

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

### Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

*Buyers* must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

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

### Bottling Details and Case Terms

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

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

## SYMBOLS

### THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

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

### DATA PROTECTION – USE OF YOUR INFORMATION

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

## APPENDIX 1

### CONTRACT FOR SALE

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

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

#### 1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.

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

#### 2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

#### 3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

#### 4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

#### 5 RISK, PROPERTY AND TITLE

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

#### 6 PAYMENT

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

#### 7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>	<b>9</b>	<b>THE SELLER'S LIABILITY</b>		
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
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;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	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.
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i> ) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;	10	<b>MISCELLANEOUS</b>	10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.9	to retain possession of, and on seven days written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i> ) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .	10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.	10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .	<b>11</b>	<b>GOVERNING LAW</b>
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i> ) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	11	<b>MISCELLANEOUS</b>	11	<b>GOVERNING LAW</b>
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .	11	All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.

## APPENDIX 2

### BUYER'S AGREEMENT

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

#### 1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
  - 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
  - 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;
  - 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *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

- 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 [AP], 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*.

#### 4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus *VAT* per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

#### 5 STORING THE LOT

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

#### 6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the *Purchase Price* to us will title in the *Lot* pass to you. However under the *Contract for Sale*, the risk in the *Lot* passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

<b>7</b>	<b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i> ) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i> ) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i> ):			9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1	to terminate this agreement immediately for your breach of contract;	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	to retain possession of the <i>Lot</i> ;				
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;				
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i> ) and/or damages for breach of contract;	<b>8</b>	<b>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i> ) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i> ) until all sums due to us have been paid in full;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.		
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i> ) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2	The discretion referred to in paragraph 8.1:	<b>10</b>	<b>OUR LIABILITY</b>
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
		<b>9</b>	<b>FORGERIES</b>	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
		9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.2	changes in atmospheric pressure; nor will we be liable for:
		9.2	Paragraph 9 applies only if:	10.2.3	damage to tension stringed musical instruments; or
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		

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

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

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

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

## 11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

but not if:

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

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

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

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

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

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

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

## 12 MISCELLANEOUS

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

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

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

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

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

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

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

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

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

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

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

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

## 13 GOVERNING LAW

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

## DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* [www.bonhams.com](http://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](mailto:info@bonhams.com).

## APPENDIX 3

### DEFINITIONS AND GLOSSARY

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

### LIST OF DEFINITIONS

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

**"Bidder"** a person who has completed a *Bidding Form*.

**"Bidding Form"** our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

**"Bonhams"** Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

**"Book"** a printed *Book* offered for *Sale* at a specialist *Book Sale*.

**"Business"** includes any trade, *Business* and profession.

**"Buyer"** the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

**"Buyer's Agreement"** the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

**"Buyer's Premium"** the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

**"Catalogue"** the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

**"Commission"** the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

**"Condition Report"** a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

**"Conditions of Sale"** the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

**"Consignment Fee"** a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

**"Consumer"** a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

**"Contract Form"** the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

**"Contract for Sale"** the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

**"Contractual Description"** the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract for 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's* saleroom at 101 New Bond Street, London W1S 1SR.

**"Notional Charges"** the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

**"Notional Fee"** the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

**"Notional Price"** the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

**"Notice to Bidders"** the notice printed at the back or front of our *Catalogues*.

**"Purchase Price"** the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

**"Reserve"** the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

**"Sale"** the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

**"Sale Proceeds"** the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

**"Seller"** the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

**"Specialist Examination"** a visual examination of a *Lot* by a specialist on the *Lot*.

**"Stamp"** means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

**"Standard Examination"** a visual examination of a *Lot* by a non-specialist member of *Bonhams's* staff.

**"Storage Contract"** means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

**"Storage Contractor"** means the company identified as such in the *Catalogue*.

**"Terrorism"** means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

**"Trust Account"** the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams's* normal business bank account.

**"VAT"** value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

**"Website"** *Bonhams Website* at [www.bonhams.com](http://www.bonhams.com)

**"Withdrawal Notice"** the *Seller's* written notice to *Bonhams* revoking *Bonhams's* instructions to sell a *Lot*.

**"Without Reserve"** where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

## GLOSSARY

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

**"artist's resale right"**: the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

**"bailee"**: a person to whom goods are entrusted.

**"indemnity"**: an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnity" is construed accordingly.

**"interpleader proceedings"**: proceedings in the Courts to determine ownership or rights over a *Lot*.

**"knocked down"**: when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

**"lien"**: a right for the person who has possession of the *Lot* to retain possession of it.

**"risk"**: the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

**"title"**: the legal and equitable right to the ownership of a *Lot*.

**"tort"**: a legal wrong done to someone to whom the wrong doer has a duty of care.

## SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
  - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
  - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
  - (a) the seller;
  - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
  - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

# Bonhams Specialist Departments

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Madalina Lazen  
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## 20th Century British Art

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## Aboriginal Art

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## African, Oceanic & Pre-Columbian Art

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## American Paintings

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## Antiquities

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## Antique Arms & Armour

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## Art Collections, Estates & Valuations

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## Art Nouveau & Decorative Art & Design

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## Australian Art

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Alex Clark  
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## Australian Colonial Furniture and Australiana

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## Books, Maps & Manuscripts

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## British & European Glass

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## British Ceramics

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## Coins & Medals

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## Contemporary Art

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## Entertainment Memorabilia

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Catherine Williamson  
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## European Ceramics

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## Furniture & Works of Art

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## Greek Art

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## Golf Sporting Memorabilia

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## Irish Art

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## Impressionist & Modern Art

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## Indian, Himalayan & Southeast Asian Art

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## Islamic & Indian Art

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## Jewellery

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# Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

# Bonhams

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**Paddle number (for office use only)**

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Please contact me with a shipping quote (if applicable)

Sale title: BRITISH AND EUROPEAN CERAMICS AND GLASS		Sale date: 3 November 2016													
Sale no. 23586		Sale venue: Knightsbridge													
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£10 - 200 .....by 10s	£10,000 - 20,000 .....by 1,000s														
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£1,000 - 2,000 .....by 100s	£100,000 - 200,000 .....by 10,000s														
£2,000 - 5,000 .....by 200 / 500 / 800s	above £200,000 .....at the auctioneer's discretion														
£5,000 - 10,000 .....by 500s															
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