

# FINE GLASS AND BRITISH CERAMICS

Wednesday 15 November 2017 at 10.30am  
Knightsbridge, London



# Bonhams

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Wednesday 15 November 2017 at 10.30am  
Knightsbridge, London

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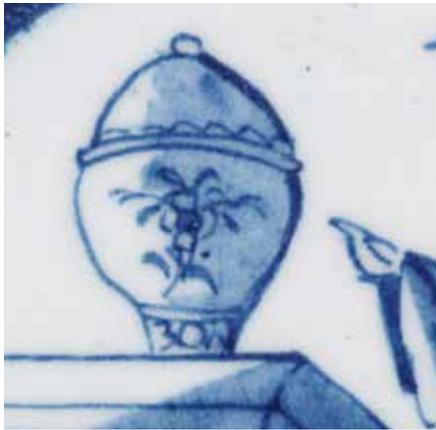
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1

1

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

Set with a scrambled arrangement of composite canes in green, blue, brick-red, purple, white, turquoise and amber, some of the canes set into a fragment of gold foil and all enclosed within clear glass, *the ball 4.3cm diam*, pierced through the centre and mounted between silver-gilt 'Tudor Roses' linked by a silver-gilt strap possibly for suspension (some abrasion, internal flaws probably from manufacture)

£2,000 - 4,000

€2,200 - 4,500

US\$2,600 - 5,300

Balls of millefiori canes survive in many collections and these have been mounted in a number of different ways. Their function is uncertain. Several examples are in Veste Coburg and these are discussed at length by Anna-Elisabeth Theuerkauff-Liederwald, *Venezianisches Glas der Kunstsammlungen der Veste Coburg* (1994), pp.62-67. Another is in the British Museum ref. no. WT.1154. Two others with identical canes to the present lot were sold by Bonhams 20 May 2015, lot 8 and 3 November 2016, lot 22.

2

**A GOOD FAÇON DE VENISE WINGED WINE GLASS, PROBABLY NETHERLANDS, FIRST HALF 17TH CENTURY**

The bell-shaped bowl moulded with fine spiral wreathing, set on two mereses, the hollow centre of the stem also ribbed and with four knobs, trailed with C-scroll and zig-zag 'wings' in translucent turquoise-blue and clear glass, on a wide foot folded at the rim, *18.8cm high*

£2,000 - 3,000

€2,200 - 3,400

US\$2,600 - 4,000



2



3

3

**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 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 (distorted during manufacture)

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

**Provenance**

Prof. Meixner Collection, Zurich

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 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.



3

4

**A FAÇON DE VENISE ALBARELLO, A NETHERLANDS 'PIJPESTEEL' AND A GERMAN ALEMBIC, ALL 17TH CENTURY, AND A RIBBED BEAKER**

The small albarello of dumbbell form, 9cm high, the *pijpesteel* or toasting glass with trumpet bowl and very thin stem, 16.7cm high, the medical or alchemist's alembic with a very slender protrusion, in pale green glass, 23cm overall length (small loss to tip), together with a waisted glass beaker moulded with vertical ribs, possibly Netherlandish, 14.5cm high (4)

£500 - 700  
 €560 - 790  
 US\$660 - 920

For similar albarelli see Anna-Elisabeth Theuerkauff-Liederwald, *Venezianisches Glas der Kunstsammlungen der Veste Coburg* (1994), pp.367



4



5

5

**A PAIR OF POTSDAM/ZECHLIN ENGRAVED AND GILDED PRESENTATION WINE GLASSES FOR FIELD MARSHALL VON MÜNNICH, CIRCA 1734-41**

Of funnel shape, wheel engraved with the engraving filled-in in bright gold, the circular armorial shields with quarters of swans and busts of monks centred with the double-headed eagle, the arms encircled by the Order of St. Andrew and surmounted by a coronet, flanked by Prussian eagles as supporters standing on military trophies, on tapering stems and circular feet cut and gilded with scallops and flutes, 15.2cm and 15.6cm high (minor loss to gold rims, slight crizzling) (2)

£2,000 - 3,000  
 €2,200 - 3,400  
 US\$2,600 - 4,000

The arms belong to the German noble family Von Münnich, together with the Russian Order of St Andrew. This identifies these glasses as having been made for Burchard Christoph Graf von Münnich, a German-born Field Marshall and statesman.

Generalfeldmarschall Burchard Christoph Reichsgraf von Münnich (1683-1767) entered the service of Augustus the Strong in 1716 and quickly became General Inspector of Polish troops and Commander of the Royal Guard. In 1721 he entered the service of Czar Peter the Great and under Peter II von Münnich became General of the Infantry. He was ennobled as a Russian Count (*Graf*) in 1728. Under Czarina Anna Ivanovna he was appointed Privy Councillor, Minister of War and in 1732, Field Marshall. He was awarded the Order of St. Andrew in 1734.

His fortunes turned and following the palace coup of 1741 von Münnich was exiled to Siberia by Czarina Elizabeth. There he remained for twenty years until he was rehabilitated by Peter III. He resumed high office and died in 1767 during the reign of Catherine the Great who commented at his death: 'Even if he wasn't a Son of Russia, he was one of its Fathers'.

An important Meissen porcelain service bearing the same arms as on these glasses was probably a gift to von Münnich from the Saxon Elector, Friedrich Augustus in gratitude for his role in the War of the Polish succession (1733-38), which resulted in Friedrich Augustus' election as King (Augustus III) of Poland. While it is possible that these glasses were commissioned by Augustus III from a Saxon (Dresden) glasshouse, they follow Potsdam (Berlin) traditions and are therefore more likely to have been a gift from Friedrich William of Prussia.

6

**A BOHEMIAN ENGRAVED GOBLET, FIRST HALF 18TH CENTURY**

The thistle shaped bowl with a faceted base, engraved with a putto holding a wineglass and vines and seated on a barrel, the reverse with a full armorial panel, inscribed around the rim with a verse, on a merese and a faceted cushioned knob over a hollow inverted baluster cut with facets, the domed and folded foot engraved with leafy branches, 22.2cm high

£600 - 800  
 €670 - 900  
 US\$790 - 1,100

The inscription on this goblet reads 'Nim Helm und Schild zum unter pfand/ Der wahren Treu aus meiner Hand/ undseij beijallen Bacchus Festen,/des H.M.L.S. eingedenck am besten'. This can be translated as 'Take Helmet and Shield as an assurance of the true loyalty from my hand, and think, at all Bacchanalian feasts, of your best H.M.L.S.'



6

7

**A SPANISH FAÇON DE VENISE VASE, PROBABLY GRENADA, 17TH CENTURY**

In yellowish-green tinted glass, the globular body moulded with pronounced ribs and applied with wing handles pincer in bright blue glass, the flared neck also trailed with blue glass threads, the foot pincer with a diaper pattern, 17.4cm high

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

For related vases see Alice Wilson Frothingham, *Spanish Glass* (1963), pl.47 and O. Mikhailova, *Spanish Glass in the Hermitage* (1974), col. pl.33 and fig.58.

8

**A SOUTH GERMAN RUBINGLAS TEABOWL AND SAUCER, EARLY 18TH CENTURY**

Of a rich gold ruby colour, the saucer applied with a trailed ring foot, the underside of the teabowl scratched with initials 'HB', the saucer 10.7cm diam, the bowl 4.6cm high (2)

£600 - 800  
 €670 - 900  
 US\$790 - 1,100

9\*

**AN INTERESTING HUQQA BASE, PROBABLY 18TH CENTURY**

Perhaps English or Dutch made for the Islamic market, the globular body moulded with twelve evenly-spaced vertical ribs, a single trail applied at the base of the cylindrical neck, a kick-in base beneath, 20.5cm high

£400 - 600  
 €450 - 670  
 US\$530 - 790



7



8



9



**THE JULIUS AND ANN KAPLAN COLLECTION - Lots 10-75**

Like many of the most passionate collectors, Jay Kaplan always wanted to share his collection and he has achieved this in a number of ways—hosting visits from fellow enthusiasts over a glass or several of fine wine—publishing his own book written by a respected scholar—and now the ultimate self-sacrifice of an auction catalogue, knowing these much-loved treasures will find new owners to love them just as much.

It started nearly forty years ago. While practicing as a lawyer in Washington DC, Jay Kaplan’s work meant frequent trips to London where he was introduced to the eminent glass dealer, Derek Davis. Derek was the son of Cecil Davis and both were amongst the most

respected glass connoisseurs of their day. Derek ran the antique glass department at Asprey’s and he provided Jay with the encouragement and knowledge to begin the formation of a serious collection.

In the introduction to his catalogue, published in 1998, Jay acknowledges the help and guidance of many people. First and foremost are the dealers who sourced rare and special pieces, for in forming their collection Jay Kaplan and his wife Ann deliberately set the bar high in terms of quality and rarity. Each purchase had to be one of the best of its kind. John P. Smith joined Asprey’s in 1984 and five years later he founded a specialist glass department at Mallet and Son. Here exhibitions were held in conjunction with Christopher Sheppard. Between them, John Smith and Christopher Sheppard supplied most of the glasses in this collection. Jay also acknowledged the help of Martin Mortimer and Tim Osborne of Delomosne’s, Charles Truman and Frides Lameris.

Jay met other glass experts within the museum and auction worlds; in particular he was helped in his studies by Dwight Lanmon, then the curator of glass at Corning, and by Martine Newby, Gary Baker and Simon Cottle. Fellow collectors provided further encouragement as well as friendship. John Smith recalled how Jay and Ann hosted memorable dinner parties for what became a ‘glass circle’ of friends—in his catalogue Jay lists Harald and Nancy Lueba, A.C. Hubbard, Rick Mones, Martin Wunsch and Tony Stout. For his catalogue Jay wrote an overview of the history of English glass in the 18th century and this shows that he had become far more than just a collector, he was now an expert in his own right.

While many kinds of 18th century glass feature in the Kaplan Collection, two areas stand out as exceptional. Twenty lots emanate from the Beilby family’s workshop in Newcastle-upon-Tyne and in his introduction to this section of our catalogue, on page 18, Beilby expert Simon Cottle explains the significance of this enamelling in the context of 18th century glass. Then a further twenty lots represents one of the largest collections of ‘colour-twist’ wine glasses ever offered for sale. Hand-picked for the quality of their stems, the Kaplan Collection includes a canary yellow mixed colour twist (lot 54) which is a triumph of glassmaking skill.



10\*

**A VENETIAN WINGED WINE GLASS, CIRCA 1600**

The very wide conical bowl set on a slender tapering hollow stem applied with turquoise-blue scrolls edged in clear pincer trails, the wide conical foot with a narrow folded rim, 17.6cm high

£2,000 - 3,000

€2,200 - 3,400

US\$2,600 - 4,000

**Provenance**

Julius and Ann Kaplan Collection



11



12



Attributed to Alexander Coosemans (Antwerp 1627-1689)  
A still life including a wine glass (detail)

11\*

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

The wide, slightly flared conical bowl set on a merese above a plain section and a hollow inverted baluster knob moulded with fine ribs, a basal merese set onto the wide conical foot, *13.2cm high* (rim chipped)

£600 - 800  
€670 - 900  
US\$790 - 1,100

**Provenance**  
Julius and Ann Kaplan Collection

12\*

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

The elegant flared conical bowl set on a flat merese above a slender hollow inverted baluster stem, on a wide conical foot, *17cm high*

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

**Provenance**  
Julius and Ann Kaplan Collection



13

13\*

**A FAÇON DE VENISE WINE GLASS, EARLY 17TH CENTURY**

The wide conical bowl slightly flared and set on a hollow stem formed of three graduated flattened knobs over an inverted baluster section above a small merese resting on a wide conical foot, *17.1cm high*

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

**Provenance**

Julius and Ann Kaplan Collection

14 \*

**AN AIRTWIST CANDLESTICK, CIRCA 1750**

The plain cylindrical sconce set on a tall airtwist stem containing a multiple-spiral column or gauze corkscrew with a single fine thread at its core, over a large and heavy domed foot, 23.5cm high

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

**Provenance**

Julius and Ann Kaplan Collection



14

15 \*

**AN IMPRESSIVE COMPOSITE STEMMED AIRTWIST CANDLESTICK AND DETACHABLE SCONCE, MID 18TH CENTURY**

The waisted diamond-faceted nozzle supporting a detachable pan-topped sconce with a petal-cut edge, the foot with corresponding petal cutting, the nozzle set on a double collar, the stem with a double-series airtwist section between two large beaded knops, the panel-moulded domed foot with diamond-shaped studs moulded on top, 25.4cm high (2)

£2,000 - 3,000  
€2,200 - 3,400  
US\$2,600 - 4,000

**Provenance**

With Sheppard and Cooper Ltd  
Private Collection, USA  
Julius and Ann Kaplan Collection



15

16\*

**AN AIRTWIST TAPERSTICK, CIRCA 1750**

The pan-topped cylindrical nozzle with a scalloped or petal-cut rim, set on a tapering mercurial airtwist stem containing a pair of entwined corkscrews, on a domed circular foot, *12.8cm high*

£600 - 800  
€670 - 900  
US\$790 - 1,100

**Provenance**  
With Mallett's  
Julius and Ann Kaplan Collection

17\*

**A COMPOSITE STEMMED CANDLESTICK, CIRCA 1750**

The cylindrical nozzle heavily striated and with a folded rim, set on a triple-knopped multiple-spiral airtwist stem over a triple-annulated knop, above a generous domed terraced foot, *18.4cm high*

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

**Provenance**  
J. Anthony Stout Collection  
Julius and Ann Kaplan Collection

Tony Stout was a close friend of the Kaplans and before he died Tony took the photographs for the Kaplan Collection catalogue which includes a tribute to a fellow collector. Jay chose this taperstick from Tony Stout's collection for its rarity and particularly pleasing form.

18\*

**A COMPOSITE STEMMED TAPERSTICK, CIRCA 1760**

The slender cylindrical sounce with a pan-top, set on a small collar above a beaded knop, over a tapering double-series opaque twist stem between triple collars resting on another beaded knop and a five-ringed annular knop and two basal collars, above a terraced domed foot, *18.6cm high*

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

**Provenance**  
Bonhams sale, 23 July 2004, lot 96  
Julius and Ann Kaplan Collection



16

17

18



19

19\*  
**A MAGNIFICENT LIGHT-BALUSTER GOBLET AND COVER, CIRCA 1750-60**

with a large round funnel bowl, the so-called 'Newcastle' stem with a small annular knob on a beaded knob and a teared inverted baluster, set on a wide conical foot, the cover of double ogee shape with a pointed finial formed of a further beaded knob on a triple annular base, 32.5cm high (2)

£2,000 - 3,000  
 €2,200 - 3,400  
 US\$2,600 - 4,000

**Provenance**  
 With Asprey's, May 1984  
 Julius and Ann Kaplan Collection

**Literature**  
 Martine Newby, Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan (1998), fig.55



20

20\*  
**A GILES GILDED BLUE DECANTER AND STOPPER, CIRCA 1765-70**

Of shouldered shape in a deep and rich translucent cobalt blue, brightly gilded with 'Fancy Birds' among trees and exotic vegetation, bouquets and sprigs on the reverse, the faceted flattened disc stopper gilded with vines, 27.7cm high (wear to gilded neck) (2)

£4,000 - 6,000  
 €4,500 - 6,700  
 US\$5,300 - 7,900

**Provenance**  
 With Mallett's, May 1993  
 Julius and Ann Kaplan Collection

**Literature**  
 Martine Newby, Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan (1998), fig 21  
 Andy McConnell, The Decanter (2004), p.142, pl.199/1

A very similar pair was sold by Christie's, 29 January 1968 and is illustrated by McConnell, *op.cit.*, p.145, pl.205. Another decanter from the Gerald Coke Collection is in the Museum of Royal Worcester and a further example is in the V & A Museum. Glass gilded in the Giles workshop is discussed by Martin Mortimer in James Giles China and Glass Painter (2005), chapter 6.



21

21\*

**A PAIR OF MAGNUM ALE DECANTERS AND STOPPERS, CIRCA 1770,**

Of taper form and generous proportions, both engraved with a quatrelobed label hung from a chain and inscribed with the name ALE, flanked by ears of barley and with hops suspended underneath, the flattened disc stoppers faceted at the edge, 32.5cm high (4)

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

**Provenance**

Christie's sale 3 June 1998, lot 98  
 Julius and Ann Kaplan Collection

**Literature**

Martine Newby, *Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan* (1998), fig.54

In his monograph *The Decanter* (2004), pp.124-5, Andy McConnell discusses the fashion for 'Labelled Decanters', mentioning contemporary advertisements. A Philadelphia engraved Lazarus Isaac claimed in 1773 that he 'cuts upon decanters a name of the wine, &c. for 1s'. While it is rare to find a matching pair of large decanters both inscribed for Ale, these serve as a reminder that strong beer or ale could be drunk at the table in polite society as long as it was served from decanters.



A portrait miniature of William Beilby  
(1740-1819)



## BEILBY GLASS RECOLLECTED

By Simon Cottle

Exquisite table-glass painted in coloured enamels by a talented family of artists based in Newcastle-upon-Tyne during the second half of the 18th century, is amongst the most renowned of all English glass. In association with the glassmakers of the town, William Beilby and his three skilful brothers, John, Ralph and Thomas and their young sister Mary, developed a unique and magnificent decorating style, using a new technique not previously practiced in Britain.

Active between circa 1760 and 1778, the workshop's output was prodigious. Utilising a range of locally-made wineglasses, large goblets, decanters, flasks and bowls as their blank canvasses, the Beilbys' subject matter varied widely from landscapes to birds, grapes and flowers. Most notably, the Beilbys decorated impressive goblets and wine glasses with coats of arms and crests in polychrome enamels, enriched with opaque-white floral highlights and occasionally with gilding, these took glass decoration to a level of quality that matched the finest in Europe. The Beilbys' superiority in the field is not only due to their artistic talent, but also to the quality of their enamels. Their best-known white palette was used for elaborate inscriptions, delicate Rococo motifs, scenes of rural pastimes, ruined classical buildings and obelisks and bunches of grapes. The Beilby family were learned scholars with a classical education and they were also familiar with contemporary fashion and manners. They drew inspiration from the work of contemporary decorators, oil painters, watercolourists, print-makers, engravers, stained glass artists and the architects of the time. Their workshop supplied wealthy and aristocratic families with delightfully-painted and idiosyncratic crystal-clear luxury glass, intended to complement the highly decorative porcelain table services and rich interiors of the period. Glasses decorated with neo-classical ornament and Italianate landscapes were perfect for display and use within interiors reflecting the interest in neo-classicism as young aristocrats returned from their European Grand Tour travels.

There is a timeless quality to Beilby glass. Their fashionable wine glasses and goblets are supported by multi-twisted opaque-white threaded stems that echo Venetian *filigrana* glass of the Renaissance. When painted with coats of arms, these convey a spirit of originality previously seen in German heraldic enamelled glass of the 17th century, a unique and distinct art form hitherto unknown in Britain. The Beilbys' success has made them world famous and their achievements have placed 18th century glass towards the forefront of British decorative arts.

Engraved glass relies on the subtlety of light for its appreciation, while colour-tinted glass derives a different brilliance from its eye-catching splendour. By contrast, Beilby enamelled glass is dramatic, refined and immediate. As trained watercolour artists and copper-box enamellers, the Beilbys knew how to use colour effectively. Their deliberate choice of a single shade of colour – a luminous white – to portray and enhance their decoration was both exciting and novel in the 1760s. The difficulties of firing coloured enamels on to glass at a high temperature, close to its melting point should not be underestimated. The enamel they used is basically a form of coloured glass. The Beilbys managed to successfully blend this and the underlying clear glass so that the two layers became one. The result was enamels that remain largely intact since the day they were applied.

The Beilbys were intimately connected to London society where the nobility commissioned goblets richly painted with their coats of arms. Others were decorated with the Royal arms of George III and those of his supporters. These glasses were part of the fragile diplomacy associated with aristocrats manoeuvring for power at the time and they formed exclusive gifts passed from one group to another in search of political alliances. The delightfully engraved light-baluster wine glasses with their royal coats of arms decorated in the Netherlands by Dutch artisans, gave the Beilbys the inspiration to decorate Dutch-made glasses in the same manner but in polychrome enamels. Adopting and enlivening this characteristic Dutch theme with colour was a masterstroke and opened a door for the Beilby workshop to the European market.

Examples of the work of the Beilbys can be found in most of the leading international museums and art galleries where fine European glass is displayed. For example, at Corning Museum of Glass in New York State and at the city art galleries of Toledo and Philadelphia, there are significant collections of their glass. In Australia, Japan, Russia and most of the European nations, Beilby enamelled glass is enjoyed and admired by museum visitors.

The Beilbys' originality continues to be unrivalled in Britain and whilst connoisseurs have marvelled at the quality of their enamels, others have admired the ingenuity that enabled them to supply the London market with artistry in glass that was the height of fashion in Georgian England. By comparison with contemporary glass today, the products of the Beilby workshop stand up exceptionally well. Although the work of the Beilbys may be different in style from that of the modern glass decorator, the balance of colour to form and proportion of their glass is simply perfect. The shape of their select glasses and decanters lends a symmetry to the enamel decoration which brings them right up-to-date in presentation.



22

22\*

**A RARE BEILBY ENAMELLED MOULDED-STEM SWEETMEAT GLASS, CIRCA 1765-70**

The lipped double ogee bowl gilded at the rim and enamelled in white with a band of feathered scrolls linking four starbursts, the moulded eight-sided pedestal stem with diamond studs at the shoulder, containing an elongated tear and set between double meres, on a domed and folded foot, 16.7cm high

£7,000 - 9,000  
 €7,800 - 10,000  
 US\$9,200 - 12,000

**Provenance**

Sir Hugh Dawson, Bart  
 Bert Amador  
 With Mallett & Son Ltd  
 Julius and Ann Kaplan

**Literature**

L.M. Bickerton, Eighteenth Century English Drinking Glasses (1971/1986), nos. 783/1118  
 Delomosne & Son Ltd, Gilding the Lily Exhibition (1978), fig. 73  
 Robert Charleston, English Glass and the Glass Used in England (1984), pl.41d  
 Sheppard and Smith, From the Restoration to the Regency (1990), no. 108  
 Martine Newby, Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan (1998), fig 1 and front cover illustration

This is the only sweetmeat glass so far recorded with Beilby enamelled decoration. The enamelled border decoration is also found on wine glasses, see the example in the A.C. Hubbard Jr. Collection, sold by Bonhams 30 November 2011, lot 143.

23\*

**A BEILBY ENAMELLED WINE GLASS WITH A FOX-HUNTING SCENE, CIRCA 1765**

The ogee bowl painted in opaque white with a huntsman on a galloping horse pursuing two hounds that have chased a fox over a stile, a spreading willow tree at the edge of the vignette, the double series opaque twist stem with a pair of spiral tapes encircled by a pair of four-ply spiral bands, the rim with faint traces of gilding, 14.2cm high (a minute nick to the footrim edge only)

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

**Provenance**

With Asprey's, January 1993  
Julius and Ann Kaplan Collection

**Literature**

Martine Newby, Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan (1998), fig 4

This glass was purchased together with lot 25 in this sale and these probably came from a single set with different sporting subjects. For other Beilby glasses with fox hunting scenes see L.M. Bickerton, Eighteenth Century English Drinking Glasses (1971/1986), nos. 403 and 749/1077 and 1078.



23

24\*

**A BEILBY ENAMELLED OPAQUE TWIST SMALL WINE OR CORDIAL GLASS, CIRCA 1765-70**

The small ogee bowl with a deceptive base, enamelled with a boating scene with two men in a rowing boat or punt, one holding a pole, a net dragging behind the stern, a row of seven trees in graduated sizes on the far bank of the river, a tree and other vegetation in the foreground, on a double series opaque twist stem with a multiple spiral corkscrew encircled by a twin spiral thread, 13.6cm high

£6,000 - 8,000  
€6,700 - 9,000  
US\$7,900 - 11,000

**Provenance**

Mrs Frances Dickson Collection  
Sinclair Collection  
With Asprey's  
Julius and Ann Kaplan Collection

**Literature**

Ward Lloyd, Investing in Georgian Glass (1969), fig.117  
L.M. Bickerton, Eighteenth Century English Drinking Glasses (1971/1986), nos. 749/1082  
Martine Newby, Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan (1998), fig 6



24

25\*

**A BEILBY ENAMELLED WINE GLASS WITH A WILDFOWLING SCENE, CIRCA 1765**

The ogee bowl painted in opaque white with a standing sportsman in a smart frock coat, aiming his gun at a flock of four ducks startled by his hound, the vignette flanked by trees and vegetation, the double series opaque twist stem with a pair of spiral tapes encircled by a pair of four-ply spiral bands, the rim with faint traces of gilding, 14.1cm high (small nick to the footrim)

£7,000 - 9,000

€7,800 - 10,000

US\$9,200 - 12,000

**Provenance**

With Asprey's, January 1993  
Julius and Ann Kaplan Collection

**Literature**

Martine Newby, Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan (1998), fig 3

A number of closely-related Beilby wine glasses are recorded, each showing a single figure shooting game-birds in flight. See for example Francis Buckley, *A History of Old English Glass* (1925), pl.XXXV, fig.3, L.M. Bickerton, *Eighteenth Century English Drinking Glasses* (1971/1986), nos.747/1079 and 1080, Ward Lloyd, *A Wine Lover's Glasses*, the A.C. Hubbard Jr. Collection (2000), p.72, pl.89, and Robert Charleston, *English Glass* (1984), pl. 41f. A further example with a wildfowling scene was sold by Christie's, 23 May 1989, lot 222 and another was exhibited by Delomosne & Son, *Gilding the Lily* (1978), p.45, fig.75. A tumbler dated 1768 with a similar figure is in the Durrington Collection, formerly exhibited at Broadfield House, see Roger Dodsworth's catalogue (2006), p.36, no.32.

A South Staffordshire opaque white glass flask depicting a similar scene, attributed to Haseldine and Beilby, is in the Kaplan Collection and is included as lot 39 in the present sale.



26\*

**A BEILBY ENAMELLED WINE GLASS WITH CLASSICAL RUINS, CIRCA 1765**

With a rounded funnel bowl, painted with a landscape vignette featuring a row of four classical columns supporting a pediment, a fragmented stone arch alongside, a leafy tree behind, the double series opaque twist stem with two pairs of spiral threads outside of a gauze column, 14.4cm high

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

**Provenance**

With Delomosne & Son Ltd, July 1978  
With Asprey's, January 1985  
Julius and Ann Kaplan Collection

**Literature**

Gilding the Lily, Delomosne & Son Ltd Exhibition 1978, p.45, no.76  
Martine Newby, Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan (1998), fig.10

A very similar scene on a wine glass is illustrated by James Rush, A Beilby Odyssey (1987), p.139, col. pl.103. See also L.M. Bickerton, Eighteenth Century English Drinking Glasses (1971/1986), nos. 765/1098.



26

27\*

**A BEILBY ENAMELLED WINE GLASS WITH A PEACOCK ON A BALUSTRADE, CIRCA 1765**

The ogee bowl with a partly deceptive base, painted in opaque white with a peacock standing proudly on a stone plinth beside a Chinoiserie fence or balustrade, a small urn on the opposite plinth, a flying bird, perhaps a peahen on the reserve of the bowl, the finely-constructed opaque twist stem set with a multi-ply corkscrew encircled by a pair of spiral threads, on a heavy foot, 14.6cm high

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

**Provenance**

With Maureen Thompson, June 1988  
Julius and Ann Kaplan Collection

**Literature**

Martine Newby, Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan (1998), fig 9

A popular motif from the age of rococo, the peacock can also be seen on a Beilby enamelled tumbler, see lot 105 in this sale.



27

28\*

**A BEILBY ENAMELLED ALE OR MEAD GLASS DECORATED WITH A BEE-SKEP, CIRCA 1765**

With a tall rounded funnel bowl, painted in opaque white with on one side a bee-skep or hive surrounded by flying bees, a leaf-scroll flourish below, the reverse with a flower and leaf spray, the tapering opaque twist stem set with a multiple spiral gauze encircled by a pair of narrow spiral threads, 19.4cm high

£8,000 - 12,000

€9,000 - 13,000

US\$11,000 - 16,000

**Provenance**

With Sheppard and Cooper Ltd October 1992  
Julius and Ann Kaplan Collection

**Literature**

Martine Newby, *Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan* (1998), fig 11

A similar glass was exhibited by Delomosne & Son Ltd, *Gilding the Lily Exhibition* (1978), p.43, no. 70, also illustrated by W.A. Thorpe, *History of English and Irish Glass* (1929), pl. 82. Another in the Limbery Collection is illustrated by James Rush, *A Beilby Odyssey* (1987), p.61, pl. 19 and by L.M. Bickerton, *Eighteenth Century English Drinking Glasses* (1987), no.1108 and was sold by Sotheby's, 11 May 1999, lot 19. A further example is in the Victoria and Albert Museum while another from the Peter Meyer Collection was sold by Bonhams 1 May 2013, lot 66. An example with an elongated ogee bowl was in the James Hall Collection, sold by Bonhams 17 December 2008, lot 131. Related glasses of the same form are recorded with engraved bee skeps. It is likely that these glasses were not used for ale but instead were intended for drinking mead flavoured with honey.



28

29\*

**A BEILBY POLYCHROME ENAMELLED MASONIC ARMORIAL FIRING TUMBLER, CIRCA 1765-70**

The waisted form with a flared rim and a solid 'firing' foot, painted in colours with the Freemasons' Arms within a rococo scrollwork cartouche with pendant white foliage beneath and coloured Masonic insignia suspended from foliate scrolls at the top, the reverse of the tumbler with further Masonic devices painted in colours among delicate white foliage, the rim with traces of gilding, 8.1cm high

£6,000 - 8,000

€6,700 - 9,000

US\$7,900 - 11,000

**Provenance**

With Howard Phillips Glass Ltd  
Acquired from Enid Phillips, 1997  
Julius and Ann Kaplan Collection

**Literature**

Martine Newby, Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan (1998), fig 18

Seven tumblers of this type have so far been recorded, including a pair in the Museum of Freemasonry at Freemasons Hall, London. One is illustrated by L.M. Bickerton, Eighteenth Century English Drinking Glasses (1986), p.329, pl.1070. Another from the Henry Brown Collection was exhibited by Delomosne, Gilding the Lily (1978), cat. no.65. One from the James Hall Collection was sold by Bonhams 17 December 2008, lot 129, while another, from the Hamilton-Clements Collection, was sold by Sotheby's 15 May 1930, lot 92. An example is now in the Durrington Collection, formerly exhibited at Broadfield House, see Roger Dodsworth's catalogue (2006), p.36, no.30

A separate set of Beilby enamelled firing tumblers with coloured Masonic emblems bears the date 1768 in white enamel. A set of four survived together and was sold by Christie's 7 July 2005, lot 787. One of these was then sold by Bonhams 16 December 2009, lot 59.

30\*

**A BEILBY ENAMELLED TUMBLER, CIRCA 1765-70**

Of plain tapering shape, painted in opaque white with a rococo cartouche in floral scrollwork inscribed with initials T/W \*A, the reverse with a mixed flower spray flanked by two leaf sprigs, 9.7cm high

£3,000 - 4,000

€3,400 - 4,500

US\$4,000 - 5,300

**Provenance**

Hamilton Clements Collection  
With Arthur Churchill Ltd, 1930  
A.T. Morley Hewitt Collection, Sotheby's sale 1963  
With Mallett & Son Ltd, September 1992  
Julius and Ann Kaplan Collection

**Literature**

F. Buckley, A History of Old English Glass (1925), pl.57b  
John P. Smith, 100 British Glasses, Asprey's Exhibition (1985), no.57  
L.M. Bickerton, Eighteenth Century English Drinking Glasses (1986), no.1072  
Martine Newby, Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan (1998), fig 12  
John Sandon, Antique Glass (1999), p.24



29

**A FINE BEILBY ENAMELLED BEER DECANTER AND STOPPER, CIRCA 1765**

Of 'sugarloaf' shape with a narrow cylindrical neck and disc stopper cut with facets, enamelled with a rococo label hung from a chain, the scrollwork cartouche painted in opaque turquoise-blue and white, inscribed 'BEER.', a spray of hops hanging beneath and delicate foliage issuing from either side of the label, the reverse of the decanter painted with an ear of barley, a band of scrollwork and a distinctive winged insect painted in white on the neck, 28cm high (minor abrasion to the faceted stopper) (2)

£4,000 - 6,000

€4,500 - 6,700

US\$5,300 - 7,900

**Provenance**

Christie's sale 7 June 1988, lot 38

With Mallett & Son, February 1992

Julius and Ann Kaplan Collection

**Literature**

Jo Marshall, *Glass Source Book* (1990), p.90, no.1

Christopher Sheppard and John Smith, *From the Restoration to the Regency* (1990), p.74

Martine Newby, *Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan* (1998), fig 13

Andy McConnell, *The Decanter* (2004), p.135, pl.192

Most sugarloaf decanters enamelled by Beilby are recorded just in opaque white. The addition of turquoise-blue within the scrollwork cartouche is rarely seen on such decanters. An almost identical example with similar colouring was sold by Bonhams 15 June 2011, lot 101. Another also very similar but enamelled only in white enamel is in the Fitzwilliam Museum, Cambridge, illustrated by Robert Charleston, *English Glass* (1984), pl.41c. A remarkable large magnum beer decanter by Beilby in white with additional gilding was in the A.C. Hubbard Jr. Collection sold by Bonhams 30 November 2011, lot 141.



30



31

32 \*

**A BEILBY ENAMELLED POLYCHROME ARMORIAL GOBLET, CIRCA 1765**

The generous bucket bowl finely painted in colours with the coat of arms of Anderson impaling Consett, within a rococo cartouche in purple, pink and cream, the arms flanked by green palm fronds and with delicate foliage hanging beneath, the reverse with a branch of fruiting vine in opaque white, traces of gilding to the rim, on a double series opaque twist stem with a loose multiple spiral cable encircled by one eight-ply and one seven-ply spiral band, 19cm high (the bowl broken and repaired)

£7,000 - 9,000

€7,800 - 10,000

US\$9,200 - 12,000

**Provenance**

Christie's sale, 26 November 1991, lot 133  
Julius and Ann Kaplan Collection

**Literature**

James Rush, *A Beilby Odyssey* (1987), pp.82-83, no.47  
Martine Newby, *Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan* (1998), fig 17

This goblet undoubtedly celebrates the marriage on 11 December 1755, when Matthew Consett married Anna Anderson at All Saints Church in Newcastle. The glass was created at least a decade later and rather curiously places the arms of Consett on the right hand side of the cartouche, in the position usually occupied by the wife's arms rather than the husband's. Beilby was an armorial specialist and would have known this is not heraldically correct. In her catalogue of the Kaplan collection, Martine Newby suggests this could be an indication that Anna Anderson was an heiress and that her husband took her name.

33 \*

**AN IMPORTANT BEILBY ENAMELLED DUTCH ROYAL ARMORIAL WINE GLASS, CIRCA 1767**

The round funnel bowl finely decorated in polychrome with the conjoined coats of arms of Prince Wilhelm V of Orange-Nassau and Princess Frederika Sophia Wilhelmina of Prussia, the oval shields surmounted by a gilded crown, the reverse of the bowl painted in opaque white with fruiting vine, with gilding to the rim, on a light baluster stem with a dumbbell knob above a beaded inverted baluster and small basal knob, 18.5cm high (the bowl broken and repaired)

£5,000 - 7,000

€5,600 - 7,800

US\$6,600 - 9,200



### Provenance

William Whiteman Collection, exhibited in the Laing Art Gallery,  
Newcastle  
Phillips sale, 7 June 1989, lot 23  
With Asprey's, August 1989  
Julius and Ann Kaplan Collection

### Literature

James Rush, *A Beilby Odyssey* (1987), p.81, no.46  
Jo Marshall, *Glass Source Book* (1990), p.92, no.1  
Martine Newby, *Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan* (1998), fig 16

Prince William V of Orange (1748-1806) was the last Stadtholder of the Dutch Republic. He married Princess Wilhelmina of Prussia in 1767 and this wine glass commemorates the event, combining the arms of the Nassau Princes of Orange with a shield bearing the Prussian eagle. There is a similar glass in Rotterdam Museum which may have come from the same set as the present lot.

The Beilby workshop specialised in armorial decoration and their most celebrated productions are a series of royal wine glasses and goblets. Understandably, many proudly bear the Royal arms of George III, King of Great Britain while other specimens show Dutch royal armorials. The British royal glasses mostly have bucket-shaped bowls and opaque twist stems, forms that were popular in England at the time. For his Dutch customers, however, Beilby carefully chose glasses with light-baluster stems, for he understood that these would appeal to wealthy customers in Holland.

Once known as 'Newcastle' balusters, glasses of this distinctive form are now known to have been manufactured in Holland as well as England. It is possible that the Beilbys imported undecorated light-baluster glasses from Holland, as most surviving examples of this shape with Beilby decoration have identical stems. The Beilbys will have been aware that the best glass engravers working in Holland, such as Jacob Sang, favoured the light-baluster shape for their most prestigious commissions.

Thirteen Beilby enamelled wine glasses or goblets of similar shape are recorded including the present lot. Of these, eight bear armorial decoration with direct Dutch connections. A magnificent large goblet from the A.C. Hubbard Jr. Collection, and a matching wine glass with the arms of Prince William V were both sold by Bonhams on 30 November 2011, lot 142 and 1 May 2013, lot 116. Three glasses from a different set bear the crest of the Tilly family of Haarlem together with the arrows crest of the Seven United Provinces. A further signed Beilby wine glass, in the Victoria and Albert Museum, is enamelled with a fictitious coat of arms and this was acquired in Holland by the collector William Buckley.



34 \*

**A FINE BEILBY ENAMELLED OPAQUE TWIST WINE GLASS,  
CIRCA 1765-70**

The rounded funnel bowl well-painted in opaque white with a shepherd boy playing a pipe or recorder, the young man seated on a stone block at the foot of a tree watched by his dog, two sheep also on the simple vignette, with traces of gilding to the rim, the double series opaque twist stem with an eighteen-ply spiral band encircling a pair of spiral threads, 15.3cm high

£8,000 - 12,000

€9,000 - 13,000

US\$11,000 - 16,000

**Provenance**

With Asprey's

Julius and Ann Kaplan Collection

**Literature**

Martine Newby, Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan (1998), fig 7

It is interesting to compare the decoration on this wine glass with the drawing by William Beilby included in this sale as lot 41 where a closely related seated figure is included.



35 \*

**A RARE BEILBY ENAMELLED CHINOISERIE WINE GLASS,  
CIRCA 1765**

The generous round funnel bowl painted in opaque-white with a statue of a man displayed within a Chinese pavilion flanked by shrubbery, set on a double-series opaque twist stem with a central gauze encircled by two pairs of spiral threads, traces of gilding to the rim of the bowl, 15.4cm high

£6,000 - 8,000

€6,700 - 9,000

US\$7,900 - 11,000

A similar example, formerly in the Peter Lazarus Collection is illustrated by James Rush, *A Beilby Odyssey* (1987), p.66, no.25 and this was sold by Bonhams from the A.C. Hubbard Jr. Collection, 30 November 2011, lot 144. Another from the Chris Crabtree Collection was sold by Bonhams 15 June 2011, lot 99. See also Christie's sale 11 December 2000, lot 123 and L.M. Bickerton, *Eighteenth Century English Drinking Glasses* (1987), p.337, no.1100.





36 (detail)

36\*

**A RARE BEILBY ENAMELLED SUGAR BOWL, CIRCA 1765**

The heavily-formed cup-shaped bowl set on a flattened collar above a domed terraced foot, painted on both sides in white enamel with a rustic landscape vignette, one with a shepherd leaning on his crook watching two sheep and a goat, the other with four various sheep beside a tree, the rim with traces of gilding, 9.6cm high, 10cm maximum diam

£7,000 - 9,000

€7,800 - 10,000

US\$9,200 - 12,000

**Provenance**

With Asprey's, January 1993

Julius and Ann Kaplan Collection

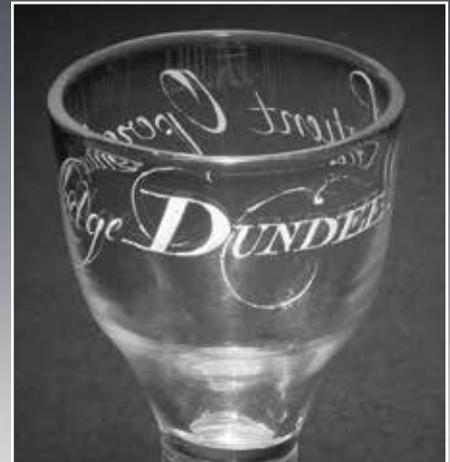
**Literature**

John P Smith, 100 British Glasses, Asprey's London (1985), no. 56  
 Martine Newby, Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan (1998), fig 2 and front cover illustration

The companion sugar bowl, from the Jerome Strauss Collection now in the Corning Museum is incised with a collection or inventory number 273 on the base. The present lot bears number 274 lightly scratched under the foot. The Corning example is enamelled with an urn and an obelisk in landscape vignettes. No other sugar bowls are recorded with Beilby enamelling.



36



37 (detail)

37\*

**A RARE BEILBY ENAMELLED MASONIC FIRING GLASS FOR THE ANCIENT OPERATIVE LODGE IN DUNDEE, CIRCA 1765**

With a deceptive ogee bowl, enamelled in opaque white with a calligraphic inscription 'Antient (sic) Operative Lodge DUNDEE', on a short double series opaque twist stem and a heavy terraced 'firing' foot, 9.8cm high

£7,000 - 9,000  
€7,800 - 10,000  
US\$9,200 - 12,000

**Provenance**

Peter Lazarus Collection, Christie's sale 26 November 1991, lot 133  
With Mallett & Son  
Julius and Ann Kaplan Collection

**Literature**

E.M. Elville, *English Table Glass* (1951), pl.114  
James Rush, *A Beilby Odyssey* (1987), p.98, no.61  
Martine Newby, *Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan* (1998), fig 8

Established in the 12th century, the earliest known reference to the Masonic Lodge in Dundee is 1536. The Ancient Operative Lodge was Chartered in 1745 as Lodge No. 52 and in that year a Masonic Temple was built opposite Thorter Row. The Dundee Lodge was subsequently re-numbered as 47 on the Roll of the Grand Lodge. The temple was demolished in 1964.



37

38\*

**A RARE BEILBY POLYCHROME ENAMELLED WINE GLASS, CIRCA 1765-70**

With a cup-shaped bowl enamelled with a border of fruiting vine in opaque white, the leaves in opaque turquoise-blue, the rim with traces of gilding, the plain stem with a central knob and on a heavy conical foot, 15.3cm high (air blister in base of bowl)

£2,500 - 3,500  
€2,800 - 3,900  
US\$3,300 - 4,600

**Provenance**

With Asprey's, 1987  
Julius and Ann Kaplan Collection

**Literature**

L.M. Bickerton, *Eighteenth Century English Drinking Glasses* (1986), p.343, no.1119  
Martine Newby, *Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan* (1998), fig 15

A similar wine glass almost certainly from the same set was sold by Bonhams 4 June 2008, lot 316. Another is illustrated by Derek Davis and Keith Middlemas, *Coloured Glass* (1968), p.60. A further example is in the Fitzwilliam Museum, Cambridge, catalogue (1978), p.99, no.244.



38



39



40

39  
**AN INTERESTING SOUTH STAFFORDSHIRE OPAQUE WHITE GLASS FLASK, CIRCA 1755-60**

Possibly by William Beilby working for John Haseldine, the flattened ovoid form enamelled in colours with a wildfowler and his dogs shooting gamebirds, the reverse inscribed in black 'EDWARD.TUDOR,' within a rococo cartouche in purple, 16cm long (repair to neck)

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

**Provenance**  
 Bonhams sale 4 June 2008, lot 317  
 Julius and Ann Kaplan Collection

This fascinating flask belongs to a small group of opaque white glass items probably made in a single workshop in South Staffordshire in the late 1750s. William Beilby was apprenticed in 1755 to John Haseldine, a copper box enameller from Birmingham and while no enamel boxes can be attributed either to Haseldine or to Beilby, there is strong circumstantial evidence that Beilby may have enamelled locally-made opaque-white glass under Haseldine's tutelage. Indeed, Haseldine and Beilby may have been responsible for this series of opaque white flasks, some of which feature transfer-printing. A flask in the Victoria and Albert Museum with a leopard hunt is printed in black and painted over in enamel colours, see Robert Charleston, 'Decoration on Glass, Part 4 - Printing', *Glass Circle Journal* 3 (1979), pp.22-23, figs.1 and 2.

A very similar flask to the present lot, in the Corning Museum, is decorated with a stag hunt and inscribed 'MAT'ew STUBS Esq. 1757', see the *Journal of Glass Studies*, Vol.40 (1998), p.148, fig.18. The Corning flask and the present lot both relate to a carafe formerly in Broadfield House also dated 1757, see Simon Cottle, 'The Other Beilbys: British Enamelled Glass of the 18th Century', *Apollo*, Vol. CXXIV (October 1986), p.317, fig.5.

The subject of a wildfowler used on this flask is also found painted in opaque-white enamel on clear glass and provides a link to the Beilby workshop. A number of wine glasses are known with the same subject by Beilby, including lot 25 in this sale. Another was in the A.C. Hubbard Jr. Collection while a third example was in the Sir Hugh Dawson Collection illustrated by Robert Charleston, *English Glass* (1984), pl.41f. A further clear glass flask with a wildfowler in opaque white is attributed to Beilby. This example in the Ashmolean Museum is inscribed Thomas Brown, Nenthead, 1769, see James Rush, *A Beilby Odyssey* (1987), p.69, pl.29.

40 \*

**A PAIR OF SOUTH STAFFORDSHIRE ENAMEL BEAKERS, CIRCA 1755-60**

Both painted on one side with figure subjects, one with a version of 'The Fortune Teller', the other with very loose interpretation of the 'Milkmaid by Gate', the reverse with scattered flower sprays, the painted borders of rococo scrollwork in yellow and purple, 7.9 and 8.1cm high (some cracks and restoration) (2)

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

**Provenance**

With Christopher Sheppard  
Julius and Ann Kaplan Collection

William Beilby was apprenticed in 1755 to John Haseldine, a copper box enameller from Birmingham. A decade later, beakers of this form were popular shapes in glass that Beilby painted using white enamel. It is entirely possible that while he was working alongside Haseldine, Beilby painted some Birmingham enamels in the rococo taste.



41

41 \*

**WILLIAM BEILBY (1740-1819): A MONOCHROME DRAWING, CIRCA 1760-70**

In blue watercolour wash, the landscape featuring a shepherd seated by a tree, his dog alongside, farm buildings in the distance, framed by an elaborate floral cartouche, the image cut out and laid down on a larger sheet which bears a later pencil inscription 'W. Beilby', the overall image area 22.5cm x 30.5cm

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

**Provenance**

Robert Charleston Collection, Sotheby's sale 28 May 1997, lot 52  
Julius and Ann Kaplan Collection

**Literature**

Robert Charleston, 'William and Thomas Beilby as Drawing Masters', *Glass Circle Journal* 6 (1989), pp. 20-31, fig.15

This drawing was part of a collection of designs by William Beilby that Robert Charleston purchased from the glass dealer Cecil Davis. There are many parallels with Beilby's glass enamelling, in particular the seated shepherd that should be compared with the enamelled wineglass, lot 34 in this sale.



42

42 \*

**WILLIAM BEILBY (1740-1819): A PAIR OF WATERCOLOUR DRAWINGS, CIRCA 1770-75**

The landscapes in Continental style, one with a water-mill by a bridge, two figures in the foreground, the other with a barn and a fence by a lake, both framed with concentric lines, one signed 'Beilby', both with additional indistinct signatures, the landscapes 10.5cm diam (2)

£600 - 1,000  
€670 - 1,100  
US\$790 - 1,300

**Provenance**

Julius and Ann Kaplan Collection



42



43

43 \*

**AN EXCEPTIONAL OPAQUE-TWIST WINE GLASS WITH BLUE-TINTED BOWL AND FOOT, CIRCA 1765**

The ogee bowl and the conical foot both tinted in rich cobalt blue, the multiple spiral opaque twist stem with a centre knob, *16.3cm high*

£15,000 - 20,000  
€17,000 - 22,000  
US\$20,000 - 26,000

**Provenance**

Michael Parkington Collection  
Christie's sale 13 February 1990, lot 134  
Christie's sale 15 June 1994, lot 161  
Julius and Ann Kaplan Collection

**Literature**

Christopher Sheppard and John Smith, *From the Restoration to the Regency* (1990), illustration on p.74  
Martine Newby, *Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan* (1998), fig 19

Only two other wine glasses are recorded with this extraordinary combination of bowl, stem and foot. One which is slightly smaller was in the Beves Collection and now in the Fitzwilliam Museum, Cambridge, catalogue no.227b. The other was discovered in 2002 and sold at Sotheby's 18 December 2002, lot 109. This is now in the Durrington Collection, formerly exhibited at Broadfield House, see Roger Dodsworth's catalogue (2006), p.48, no.44.



44

44 \*

**A RARE OPAQUE-TWIST WINE GLASS WITH GREEN-TINTED BOWL AND FOOT, CIRCA 1765**

The ogee bowl and the conical foot both tinted in emerald green, the multiple spiral opaque twist stem with a centre knob, 15.2cm high

£8,000 - 12,000

€9,000 - 13,000

US\$11,000 - 16,000

**Provenance**

With Apsrey's, 25 August 1995  
Julius and Ann Kaplan Collection

**Literature**

Martine Newby, Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan (1998), fig 20

In their Notes in 1955, Arthur Churchill Ltd recorded six examples with this combination of bowl, stem and foot. One was in the Cinzano Collection, catalogue no.50. Another was in the Beves Collection now in the Fitzwilliam Museum, Cambridge, catalogue no.227a. A further example was shown by Delomosne & Son Ltd in 1991, catalogue no.5. Two of these are now in the Durrington Collection, formerly exhibited at Broadfield House, see Roger Dodsworth's catalogue (2006), p.47, nos.42-43. A further example was in the A.C. Hubbard Jr. Collection sold by Bonhams 30 November 2011, lot 124.

45 \*

**A RARE MIXED COLOUR-TWIST WINE GLASS, CIRCA 1765**

The ogee bowl with a small base moulded with flutes around the lower part, the 'mixed' stem containing a multiple-spiral air-twist cable enclosing an opaque white loose spiral thread and encircled by a translucent blue spiral thread, 14.8cm high (small resin-filled footrim chips)

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

**Provenance**

With Sheppard & Cooper Ltd, June 1993  
Julius and Ann Kaplan Collection

**Literature**

Martine Newby, Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan (1998), fig.32

An identical glass, presumably from the same set was in the A.C. Hubbard Jr. Collection sold by Bonhams 11 November 2011, lot 194. For a detail of the stem from a similar glass see John Sandon, *Antique Glass* (1999), p.88



45

46 \*

**A COLOUR-TWIST WINE GLASS, CIRCA 1765**

The rounded, slightly ogee bowl moulded with fine flutes around the lower part, the stem set with an opaque white corkscrew outlined in translucent cobalt blue, encircled by a multi-ply spiral cable also in opaque white, 15.1cm high

£2,000 - 3,000  
€2,200 - 3,400  
US\$2,600 - 4,000

**Provenance**

Julius and Ann Kaplan Collection

**Literature**

Martine Newby, Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan (1998), fig.29

A very similar glass is illustrated by L.M. Bickerton, *Eighteenth Century English Drinking Glasses* (1987), p.235, no.718. Another, perhaps from the same set was in the Chris Crabtree Collection, sold by Bonhams 15 June 2011, lot 123.



46

47\*

**A COLOUR-TWIST WINE GLASS, CIRCA 1765**

With a large bell bowl, the stem set with an opaque white corkscrew encircled by a series of spiral threads in jade-green, brick-red and opaque white, 17cm high

£2,000 - 2,500  
€2,200 - 2,800  
US\$2,600 - 3,300

**Provenance**

With Asprey's, March 1983  
Julius and Ann Kaplan Collection

**Literature**

Martine Newby, Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan (1998), fig.34

An identical glass was in the Wyatt Collection, illustrated by Derek Davis and Keith Middlemas, Coloured Glass (1968), p.34, bottom left. Another was in the A.C. Hubbard Jr. Collection sold by Bonhams 30 November 2011, lot 204.



47

48\*

**A COLOUR-TWIST WINE GLASS, CIRCA 1765**

With a bell bowl, the stem set with an opaque white corkscrew outlined on one side in bright emerald-green and on the other side in cobalt blue, alternating with a pair of opaque white spiral threads, 17.5cm high

£2,500 - 3,500  
€2,800 - 3,900  
US\$3,300 - 4,600

**Provenance**

Julius and Ann Kaplan Collection

**Literature**

Martine Newby, Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan (1998), fig.37



48



49

49\*

**AN EXCEPTIONALLY RARE COLOUR-TWIST WINE GLASS,  
CIRCA 1770**

The round funnel bowl set on a stem comprising a multi-coloured corkscrew evenly formed from translucent ruby, green and blue threads edged in opaque-white, all around a central white thread core, *15.3cm high*

**£4,000 - 6,000**  
**€4,500 - 6,700**  
**US\$5,300 - 7,900**

**Provenance**

Julius and Ann Kaplan Collection



50

50\*

**A RARE COLOUR-TWIST GOBLET WITH RUBY AND YELLOW THREADS, CIRCA 1765**

Of impressive size with a plain bucket bowl, the stem set with a multi-corkscrew in yellow and white encircled by a pair of heavy spiral threads in translucent red, on a conical foot, *19.3cm high*

£6,000 - 8,000

€6,700 - 9,000

US\$7,900 - 11,000

**Provenance**

With Asprey's May 1985  
Julius and Ann Kaplan Collection

**Literature**

Martine Newby, *Eighteenth Century English Glass* From the Collection of Julius and Ann Kaplan (1998), fig.27

A similar glass, perhaps from the same set, is in the George H. Lorimer Collection in Philadelphia Museum of Art.



51

51 \*

**AN EXCEPTIONAL ENGRAVED COLOUR-TWIST WINE GLASS WITH BLUE AND CANARY YELLOW THREADS, CIRCA 1765**

The round funnel bowl delicately engraved with fruiting vine, the stem set with a multi-ply corkscrew, the individual threads striped in opaque white, deep yellow and translucent blue, *15cm high*

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

**Provenance**

Alexander Collection (prior to 1968)  
With Asprey's, 1985, 100 British Glasses Exhibition, p.24, no.29  
Julius and Ann Kaplan Collection

**Literature**

Derek Davis and Keith Middlemas, *Coloured Glass* (1968), p.34, top left  
Martine Newby, *Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan* (1998), fig.30

A similar glass without engraving was in the A.C. Hubbard Jr. Collection, sold by Bonhams 30 November 2011, lot 212. An ale glass with a similar stem is illustrated by John Sandon, *Antique Glass* (1999), p.89. The combination of yellow and blue in a single stem is very rarely seen. A wine glass in the Cinzano Glass Collection features separate spiral threads of these colours around a white gauze.



52

52\*

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

The round funnel bowl engraved with stylised flower sprigs, the unusual stem with a pair of twisted ribbons, one in red-and-white, the other in green-and-white, encircled by two pairs of fine white threads, *13.8cm high*

£2,000 - 3,000  
 €2,200 - 3,400  
 US\$2,600 - 4,000

**Provenance**

With Asprey's  
 Julius and Ann Kaplan Collection

**Literature**

Martine Newby, *Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan* (1998), fig.42



53

53\*

**AN ENGRAVED COLOUR-TWIST GOBLET OF POSSIBLE JACOBITE SIGNIFICANCE, CIRCA 1765**

The very generous ogee bowl with a solid base, engraved with a profile rose on a leafy stem with a partially-open bud, the reverse with a bird in flight, the stem set with a translucent red core encircled by a pair of opaque white spiral gauzes, the lower part of the stem also containing a fine air-twist, *18.3cm high*

£2,500 - 3,500  
 €2,800 - 3,900  
 US\$3,300 - 4,600

**Provenance**

With Asprey's, 1988  
 Julius and Ann Kaplan Collection

**Literature**

Martine Newby, *Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan* (1998), fig.33



54

54 \*

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

The round funnel bowl set on a stem with a multiple-spiral air-twist cable entwined by a single bright canary yellow spiral thread and an opaque-white spiral thread, *15.2cm high*

£10,000 - 15,000  
€11,000 - 17,000  
US\$13,000 - 20,000

**Provenance**

Sotheby's sale 28 May 1997, lot 45  
Julius and Ann Kaplan Collection

Because of their difficult construction, all mixed colour-twist wine glasses are rare, while the canary-yellow thread is the rarest of all the colour-twist types. Another example with the same stem form was sold by Sotheby's, 13 October 1969, lot 232. For two very similar pan-topped examples see Sotheby's sale, 30 November 1999, lot 184 and Bonhams 30 November 2011, lot 211.



55

55\*

**A COLOUR-TWIST FIRING GLASS WITH A BLUE THREAD, CIRCA 1770**

The cup-shaped bowl set on a double-series stem with an unusual spiral tube striped in blue and white, encircled by a tape formed from opaque white threads of different thickness, on a heavy conical 'firing' foot, 9.9cm high

£2,000 - 3,000  
 €2,200 - 3,400  
 US\$2,600 - 4,000

**Provenance**

Julius and Ann Kaplan Collection

Only a small number of firing glasses are noted with colour twist stems and most have trumpet shaped bowls. An example of similar shape to the present lot but with a red and white stem was in the A.C. Hubbard Jr. Collection sold by Bonhams 30 November 2011, lot 200.



56

56\*

**A RARE COLOUR-TWIST ALE GLASS, CIRCA 1765-70**

With a tall and large round funnel bowl, the stem with an opaque white spiral gauze encircled by a pair of blue double spiral threads, one thread darker than the other, 22cm high

£2,000 - 2,500  
 €2,200 - 2,800  
 US\$2,600 - 3,300

**Provenance**

With Asprey's, January 1985  
 Julius and Ann Kaplan Collection

**Literature**

Martine Newby, Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan (1998), fig.36



57

57\*  
**A RARE COLOUR-TWIST WINE GLASS WITH PINK THREADS, CIRCA 1765**

The ogee bowl with a solid base, the stem set with a multi-ply corkscrew in opaque white outlined with narrow pale pink threads, 13.9cm high

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

**Provenance**  
With Asprey's, 20 June 1998  
Julius and Ann Kaplan Collection

**Literature**  
Martine Newby, Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan (1998), fig.



58

58\*  
**A COLOUR-TWIST WINE GLASS WITH GREEN AND BLUE THREADS, CIRCA 1770**

With a round funnel bowl, the stem with a loose spiral gauze in opaque white encircled by a spiral band of three coloured threads, one in blue, one in green and the third in white, 14.8cm high (two nicks to the footrim edge)

£2,000 - 3,000  
€2,200 - 3,400  
US\$2,600 - 4,000

**Provenance**  
With Asprey's, October 1983  
Julius and Ann Kaplan Collection

**Literature**  
Martine Newby, Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan (1998), fig.44



59

59\*

**A RARE COLOUR-TWIST WINE GLASS WITH BROWN AND ORANGE THREADS, CIRCA 1765**

With a cup-shaped bowl, the stem with a multi-ply corkscrew in opaque white outlined with a dark brown thread, the centre with a fine pinkish-orange thread at the core, 13.1cm high

£2,500 - 3,500  
€2,800 - 3,900  
US\$3,300 - 4,600

**Provenance**

With Asprey's  
Julius and Ann Kaplan Collection

**Literature**

Martine Newby, Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan (1998), fig.41

Brown is one of the rarest colours and is seldom found in colour-twist wine glasses.

60\*

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

The bell bowl finely engraved with a full-blown rose in profile on a stem with three leaves, the mixed colour twist stem with an intense translucent blue spiral thread encircling a multiple spiral air twist cable, on a heavy conical foot, 17.5cm high

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

**Provenance**

With Asprey's, February 1984  
Julius and Ann Kaplan Collection



60

**Literature**

Martine Newby, Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan (1998), fig.38

This glass belongs to a series of very similar blue mixed colour twist glasses, all with bell bowls and distinctive engravings, either of large single animals or botanical flowers. A glass with a spray of lilies was sold by Bonhams 19 May 2010, lot 79 and another from the Tatton Hewetson Collection engraved with a single tulip on 13 November 2013, lot 55. Three similar glasses engraved with animals were sold by Bonhams, 20 May 2015, lots 51-53. Others with flowers probably engraved by the same hand have green colour twist threads in the stems, see lot 63 in this sale.



61



62

61 \*

**A VERY RARE COLOUR-TWIST WINE GLASS WITH PAN-TOPPED BOWL, CIRCA 1765**

The pan-topped funnel bowl taking the form of an inverted bell, the stem set with just a pair of blue spiral threads, *15.6cm high*

£2,500 - 3,500  
 €2,800 - 3,900  
 US\$3,300 - 4,600

**Provenance**

With Cecil Davis (prior to 1926)  
 Joseph Bles Collection, no.314  
 Christie's sale 1935, lot 87  
 Bert Amador, New York  
 With Mallet's, July 1990  
 Julius and Ann Kaplan Collection

**Literature**

Grant R. Francis, *Old English Drinking Glasses* (1926), no.77  
 Christopher Sheppard and John Smith, *From the Restoration to the Regency* (1990), p.71, no.103  
 Martine Newby, *Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan* (1998), fig.31

This was one of a pair originally sold by Cecil Davis and discussed by Grant Francis who regarded this as a very special glass. The blue threads in the stem are evenly formed and most unusual in that these are not combined with opaque white.

62 \*

**A RARE COLOUR-TWIST WINE GLASS WITH A TRANSLUCENT BLUE CORE, CIRCA 1765**

The small ogee bowl fluted at the base, the stem with an intense cobalt blue corkscrew encircled by a pair of white spiral tapes and a pair of three-ply white spiral threads, on a heavy conical foot, *14.9cm high*

£2,500 - 3,500  
 €2,800 - 3,900  
 US\$3,300 - 4,600

**Provenance**

Joseph Bles Collection  
 Christie's sale 14 May 1935, lot 86  
 Julius and Ann Kaplan Collection

**Literature**

Martine Newby, *Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan* (1998), fig.28



63

63\*

**AN ENGRAVED MIXED COLOUR-TWIST WINE GLASS WITH A PALE GREEN THREAD, CIRCA 1765**

The bell-shaped bowl very finely engraved with a spray of sunflowers, the reverse with a bird in flight, set on a stem with a multiple spiral air-twist gauze encircled by a single translucent jade-green thread, *18.2cm high*

**£2,500 - 3,500**  
**€2,800 - 3,900**  
**US\$3,300 - 4,600**

**Provenance**

Julius and Ann Kaplan Collection

A series of closely-related colour-twist wine glasses is recorded with fine botanical engraving, the stems either with blue or green threads. For a glass probably engraved by the same hand and with blue colour twist threads in the stem see lot 60 in this sale. Two other examples with green threads were in the A.C. Hubbard Jr. Collection sold by Bonhams 30 November 2011, lots 228-229. Another example with a similar translucent green stem was in the Seton Veitch Collection, pl.43.



64

64\*

**AN ENGRAVED MIXED-TWIST WINE GLASS, CIRCA 1765**

The bell bowl finely decorated with a sprig of five bell-flowers on a single stem with a large serrated leaf, set on a mixed stem containing a multiple spiral airtwist alternating with a single opaque-white spiral thread, *17.6cm high*

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

**Provenance**

Julius and Ann Kaplan Collection

This distinctive glass is closely related to other examples with blue or green colour-twist stems, see lots 60 and 63 in this sale. A possible Low Countries origin for this group is discussed by Martin Mortimer and Tim Osborne in their catalogue, Delomosne & Son Ltd, The Seton Veitch Collection of Early English Drinking Glasses (2006), pl.43c.



65



66

65\*

**A VERY RARE COLOUR-TWIST RATAFIA GLASS OR CHAMPAGNE FLUTE, CIRCA 1770**

The ribbed slender conical bowl lightly moulded with eight evenly-spaced ribs, set on a stem with an opaque-white corkscrew edged in light emerald green and encircled by a pair of opaque-white spiral threads, *17.5cm high*

£2,000 - 3,000  
 €2,200 - 3,400  
 US\$2,600 - 4,000

**Provenance**

Julius and Ann Kaplan Collection

66\*

**AN ENGRAVED OPAQUE TWIST RATAFIA GLASS, CIRCA 1765**

With a slender ogee bowl finely-ribbed on the lower part, the rim engraved with a border of diaper swags, the double series opaque twist stem with a pair of entwined spiral tapes encircled by a fifteen-ply spiral band, on a conical foot, *17.7cm high*

£600 - 800  
 €670 - 900  
 US\$790 - 1,100

**Provenance**

Julius and Ann Kaplan Collection

**Literature**

Martine Newby, *Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan* (1998), fig.50



67

68

67\*

**TWO RATAFIA GLASSES OR FLUTES, CIRCA 1765-70**

One with a tall slender trumpet bowl moulded with a honeycomb pattern on the lower part, the multiple spiral air twist stem encircling an air column, 20cm high, the other with a smaller trumpet bowl moulded with basal flutes, on a double series opaque twist stem containing a gauze column encircled by a pair of three-ply spiral bands, 18.5cm high (2)

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

**Provenance**

Christie's sale 3 June 1996, lot 133  
Julius and Ann Kaplan Collection

**Literature**

Martine Newby, Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan (1998), figs.45 and 53

68\*

**TWO ENGRAVED OPAQUE TWIST RATAFIA GLASSES, CIRCA 1765**

Both with slender bowls moulded with fine flutes on the lower part and engraved with borders of stylised flowers, one with a stem set with a spiral gauze encircled by a pair of seven-ply spiral bands, 19.3cm high, the other with two pairs of entwined corkscrews in opaque white but with a slight pink tint, 19.3cm high (2)

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

**Provenance**

The former with Asprey's, November 1981, the latter Christie's sale 3 June 1996, lot 133  
Julius and Ann Kaplan Collection

**Literature**

Martine Newby, Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan (1998), figs.51 and 49



69

70

69\*

**A NEAR PAIR OF AIRTWIST RATAFIA GLASSES OR FLUTES, CIRCA 1755**

The tall slender trumpet bowls moulded with a honeycomb pattern on the lower parts, the double series airtwist stems both containing a mercurial corkscrew encircled by a multi-ply spiral band, 20.2cm and 20.3cm high (2)

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

**Provenance**

Julius and Ann Kaplan Collection

**Literature**

Martine Newby, Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan (1998), fig.52

70\*

**A PAIR OF OPAQUE TWIST RATAFIA GLASSES, CIRCA 1755**

The slender trumpet bowls moulded on the lower part with vertical flutes, the stems both containing a multi-ply corkscrew encircled by a pair of ten-ply spiral bands, 17.7cm high (2)

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

**Provenance**

Julius and Ann Kaplan Collection

**Literature**

Martine Newby, Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan (1998), figs.47-48



71 (detail)



71 (detail)



71 (detail)

71\*

**A SUPERB DUTCH STIPPLE-ENGRAVED WINE GLASS BY DAVID WOLFF WITH AN ALLEGORY OF AMSTERDAM, CIRCA 1787-90**

With a generous round funnel bowl and hexagonal facet-cut stem, the bowl stipple-engraved with a seated figure of a crowned lady, the arms of the City of Amsterdam on a shield worn on her breast, an open Bible on her lap, receiving as Tribute ivory from Africa and jewels from Asia, delivered by natives of those lands, various insignia at her feet representing Trade and Commerce, 18.2cm high

£20,000 - 30,000

€22,000 - 34,000

US\$26,000 - 40,000

**Provenance**

A Dutch private collection, Christie's sale in Laren, 12 April 1978, lot 1651

With Frides Lameris, Amsterdam, 1997

Julius and Ann Kaplan Collection

**Literature**

F.G.A.M.Smit, *Uniquely Dutch Eighteenth-Century Stipple-Engravings on Glass* (1993), no.Eb61

Martine Newby, *Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan* (1998), fig 22

Newby describes this as a remarkable goblet, a *tour de force* by David Wolff. It is the only known example of this subject by David Wolff and like so much of his work, the decoration on this glass is full of thinly-disguised symbolism. The figure of 'Amsterdam' holds the sword of Justice while the hat raised on a lance represents Liberty. At her feet lie an anchor, a trident and caduceus, ears of corn and a spice jar. Wolff relied on the patronage of wealthy Dutch burghers as well as the Prince of Orange, and so the inclusion of these emblems of Free Trade and Commerce naturally counter his support for more controversial causes including mild socialism. The African figure who is presenting valuable ivory from his nation is depicted as a slave and although he bears no chains, it is surely no coincidence that he is shown in the precise pose adopted by the Abolitionists and made famous by Josiah Wedgwood's medallion issued in 1787 (see lot 148 in this sale).





72

72\*

**A DUTCH STIPPLE-ENGRAVED TOPOGRAPHICAL GOBLET BY DAVID WOLFF, CIRCA 1780-90**

The large round funnel bowl engraved with a bay-fronted country house situated on a sandy road, to the side of the house a formal garden includes a row of clipped trees and a walkway leading to a gateway flanked by columns topped by lions, a man standing in the gateway greets another who is on horseback, a banderol above the house inscribed 'VRYHEIDS LUST', 20.5cm high (repair to foot)

£6,000 - 8,000  
 €6,700 - 9,000  
 US\$7,900 - 11,000

**Provenance**

A Dutch private collection  
 With Frides Lameris, Amsterdam, 1996  
 Julius and Ann Kaplan Collection



72 (detail)

**Literature**

Martine Newby, Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan (1998), fig 23

Although Frans Smit does not include this glass in his 1993 catalogue of Dutch Stipple-Engraved Glass, he was able to identify the house as part of the *Vrijherdshist* estate on the *Biltstraat*, a sandy tree-lined road running between Utrecht and the village of Bilt.

Wolff's topographical work is rare and it shows his tremendous skill as an engraver, even to the extent of including wheel ruts in the soft road surface. It is interesting to compare this work with that of Laurence Whistler almost two centuries later. The attention to detail that David Wolff managed to achieve greatly influenced Whistler and many other stipple engravers and it is little wonder they held the master in such high regard.



73 (detail)



73

73\*

**A DUTCH STIPPLE-ENGRAVED WINE GLASS BY 'ALIUS' REPRESENTING FRIENDSHIP, CIRCA 1770-80**

With a generous round funnel bowl, delicately engraved with two smartly-dressed boys shaking hands, in a garden with various plants and shrubs and an urn on a pedestal, a banderol at the top inscribed 'VRIENDSCHAP', the opaque twist stem with loose gauze encircled by a pair of spiral threads, on a heavy conical foot, 16.8cm high

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

**Provenance**

Richard, Earl of Bradford Collection, Weston Park  
 Christie's sale 4 June 1985, lot 24  
 With Mallett's, September 1995  
 Julius and Ann Kaplan Collection

**Literature**

Christopher Sheppard and John Smith, *Engraved Glass Masterpieces from Holland* (1990), pp.72-73, no.35  
 Frans Smit, *Uniquely Dutch Eighteenth-Century Stipple-Engravings on Glass* (1993), no.Cb13  
 Martine Newby, *Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan* (1998), fig.24

Friendship was one of Alius's favourite subjects and he frequently represented this with figures of two boys. A very similar glass with two boys toasting their friendship was in the Mühsam Collection, pl.5, no.36. Another goblet with two boys by Alius was sold by Bonhams 17 December 2008, lot 445. Opaque twist glasses with Dutch stipple engraving are rarely found.

**A DUTCH STIPPLE-ENGRAVED WINE GLASS BY ALIUS, CIRCA 1780**

The lipped funnel bowl finely engraved with two boys toasting their friendship, shaking hands and raising a wine glass, a billowing scarf and vegetation behind them, the base of the bowl faceted and on a faceted stem with shoulder and central knops, the heavy foot cut with petal-like facets, 16.2cm high (tiny chips to foot)

£6,000 - 8,000

€6,700 - 9,000

US\$7,900 - 11,000

**Provenance**

Christie's sale 3 June 1996, lot 116  
Julius and Ann Kaplan Collection

**Literature**

Martine Newby, *Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan* (1998), fig.25

Children playing outside and wearing elaborate clothes were also favourite subjects of Alius. His children are frequently represented drinking or toasting their friendship. A very similar subject with an opaque twist stem was in the collection of Richard, Earl of Bradford at Weston Park, see Christie's sale 4 June 1985, lot 24. A fine goblet with children by Alius was sold by Bonhams 19 May 2010, lot 135. See also Christopher Sheppard and John Smith, *Engraved Glass Masterpieces from Holland* (1990), pp.74-79, nos.36-41.



75\*

**A DUTCH STIPPLE-ENGRAVED LIBERTY WINE GLASS BY DAVID WOLFF, CIRCA 1780**

The round funnel bowl with a faceted base, finely engraved with a prancing horse in woodland, a banderol above inscribed 'AUREA LIBERTAS', on a replacement faceted stem and circular foot, 17.8cm high (stem and foot replaced)

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

**Provenance**

Frederic Neuberg Collection  
Lempertz sale, Cologne 23 May 1957, lot 620  
Sotheby's sale 15 April 1997, lot 474  
Julius and Ann Kaplan Collection

**Literature**

Martine Newby, Eighteenth Century English Glass From the Collection of Julius and Ann Kaplan (1998), fig.26

A small number of glasses engraved with a horse by David Wolff include two examples in the Rijksmuseum, published by Ritsema van Eck (1995), no.554. Christopher Sheppard and John Smith, Engraved Glass Masterpieces from Holland (1990), p.83, no.44 discuss another glass with a closely-related horse by David Wolff. Another was in the A.C. Hubbard Jr. Collection sold by Bonhams 30 November 2011, lot 276. Earlier in the 18th century engraved horses probably represented the White Horse of Hanover, but by the time this glass was produced a running or springing horse presumably symbolised Freedom. David Wolff appears to have been a supporter of the Patriot's cause.



74



75



76

76

**A HEAVY BALUSTER WINE GLASS, CIRCA 1710-20**

The conical or funnel-shaped bowl with a solid base, set on an inverted baluster knob containing a tear, on a folded conical foot, *16.7cm high*

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

77

**A BALUSTER WINE GLASS, CIRCA 1715-25**

With a waisted or bell bowl with a solid base, on a teared inverted baluster over a teared basal knob, on a conical folded foot, *18cm high*

£600 - 800  
€670 - 900  
US\$790 - 1,100



77



78

78

**A RARE PANEL-MOULDED ALE GLASS, CIRCA 1750**

The slender round funnel bowl moulded with eight evenly-spaced ribs, on a plain stem and panel-moulded domed foot, *22.4cm high*

£600 - 800  
€670 - 900  
US\$790 - 1,100

**Provenance**

Seton Veitch Collection

**Literature**

Delomosne & Son Ltd, *The Seton Veitch Collection of Early English Drinking Glasses* (2006), pl.27b



79

79

**A BALUSTER COIN GOBLET, CIRCA 1700, CONTAINING A CHARLES II FOURPENCE OF 1679**

The round funnel bowl with a solid base set on a collar above a hollow bulb applied with eight small raspberry prunts and enclosing a Charles II silver fourpence coin dated 1679, on another collar over a true baluster section, on a slightly domed folded foot, *16.8cm high*

£6,000 - 8,000  
 €6,700 - 9,000  
 US\$7,900 - 11,000

**Provenance**

James Hall Collection  
 Bonhams sale 17 December 2008, lot 80  
 British private collection

This glass belongs to a distinctive group of coin goblets made during the first decades of the 18th century, the stems incorporating bulbs applied with varying numbers of raspberry prunts. The coins are frequently earlier in date than the shape of glass would suggest and the use of raspberry prunts also harks back to 17th century traditions.



80

80

**A BALUSTER MEAD OR CHAMPAGNE GLASS, CIRCA 1720-30**

The distinctive cup shaped bowl of generous size moulded with a ring of twenty evenly-spaced basal flutes or gadroons, on a short cylindrical knob above a hollow inverted baluster terminating in hollow basal knob, on a conical folded foot, *15.1cm high*

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

A similar example from the Henry Mein Collection was sold by Bonhams, 12 November 2014, lot 92.



81

81

**A VERY RARE SEALED WINE BOTTLE, CIRCA 1750**

Of early Cylinder form but with a most unusual wide neck, applied on the side of the body with a circular seal stamped with the initials AB, 20.5cm high (one minute star or bruise internally)

£700 - 900  
€790 - 1,000  
US\$920 - 1,200

The discovery of this bottle, on a farm at Hallow near Worcester, is discussed by David Burton, *Antique Sealed Bottles* (2015), Vol.3, p.1060. The wide shape of the neck is exceptional on a wine bottle of this date and Burton wonders if there was a different intended use. No other sealed bottle of this unusual wide-necked form is recorded



82

82

**A BRITISH VERNACULAR GLASS BOTTLE, POSSIBLY ALLOA, EARLY 19TH CENTURY**

Of globular shape with a tapering neck and trailed rim, in dark bottle green glass spattered in white, red, yellow and pale blue, 24cm high

£500 - 600  
€560 - 670  
US\$660 - 790

A speckled bottle of similar shape, sealed and dated 1826 and attributed to the Alloa Glassworks is illustrated by Willy Van den Bossche, *Antique Glass Bottles* (2001), pl.51

83

**A VERY RARE GREEN-TINTED LOVING CUP OR PORRINGER, EARLY 18TH CENTURY**

Of bell shape with a banded rim, heavy gadroon-moulded base and circular flaring footring, applied with two S-shaped handles, 11.4cm high (a minor burst air bubble on the footrim)

£2,000 - 3,000  
€2,200 - 3,400  
US\$2,600 - 4,000



83

**AN EXCEPTIONAL AND UNRECORDED ENGLISH GLASS BOTTLE, EARLY 18TH CENTURY**

Made as a novelty in the form of a popular brass candlestick of the period, in dark green bottle glass, the spreading base rising as a tapering-cylindrical stem, the trailed rim at the neck applied with a pincer 'hook' for hanging the candlestick, two angular rings trailed around the centre and near the neck and with a further pincer 'handle' applied on the side of the bottle to simulate the ejector or push-up button found on candlesticks of this type, 16.6cm high

£10,000 - 15,000

€11,000 - 17,000

US\$13,000 - 20,000

A glass bottle maker has created a most extraordinary object. The shape derives from a form of brass candlestick popular in England during the reign of Queen Anne. The chronology of the brass candlestick is well illustrated by Rupert Gentle and Rachael Feild in *Domestic metalwork 1640-1820* (1994). On pp.132-133 a number of English brass examples are shown, all dated to circa 1710-15.



*English cast brass candlesticks, circa 1710, 18.2cm high. An illustration from Domestic Metalware*

The brass candlesticks (figs.38-41) all feature an applied loop on the top, used to hang the candlesticks for storage when not in use. This distinctive applied loop developed into a feature that became known as a 'hog-scraper' and this remained a feature of iron candlesticks up to a century later. The Queen Ann period brass candlesticks also feature a so-called 'ejector mechanism' used to remove the stump of wax left after a candle has burnt down. The mechanism includes a 'push-up button' or handle attached on the side of the candlestick and this button slides up and down.

The glass bottle maker has faithfully copied the hanging loop or hog-scraper at the top and he has also applied a mock ejector button on the side of his bottle. In addition he has applied two rings of glass to simulate a decorative feature found on earlier brass candlesticks. While a central knob or loop remained as a popular feature around the stems of 18th century brass candlesticks, additional loops or turned rings are only seen on earlier examples. These decorative rings would also have served as a strengthener for the neck of the brass candlesticks, a device that a bottle maker would well have understood.





85

85  
**A RARE ENGRAVED BALUSTER WINE GLASS  
 COMMEMORATING THE TREATY OF UTRECHT, CIRCA 1715**

The round funnel bowl engraved with a winged figure of Peace holding a leafy sprig and blowing a trumpet with the inscription 'PAX', set on a large angular knob above an inverted baluster, on a partly domed folded foot, 17.5cm high

£2,000 - 2,500  
 €2,200 - 2,800  
 US\$2,600 - 3,300

**Provenance**

Phillips sale 3 June 1998, lot 14

The Treaty of Utrecht was a series of individual peace treaties signed in the Dutch city of Utrecht in March and April 1713. The Peace finally brought the War of the Spanish Succession to a conclusion. The Treaties involved Spain, Great Britain, France, Portugal, Savoy and the Dutch Republic. Thanks to the military achievements of the Duke of Marlborough, Great Britain under Queen Anne benefited more than



86

anyone and the Peace was celebrated extensively in Britain. Although the treaty was signed in Holland, the Peace received only a muted response in the Dutch Republic and so it seems likely this glass was engraved in England rather than in Holland.

86  
**A RARE ENGRAVED COMPOSITE-STEMMED WINE GLASS,  
 CIRCA 1750**

The bell shaped bowl engraved with a bumble bee alighting on an elaborate flowering stem, the multiple spiral airtwist stem extending into the base of the bowl and set in a beaded inverted baluster knob above a small basal knob, on a conical foot, 16.8cm

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

**Provenance**

Seton Veitch Collection

**AN ENGRAVED KING OF PRUSSIA WINE  
GOBLET, CIRCA 1757-60**

Of drawn trumpet shape on a teared stem and folded foot, engraved with a half-length portrait of Frederick the Great dressed in armour, the bust contained within a decorative scroll engraved along the truncation, the reverse inscribed around the rim 'SUCCESS TO THE KING OF PRUSSIA', 18.8cm high

£3,500 - 4,500

€3,900 - 5,000

US\$4,600 - 5,900

This glass is derived from the same source print as a glass that was in the A.C.Hubbard and Seton Veitch Collections and another almost identical in the Fitzwilliam Museum. All of the portraits are based on a painting by Richard Houston that was copied extensively on Worcester porcelain mugs. The glass engraver has placed his portrait on a scroll motif similar to that found on the Worcester mugs, suggesting that the engraver copied a china souvenir rather than a print on paper. On the Seton Veitch glass (Delomosne catalogue no.32), and on another glass illustrated by L.M. Bickerton (1986), no.857, the engraver has copied the full image from Worcester porcelain including the King's extended hand. The present lot is different as the engraver has chosen to omit the King's hand.

Robert Hancock's well-known print is usually dated 1757 and was used on vast numbers of Worcester porcelain beer or cider mugs. By way of contrast, glasses engraved with the King of Prussia are surprisingly rare, perhaps because they had to be individually engraved and could not compete with the mass production transfer printing method used at Worcester.

The popular portrait after Richard Houston commemorates the Battle of Rossbach during the Seven Years War. Frederick the Great of Prussia was Britain's ally and he was also King George II's nephew. His many military achievements meant that Frederick was almost more popular in England than King George himself. Throughout Britain toasts were drunk to the Prussian Hero.





88

88

**A RARE SET OF SIX WINE GOBLETS GILDED IN THE GILES WORKSHOP, CIRCA 1775**

Decorated in London in the workshop of James Giles, the centre-knopped diamond faceted stems extending into the base of the ogee bowls, each glass gilded with a fruiting vine branch, the reserve with scattered floral sprigs, a gold line at the rim, 16.8cm high (light wear to gilding) (6)

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

A similar goblet was exhibited at Stockspring Antiques to accompany Stephen Hanscombe's book, James Giles China and Glass Painter (2005), pl.125.

89

**A VERY RARE PAIR OF GILES DECORATED MASONIC FIRING GLASSES, CIRCA 1770-80**

Of trumpet shape on heavy firing feet, gilded in the Giles workshop with a selection of Masonic insignia flanked by flower and leaf sprays, the rims also brightly gilded, 9.6cm and 9.7cm high (2)

£1,400 - 1,700  
 €1,600 - 1,900  
 US\$1,800 - 2,200

**Provenance**  
 Private, Collection, London

No similar Masonic dram or firing glasses with Giles gilding appear to be recorded.



89



90

90

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

The round funnel bowl gilded with a so-called 'Grubbe' border of trellis and scrolls and scattered sprigs and an insect, the opaque twist stem with a ribbed corkscrew encircled by a pair of spiral tapes, 15.3cm high

£600 - 800  
 €670 - 900  
 US\$790 - 1,100

**Provenance**  
 Seton Veitch Collection

**Literature**  
 Delomosne & Son Ltd, The Seton Veitch Collection of Early English Drinking Glasses (2006), pl.46a

This glass features a so-called 'Grubbe Border', linking this to a series of Worcester plates with distinctive decoration added in the Giles workshop. A matching opaque twist glass goblet was exhibited in the Stockspring Exhibition, James Giles China and Glass Painter (2005), pl.124.



91

91

**A FINE PAIR OF BEILBY ENAMELLED OPAQUE TWIST WINE GLASSES, CIRCA 1765**

The bell bowls with solid beaded bases, enamelled in the Beilby workshop with fruiting vines, the reverse of both glasses painted with a distinctive winged insect, the rims gilded, on double series opaque twist stems both with a multi-ply or gauze corkscrew encircled by a pair of spiral threads, 17.7cm and 17.9cm high (2)

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

The bowls with bright 'beaded' bases are very unusual combined with Beilby decoration. The gold rims are also unusually well preserved.



92

92

**A RARE JACOBITE AIRTWIST GOBLET, CIRCA 1750**

With a generous waisted ogee or tulip-shaped bowl engraved with a large multi-petalled heraldic rose on a leafy stem with a single closed bud, on a multiple spiral airtwist stem, *19.4cm high*

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

**Provenance**

Seton Veitch Collection

**Literature**

Delomosne & Son Ltd, *The Seton Veitch Collection of Early English Drinking Glasses* (2006), pl.11d

93

**A JACOBITE OPAQUE TWIST CORDIAL GLASS, CIRCA 1760**

The round funnel bowl with a solid base, engraved with a single rose bud on a stem with three leaves, the reverse with a star-like flower sprig, on a double series opaque twist stem and heavy foot, *15.6cm high*

£500 - 700  
 €560 - 790  
 US\$660 - 920

An airtwist cordial glass with very similar engraving is illustrated by Geoffrey Seddon, *The Jacobites and their Drinking Glasses* (1995), p.87, pl.22.



93

94

**AN ENGRAVED COLOUR-TWIST WINE GLASS, CIRCA 1760-70**

With a bell shaped bowl engraved with a stylised flower on a leafy stem, the reverse with a large moth, the colour-twist stem with three spiral threads in red, green and white encircling an opaque white spiral gauze, *15.5cm high*

£700 - 1,000  
 €790 - 1,100  
 US\$920 - 1,300



94

95

**A DUTCH ENGRAVED WINE GLASS OR GOBLET POSSIBLY BY JACOB SANG, CIRCA 1745-50**

The slightly flared round funnel bowl finely engraved with the crowned arms of Prince William IV of Orange-Nassau, inscribed with the motto of the Garter HONI SOIT QUI MAY Y PENSE, flanked by fruiting orange branches, on a triple annular knob and a slender inverted baluster stem containing multiple tears, with a small basal knob, *17.7cm high*

£900 - 1,200  
 €1,000 - 1,300  
 US\$1,200 - 1,600

Two other wine glasses attributed to Sang with these arms and lion supporters, in the A.C. Hubbard Jr. and Basil Jefferies Collections, were sold by Bonhams, 30 November 2011, lot 258 and 12 November 2014, lot 56. Another goblet signed by Jacob Sang with the Dutch royal arms and with lion supporters, formerly in the Albert Hartshorne Collection, was sold by Bonhams 15 December 2010, lot 220 and is illustrated by L.M.Bickerton, *Eighteenth Century English Drinking Glasses* (1986), p.269, no.841.



95



96



97

96

**A DUTCH ENGRAVED ARMORIAL LIGHT BALUSTER GOBLET, CIRCA 1750-60**

The funnel shaped bowl engraved with the Royal arms of the Nassau Princes of Orange, the crowned shield with lion supporters and motto 'IE MAINT IEN DRAI', a berried leaf frond on the reverse, on a 'Newcastle' baluster stem including a beaded knob and a hollow inverted baluster, on a slightly-domed foot, 20.1cm high (small chip to footrim)

£500 - 700  
 €560 - 790  
 US\$660 - 920

**Provenance**  
 Seton Veitch Collection

**Literature**  
 Delomosne & Son Ltd, The Seton Veitch Collection of Early English Drinking Glasses (2006), pl.28b

97

**A DUTCH ENGRAVED LIGHT-BALUSTER GOBLET, CIRCA 1750**

With a round funnel bowl engraved with an infant Bacchus holding a wine glass and a bunch of grapes and seated astride a barrel, enclosed within an arbour of fruiting vines, set on a 'Newcastle' type multi-knopped stem including a beaded inverted baluster, on a conical foot, 20.2cm high

£1,400 - 1,600  
 €1,600 - 1,800  
 US\$1,800 - 2,100

**Provenance**  
 The A.C. Hubbard Jr. Collection  
 Bonhams sale 30 November 2011, lot 267

**Literature**  
 Ward Lloyd, A Wine Lover's Glasses (2000), p.98, pl.144(a) and p.97



98

98  
**AN UNUSUAL MOULDED 'LADDER' WINE GLASS, CIRCA 1755**  
The lipped ogee bowl and the conical foot both with distinctive ladder moulding, set on a double-series airtwist stem with a twelve-ply spiral band around a central thread, *15.6cm high* (resin repair to the foot rim)

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

**Provenance**  
Seton Veitch Collection

**Literature**  
Delomosne & Son Ltd, *The Seton Veitch Collection of Early English Drinking Glasses* (2006), pl.41b

An example of this very rare type was in the A.C. Hubbard Jr. Collection, sold by Bonhams 30 November 2011, lot 101. Another is in the Baltimore Historical Society, while an example with an opaque-twist stem is in the Corning Museum of Glass.



99

99  
**AN OPAQUE TWIST RATAFIA GLASS, CIRCA 1765**  
With a slender bowl moulded with fine flutes on the lower part and engraved with a border of stylised flowers, the double series opaque twist stem set with a pair of entwined spiral threads inside of a thirteen-ply spiral band, *16.7cm high*

£500 - 700  
€560 - 790  
US\$660 - 920



100

100  
**AN ENGRAVED AIRTWIST WINE GLASS, CIRCA 1750-60**  
The pan-topped funnel bowl finely engraved with a band of flowers and fruit including a sunflower and honeysuckle, on a multiple spiral airtwist stem with a central swelling knop, *16.4cm high*

£500 - 700  
€560 - 790  
US\$660 - 920

**Provenance**  
Seton Veitch Collection

**Literature**  
Delomosne & Son Ltd, *The Seton Veitch Collection of Early English Drinking Glasses* (2006), pl.15b. In their *Catalogue Mortimer and Osborne* discuss related floral engraving in the context of 'Disguised Jacobites'. Similar glasses are illustrated by Geoffrey Seddon, *The Jacobites and their Drinking Glasses* (1995), col.pl.33.



101

101

**A DUTCH ENGRAVED WINE GLASS, CIRCA 1750-60**

The round funnel bowl delicately engraved with a border of drapery festoons hung with swags of fruit and flowers, each spray containing a tiny bird, the light baluster stem with an hourglass knob over a beaded inverted baluster and a basal knob, on a conical foot, *18.5cm high*

£600 - 800  
 €670 - 900  
 US\$790 - 1,100

102

**AN ENGRAVED AIRTWIST WINE GLASS, CIRCA 1760**

The bell shaped bowl finely engraved with an anemone-like flower, full blown on a leafy stem, the reverse with a butterfly or moth, on a multiple spiral airtwist stem, *18cm high*

£500 - 700  
 €560 - 790  
 US\$660 - 920

**Provenance**

Trawford Collection  
 Seton Veitch Collection

**Literature**

Delomosne & Son Ltd, The Seton Veitch Collection of Early English Drinking Glasses (2006), pl.43a



102



103

103

**A JACOBITE ALE GLASS, CIRCA 1750**

The tall round funnel bowl engraved on both sides with the same design of a full-blown multi-petalled rose flanked by two buds and two leaves, each on their own thorny stem, on a plain stem containing an elongated tear, and a heavy firing foot, *15.7cm high*

£500 - 700  
 €560 - 790  
 US\$660 - 920

**Provenance**

Lord McAlpine Collection  
 Seton Veitch Collection

**Literature**

Delomosne & Son Ltd, The Seton Veitch Collection of Early English Drinking Glasses (2006), pl.18c



104



104 (detail)

104

**THE KITSON WINEGLASS: A VERY FINE ARMORIAL WINE GLASS FROM THE BEILBY WORKSHOP, CIRCA 1765**

With a round funnel bowl, enamelled in polychrome in yellow, red, white and black, with a rococo scroll cartouche bearing the arms of Kitson, the shield with three white fish against a black ground below a rich yellow panel, the motto beneath in red on a white ribbon 'Cassis: Tutissima: Virtus', the crest of a unicorn head in profile painted on the reverse of the bowl, on a double series opaque twist stem with a central corkscrew encircled by a pair of multi-ply spiral bands, 14.4cm high

£7,000 - 9,000

€7,800 - 10,000

US\$9,200 - 12,000

**Provenance**

With Howard Phillipa, 3 June 1969 (£650)  
Oliver N. Wilkinson, and by descent

This important glass was one of a pair sold by Howard Phillips in 1969 (The companion glass was noted as being damaged). The arms are of Kitson of Hengrave Hall, Suffolk or Bishopwearmouth, Durham.

It is interesting to note the problems that the Beilbys encountered when applying certain colours. The black enamel proved particularly troublesome and here it has reacted in much the same way as appears on the glasses made by Beilby for John Thomas, the Bishop of Rochester. The Thomas glasses feature a coat of arms in the same palette as the present lot, including white foliate sprigs on either side of the shield (see Sotheby's sale 19 December 2002, lot 60). Striations in the bowl and a slight distortion in the foot are further evidence of the difficulties the Beilbys experienced when subjecting their glasses to a kiln firing.

O.N. Wilkinson was the author of "Old Glass" and he had a number of Beilby glasses in his collection. Most were sold on his death in 1985, while this glass and the following lot were retained in his family.



105

105

**A FINE BEILBY TUMBLER ENAMELLED WITH A PEACOCK,  
CIRCA 1765-68**

Of plain tapering shape, painted in opaque white with a formal balustrade, an urn on a pedestal at one end, a peacock standing on the other end, a butterfly on the reverse, *10.4cm high*

**£3,000 - 4,000**

**€3,400 - 4,500**

**US\$4,000 - 5,300**

**Provenance**

With Howard Phillips, 1969  
Oliver N. Wilkinson, and by descent

A very similar tumbler was exhibited by Delomosne & Son Ltd, *Gilding the Lily* (1978), p.43, no.69 and this is also illustrated by L.M. Bickerton, *Eighteenth Century Drinking Glasses* (1986), p.339, no.1105. For a related wine glass see lot 27 in this sale.



106

106  
**A VERY RARE OPAQUE TWIST TANKARD WITH WHITE SPIRAL INCLUSION, MID 18TH CENTURY**

Of generous proportions, the bell or baluster shaped body decorated internally with eight evenly-spaced spiral threads completely encircling the vessel, applied with a clear glass trailed loop handle and a conical folded foot, *16.3cm high*

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

This tankard with an internal spiral is not recorded, although spiral threads used in this manner are sometimes found within the bowls of sweetmeat glasses. See the example in the A.C. Hubbard Collection, Bonhams sale 30 November 2011, lot 107. A wine glass in the Victoria and Albert Museum features a multiple spiral opaque twist stem that extends into the bowl in a similar way. This is illustrated by Robert Charleston, *English Glass* (1984), pl.39b.



107

107  
**AN ENGRAVED OPAQUE TWIST WINE GLASS, CIRCA 1765**

The round funnel bowl neatly engraved with a growing grape vine, two spreading branches twisting around a staff for support, a butterfly or moth on the reverse, the opaque twist stem containing a pair of gauze corkscrews, *15.8cm high*

£500 - 700  
 €560 - 790  
 US\$660 - 920

**Provenance**  
 Seton Veitch Collection

**Literature**  
 Delomosne & Son Ltd, *The Seton Veitch Collection of Early English Drinking Glasses* (2006), pl.37c

108

**A VERY INTERESTING SET OF TEN FREE TRADE WINE GLASSES ENGRAVED WITH WATERMILLS, CIRCA 1780**

In two sizes, with rounded funnel bowls and diamond-faceted stems, the larger wine glasses each engraved with an elaborate flower mill with a large water-wheel, titled above '7-FOOT OVER', the mill owner and a farmer standing on the steps, the reverse with a team of horses pulling a cart loaded with sacks of flour, beneath the slogan 'TOLL FREE', the smaller wine glasses engraved with a similar farmer and cart, running hounds and a windmill, each inscribed 'TOLE.FREE' (sic), *13.2cm-13.4cm high and 11.2-11.4cm high* (some feet chips) (10)

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

The unpopular tolls charged by landowners and other taxes on the grinding of corn led to an increase in the importation of foreign corn, and ultimately to the campaign for the abolition of the Corn Laws. Some landowners charged increased tolls depending on the diameter of the waterwheels that drove their mills.

109

**A PAIR OF IRISH CUT GLASS DESSERT BOWLS AND COVERS, EARLY 19TH CENTURY**

Oval with barbed fan cut rims, cut all over with bands of diamonds, flutes and blades, raised on pedestal feet with star cut bases, the heavy finials cut with graduated diamonds, *about 21cm high and 18cm wide* (some chips) (4)

£600 - 800  
€670 - 900  
US\$790 - 1,100

**Provenance**  
Seton Veitch Collection



108 (part)



108 (part)



109



110

110

**A MOST IMPRESSIVE WATERLOO RUMMER, CIRCA 1815-20**

Of cylindrical shape, decorated with diamond point engraving, two circular medallions represent medals awarded to William Wyatt Wheeler, Royal Horse Artillery, with details of the Battle of Waterloo Medal and a portrait of the Prince Regent, along with other orders and insignia, one group of foreign orders including the title 'Leipsick' and the date October 18th 1813, and an inscription 'Brittain Victorious, Tyranny overthrown, Europe Protected, Peace Restored', the engraving signed with initial 'JB', on a ball knob stem and star cut foot, 28cm high

£500 - 800  
 €560 - 900  
 US\$660 - 1,100



111

111

**AN EXTRAORDINARY ENGRAVED RUMMER, MID 19TH CENTURY**

Of plain rounded shape, wheel engraved with a man standing outside a pawnbroker's shop and holding a wine glass in his hand, the pawnbroker himself standing in the doorway, inscribed beneath the scene 'To Dream you Pawn a Glass the Omen is you are Barmy', 19.5cm high

£500 - 800  
 €560 - 900  
 US\$660 - 1,100

The clear message here is one of rejecting temperance. The notion that you would be barmy to sell or pawn your wine glass will ring true with many glass collectors attending this auction.

112

**TWO BLADES AND JONES RINSERS FROM THE JUAN ÁLVAREZ MENDIZÁBAL SERVICE, CIRCA 1830-40**

Both cylindrical with a single lip, engraved with the initials J.A.M. above a border of pronounced spiral flutes at the base, 10.2cm high (some abrasion to the cutting) (2)

£300 - 400

€340 - 450

US\$400 - 530

These glasses can be identified on the basis of a drawing in the Victoria and Albert Museum (E.784-1978) by John Jones, showing a glass from the set engraved 'J.A.M.'. The drawing is inscribed 'Had by J.A. Mandezabal'. John Jones took over the firm of Blades and Jones following the deaths of his father and of John Blades who died in 1829.

Juan Álvarez Mandezabal (1790-1853) was a prominent Spanish economist and politician as well as a liberal revolutionary. He was forced into exile from 1823-35, during which time he lived and worked in England. Having returned to Spain, he was exiled once again between 1843-47. This set of glass was probably ordered by Álvarez Mandezabal prior to 1835.

113

**A DAVENPORT PATENT RUMMER, CIRCA 1806-10**

Of cylindrical shape, decorated with a panel of a sportsman holding a game bird which has just been presented to him by his two dogs, an extensive landscape behind, the reverse with a border of palmettes, 12.8cm high, marked 'Patent' (footrim chipped)

£600 - 800

€670 - 900

US\$790 - 1,100

A larger rummer and a tumbler both decorated with the same subject as the present lot were included in the Joyce Mountain Collection of Davenport, sold by Bonhams 21 September 2005, lots 150 and 155. A matching jug with an identical border was sold by Bonhams 15 December 2010, lot 177.

114

**A NEWCASTLE ENGRAVED GOBLET, CIRCA 1850**

The tall rounded bowl engraved with a view of the High Level Bridge over the Tyne, a train crossing on the upper level, titled 'High Level Bridge Newcastle', the reverse with a circular panel engraved with initials GW, 18.4cm high

£250 - 350

€280 - 390

US\$330 - 460

Designed by Robert Stephenson, the High Level Bridge was opened in 1849. For other glasses showing this bridge see Delomosne's Catalogue of the Ian Robertson Collection (2013), figs.46a and b.



112



113



114



115

115  
**A LARGE AIRTWIST GOBLET, PROBABLY NORWEGIAN, CIRCA 1760**

With a plain bell-shaped bowl set on a collar above a multiple spiral airtwist stem with a shoulder knob, a merese at the base, on a conical folded foot, *22.2cm high*

£500 - 700  
 €560 - 790  
 US\$660 - 920



116

116  
**A MADEIRA DECANTER AND STOPPER, CIRCA 1770**

of 'sugar-loaf' shape, the tapering body engraved with a label for 'MADEIRA', within a quatrelobed panel hung from a chain, a formal rose flanked by vines beneath and with sprigs of berries on either side, with an unusually slender neck and a 'bullseye' stopper, *28.5cm high (2)*

£500 - 800  
 €560 - 900  
 US\$660 - 1,100



118

117\*  
**AN IRISH (CORK) HALF-SIZE DECANTER AND STOPPER, CIRCA 1800**

The small-sized Prussian shaped decanter moulded with a band of fine flutes around the base, the tapering neck applied with three milled rings, engraved with the vesica pattern around the middle and with a plain bull's-eye stopper, *22.5cm high (2)*

£300 - 500  
 €340 - 560  
 US\$400 - 660

**Provenance**  
 Julius and Ann Kaplan Collection

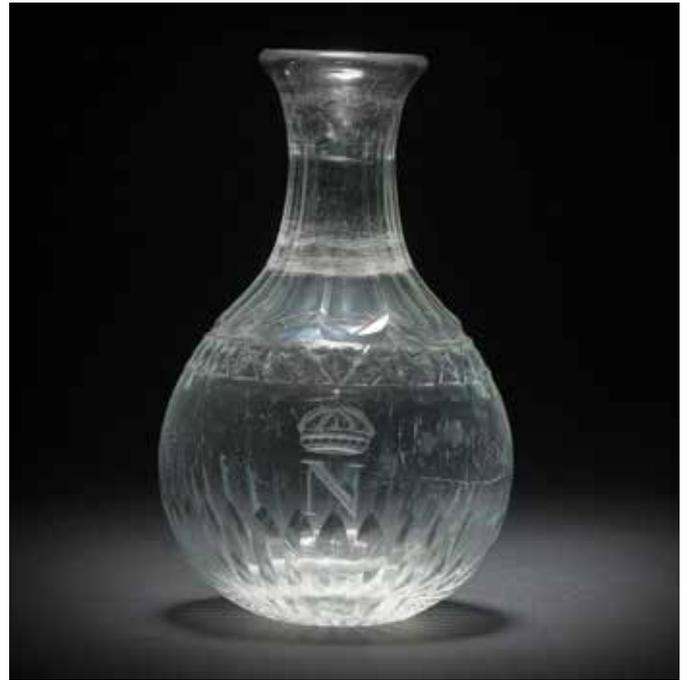
118  
**A GOOD SOUTH STAFFORDSHIRE ENAMELLED MILK GLASS VASE, CIRCA 1750-60**

Of plain baluster shape with a neat flared neck and spreading base, painted in colours with a bouquet of flowers including a pink rose and a variegated tulip, a small sprig above and below, *20cm high*

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



119 (detail)



119

119\*

**A FRENCH WINE CARAFE FROM A SERVICE FOR THE EMPEROR NAPOLEON, CIRCA 1802-10**

Of small size and plain bottle shape, cut with a band of single diamonds around the shoulder beneath the broad-fluted neck, the base cut with fine flutes, engraved on the front with the crowned Imperial cipher N, 12.5cm high

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

Items of table glass made for the Emperor Napoleon are recorded with a number of variations in the cut diamond pattern and form of the crowned N cipher. Most bear the letter N engraved as a blocked imperial N, although a glass that came from Elba with documented **provenance**, sold by Bonhams 15 June 2011, lot 238 carried an engraved script initial, suggesting that a number of separate sets were used in the Imperial households.

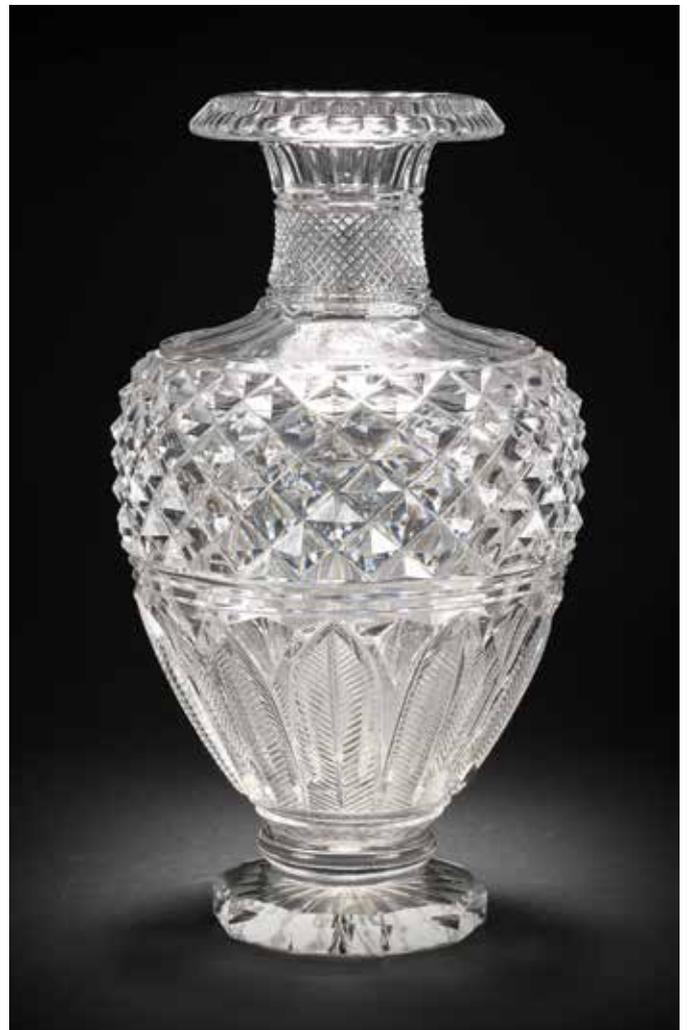
A pair of champagne flutes in the Musée du château de Malmaison are engraved with crowned initials closely related to the present lot. These are illustrated by Fernando Montes de Oca, *L'âge d'or du verre en France* (2001), p.249, figs.268-269 and see also p.251 for a suite of the same pattern as the present lot, without any engraved insignia dated by de Oca to circa 1802-10.

120

**AN EMPIRE STYLE CUT GLASS VASE, FRENCH OR POSSIBLY RUSSIAN, CIRCA 1820**

Of baluster shape with a turn-over rim, deeply cut around the body with a broad band of pineapple diamonds above a band of stiff leaves, other bands of flutes and fine diamonds on the shoulder, the decagonal foot star-cut underneath, 24.5cm high

£500 - 700  
 €560 - 790  
 US\$660 - 920



120



121



121 (second view)

121 \*

**A BOHEMIAN TRANSPARENT ENAMELLED TOURNAMENT BEAKER, CIRCA 1840-45**

Possibly by Eduard and Feodor Kehrer, Erbach im Odenwald, cut and polished with three convex panels painted in transparent colours each with a medieval knight on horseback, richly attired for a jousting tournament, the ground with multi-coloured foliate scroll ornament, *10.5cm high*

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

The palate and use of foliate scrollwork is reminiscent of the celebrated Culm Goblets and other pieces which have been attributed to the workshop of Friedrich Egermann around 1835-40. A slightly later date for this group seems more likely and this beaker may be attributable to the brothers Eduard and Feodor Kehrer who worked in Erbach im Odenwald and specialised in Historicism. Their work in the Gothic taste is discussed by Paul von Lichtenberg, Mohn & Kothgasser (2009), pp.116-119.

122

**A VERY FINE BOHEMIAN RUBY STAINED GOBLET AND COVER BY FRANZ HANSEL, RODOWITZ, CIRCA 1850**

The bell-shaped bowl with a large panel finely engraved by Franz Hansel with a Turkish horseman, his elaborate costume finely delineated, posing on his mount with a sword suspended from his extended right hand, palm trees and mountains in the distance, a single viewing lens on the reverse, the bowl set on a scalloped flange, fluted baluster stem and spreading petal shaped foot, the cover and the finial further cut with petal-like barbs, *50.5cm high (2)*

**£8,000 - 12,000**  
**€9,000 - 13,000**  
**US\$11,000 - 16,000**

Franz Hansel (1802-1883) is noted for his fine engravings of Turkish horseman and for the understated treatment of his compositions. His work is discussed by Paul von Lichtenberg, *Glasgravuren des Biedermeier* (2004), pp.245-251. A goblet with a related panel was sold by Bonhams, 30 September 2015, lot 83.



122



123



124



125

123

**A BOHEMIAN PALE AMBER GLASS GOBLET AND COVER, CIRCA 1900**

Supported on a quatrelobed knob, the cover with a similarly formed finial, the bowl and cover cased in gilt metal filigree and applied with faceted red glass 'jewels', 37cm high (minute chips) (2)

£500 - 700

€560 - 790

US\$660 - 920

124

**A BOHEMIAN PUNCH SET, THERESIENHALER, CIRCA 1880-90**

Comprising a large punchbowl and cover and ten matching glasses or roemers, in dark amber glass with applied raspberry prunts and serpentine trails, enamelled with elaborate floral bands in the Orientalist tradition, the covered bowl 48.5cm high, the roemers 14.5cm (Punchbowl with rim chips and a piece of trailing detached on the stem, three roemers with chipped feet) (12)

£600 - 800

€670 - 900

US\$790 - 1,100

125

**PAIR OF BOHEMIAN AMBER-STAINED TRUMPET VASES, CIRCA 1850-60**

The tall, broad-fluted trumpet bowls deeply carved through to the clear glass, both with two stags in a forest, on knopped and faceted stems and petal-cut feet engraved with scrollwork, 41cm high (one with small foot chip) (2)

£800 - 1,200

€900 - 1,300

US\$1,100 - 1,600



126

126  
**FOUR RARE BOHEMIAN SMALL TOPOGRAPHICAL CASKETS,  
 CIRCA 1850-70**

With metal mounts and hinged covers, three in ruby-stained glass with vermicular gilding and overlaid in white, the larger panels painted with titled landscape views, the smaller with flowers, diamond cut bases, 8.0-8.5cm wide, the fourth in blue glass with similar decoration, 8.2cm wide (4)

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



127

127  
**A LARGE PAIR OF BOHEMIAN-STYLE OVERLAY GOBLETs,  
 LATER 20TH CENTURY**

In green glass densely gilded with trailing leaves and overlaid with white, the bowls cut with round panels decorated with floral sprays, the stems and domed feet cut with leaves picked out in gold, the 'Van Dyke' rims similarly highlighted, 36.2cm high (2)

£600 - 800  
 €670 - 900  
 US\$790 - 1,100

128  
**A PAIR OF BOHEMIAN OVERLAY VASES, LATE 19TH CENTURY**

Of tapering form with low domed feet, the green glass finely gilded with weed and overlaid in white, cut with oval panels painted with a lady holding a sword and a shield and another wearing a feathered bonnet, the reverse with flower sprays picked out in gold, 28.4cm high (feet replaced, some wear to gilding) (2)

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



128



129



130



131

129

**A RARE CLICHY WHITE CLEMATIS PAPERWEIGHT, CIRCA 1850**

The flower with six striped petals and a composite cane centre in blue and red, on a stem with four serrated leaves, set on a filigree cushion ground formed from fine white spiralling latticino threads, 7.4cm diam, 5.6cm high (minor surface abrasion)

£800 - 1,200

€900 - 1,300

US\$1,100 - 1,600

130

**ST LOUIS PINK DAHLIA PAPERWEIGHT, CIRCA 1850**

The large flower with five rows of overlapping petals striped in pink and white around a central cogged cane, six leaves placed around the outer edge, star cut base, 7.3cm diam, 5.1cm high (chips and abrasion)

£500 - 700

€560 - 790

US\$660 - 920

A similar larger weight was in the Baroness de Bellet Collection, sold by Bonhams 19 May 2010, lot 175

131

**A RARE PAIR OF ST LOUIS FRUIT DOOR HANDLES, CIRCA 1850**

Both containing a single large pear and three cherries on a bed of serrated leaves, on a white latticino swirl ground, 5.1cm diam, with brass fittings (2)

£600 - 800

€670 - 900

US\$790 - 1,100

**Provenance**

Sotheby's sale 1 February 1982, lot 218



132 (part)



133

132

**FOUR CONCENTRIC MILLEFIORI DOORKNOBS ATTRIBUTED TO DORFLINGER, CIRCA 1860 AND TWO 'CROWN' DOORKNOBS**

The American knobs each set with a different arrangement of canes in a concentric millefiori design, *about 5cm diam*, with brass fittings, together with two crown doorknobs, possibly French, with red ribbons alternating with white latticino, *5cm diam* (one chipped and lacking mount) (6)

£600 - 800  
 €670 - 900  
 US\$790 - 1,100

133

**TWO BOHEMIAN GLASS VASES, THIRD QUARTER 19TH CENTURY**

In white opaline overlaid in pink, one of faceted form with a spreading neck and petal-shaped rim, the white facets gilded and enamelled with flowers and fruit, *27cm high* (restored), the other of goblet form and cut with a band of pink leaves, the white panels gilded with flowers and leaves, *24.5cm high* (restored) (2)

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

134

**A STOURBRIDGE CAMEO GLASS VASE, CIRCA 1880**

Perhaps by Stevens and Williams, of double gourd shape in rich red overlaid in white and carved with trailing flowers and leaves, concentric lines at the neck rim and base, *15.1cm high*

£600 - 800  
 €670 - 900  
 US\$790 - 1,100



134



135 (part)

135

**A BEYKOZ WHITE GLASS BOX AND COVER, EARLY 19TH CENTURY**

Of lobed oval form supported by four circular feet, the cover with a fruit finial, painted with sprays and smaller garlands of flowers, *14.4cm high* (wear to gilded borders), a later box and cover in Beykoz style, *11.5cm high* (minute chip), and a Bohemian white glass beaker with pink overlay, *13.5cm high* (some wear to gilding) (5)

£500 - 700  
 €560 - 790  
 US\$660 - 920



136

136

**A PAIR OF BACCARAT ROCK CRYSTAL  
STYLE GILT-BRONZE MOUNTED VASES,  
CIRCA 1878-80**

In the *Japanesque* taste, of flattened shape with spiral-fluted lower parts, the necks finely engraved in the manner of rock crystal with ducks swimming beside flowering plants, the bases mounted in gilded bronze with prunus branches as feet, 21.5cm high (one rim chipped) (2)

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

Vases of this shape were exhibited by Baccarat at the Paris Exposition Universelle in 1878. A smaller pair of the same shape, with identical mounts, was sold by Bonhams 5 April 2017, lot 53.



137

137

**AN IMPRESSIVE RICHARDSONS CRYSTAL GLASS CENTREPIECE, CIRCA 1850**

The cutting as exhibited at the 1851 exhibition, constructed in two parts with a dished circular top and a baluster stem section above a spreading base, heavily cut with a graduated diaper pattern all over, the individual cut squares of the pattern separated by a double prism cut within each deep groove, *41cm high overall, 33.5cm diam at the top* (2)

£1,500 - 2,000

€1,700 - 2,200

US\$2,000 - 2,600

A decanter of this pattern was shown by Richardsons at the 1851 Great Exhibition. The Art Journal Illustrated Catalogue reproduced this, commenting 'The decanter... is of the purest crystal; the lozenge-shape cuttings bring out the prismatic colours with exceeding brilliancy.'

This remarkable design certainly represents Victorian glass cutting at its very finest. An example of a similar decanter is in the Victoria and Albert Museum, catalogue no.504-1970. This was purchased from a descendant of the Richardson family and was said to have been shown at the 1851 Exhibition.



138

138

**TRIPTYCH IN YEW WOOD: A STIPPLE ENGRAVED GOBLET BY LAURENCE WHISTLER, EXECUTED IN 1971**

the shape designed by the artist, the bowl engraved with scenes of Childhood, Youth and Age, on a teared knob, trumpet stem and folded foot, titled on the base *25.5cm high* (stem repaired)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

**Literature**

Illustrated by Laurence Whistler in his book 'The Image on the Glass' (1975), pls.42 and 43 and p.55. The artist described the scenes thus...

"Three landscapes in the gaps between yew trees. To the left, childhood: a boy near a villa, watching a traction-engine. In the centre, youth: lovers on a bridge. To the right, age: an old man contemplating a terminal figure at the end of a tunnel of foliage."



138 (detail)



139

139  
**A BOHEMIAN ENGRAVED GOBLET, DATED 1845**

The cup-shaped bowl with faceted base, decorated with a continuous landscape scene of a fox hunt, divided into two scenes by trees, one showing a hunter standing holding his rifle with two dogs retrieving a fox before him, the reverse showing two dogs chasing a fox, set on a collar above an octagonal faceted baluster stem, over an octagonal faceted foot inscribed *den 20:ten October 1845*, star-cut base, 21.5cm high

£500 - 600  
 €560 - 670  
 US\$660 - 790

**Provenance**

With Liverant Antiques, Colchester, Connecticut  
 Klaus Biemann Collection, Bonhams sale 26 November 2014, lot



140

140  
**A FINE LOBMEYR ENGRAVED VASE AND COVER IN SILESIA  
 STYLE, CIRCA 1870-80**

Of chamfered square section with a cruciform cover and faceted finial, engraved all over with *laub-und-Bandelwerk* or Berainesque ornament, the circular foot marked underneath with the Lobmeyr JLLW mark, 24cm high (2)

£600 - 800  
 €670 - 900  
 US\$790 - 1,100



141

141

**A LONDON DELFTWARE ADAM AND EVE CHARGER, CIRCA 1720-30**

Boldly painted in blue, yellow and green, Eve reaching out to give an apple to Adam who stands on the other side of the blue-sponged tree, the serpent coiled in the branches above them, the blue-dash rim edged with a yellow line, 30cm diam (restored)

£700 - 900  
 €790 - 1,000  
 US\$920 - 1,200

Five related chargers are illustrated by Michael Archer, Delftware in the Fitzwilliam Museum (2013), A32, 33, 35, 36 and 37 where it is suggested that they were made at Norfolk House.

142

**A LONDON DELFTWARE DRUG JAR, CIRCA 1680**

Of ovoid form painted in blue with a 'ribbon label panel' inscribed 'E LENITIV' below the head of an angel with outstretched wings, 18.5cm high (some damage)

£600 - 800  
 €670 - 900  
 US\$790 - 1,100



142



143



143 (reverse)



144

143

**A RARE ENGLISH DELFTWARE MINIATURE SALVER OR TRAY, DATED 1713**

Of circular form raised on three bun feet, the centre painted in blue with a bird on a branch within a whorl border, a raised band of zig-zags and dots inside the rim, the underside inscribed 'ANNO 1713, MARIA DAVIDS', 10.8cm diam (minor chips)

£1,500 - 2,000

€1,700 - 2,200

US\$2,000 - 2,600

The same border occurs on a slightly larger octagonal tray, also with bun feet and dated 1718. See Lipski and Archer, Dated English Delftware (1984), fig.1554. See also fig.274 for a plate dated 1714 with the same unusual use of dots above the numeral 1 used in the date. The form of the capital letter A on this plate is also similar to that seen here.

144

**AN ENGLISH DELFTWARE MODEL OF A SHOE, CIRCA 1720-30**

With a pointed toe, high heel and a moulded rectangular buckle, painted in blue with a band of cross-hatching running down from buckle to toe, sprays of flowers to either side and at the back, the heel picked out in solid blue, 11.4cm high (a few typical chips, small section of tongue lacking to one side)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

A smaller but similarly shaped English delftware shoe was sold by Bonhams on 17 May 2017, lot 103 and a range of such shoes bearing dates in the first quarter of the 18th century is illustrated by Louis Lipski and Michael Archer, Dated English Delftware (1984), pp.410-413



145

145

**A RARE DONYATT SLIPWARE PORRINGER OR BLEEDING BOWL, DATED 1728**

Of shallow thrown form with cream-coloured slip applied over the orange body with patches of green mottling, a scrolled handle applied to one side, sgraffito decoration of simple leaves just above the foot and inscribed below the rim 'Take care in appeasing your delight or else you may be ruined quite', 16.5cm wide (chipped)

£800 - 1,200

€900 - 1,300

US\$1,100 - 1,600

146

**A LAMBETH (THOMAS MORGAN AND ABIGAIL GRIFFITH) DELFTWARE PLATE OF BALLOONING INTEREST, CIRCA 1785-90**

Painted in blue, green and manganese with the ascent of Vincenzo Lunardi's balloon, a building with a fence and trees in the foreground, a swagged border within the brown feathered rim, 20cm diam (typical rim chips, fine crazing)

£500 - 700

€560 - 790

US\$660 - 920

A similar plate in the Victoria and Albert Museum is discussed by Michael Archer, *Delftware* (1997), p. 124, B.15

147

**SIX ENGLISH DELFTWARE LARGE PLATES, 18TH CENTURY**

Painted in colours, one with a bird by a fence, another with a willow tree by an olive green fence, another with a similar design in blue and yellow, another in naive style with an insect in flight by a flowering plant, another with flowering plants, the last with a wheel design, possibly John Brayne of Lambeth High Street, 31-33cm diam (some damage and restoration) (6)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000



146



147 (part)



William Cowper, portrait by Lemuel Francis Abbott

Since I wrote this Letter Mr Cowper put a little box  
 into my hand wh. I opened & found to be a most  
 elegant white glazing on some beautiful white stone  
 by the famous Sculptor Sir Bacon, the first of the  
 profession in the age - he lately gave it to Mr  
 Cowper when he passed thro' Weston - I was admiring  
 it attentively when our Coy. asked me if I would  
 give it to Catharine w<sup>th</sup> his kindest love - I readily  
 & thanked him a thousand times  
 shall have a particular care of it for you

148

**A WEDGWOOD ANTI-SLAVERY MEDALLION, CIRCA 1790**

The gift of John Bacon to William Cowper, of upright oval form and in white jasper, ornamented in black with a figure kneeling in supplication, his ankles and wrists manacled, inscribed in upper case around the edge 'Am I not a man and a brother?', in turned wooden frame, together a hand-written note of provenance, 3cm high

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

Hand-written notes accompanying this lot record that it was given by a sculptor named Bacon to the poet William Cowper. The sculptor referred to was John Bacon who created fine marble portraits and monuments and is known to have worked for Josiah Wedgwood. Wedgwood was greatly concerned by the plight of the slave and it may have been at Wedgwood's request that Bacon gave this piece to William Cowper. As a poet Cowper wrote the words for many hymns, while his best-known composition is a moving poem titled *The Negro's Complaint*. Written in 1788, this song talks about slavery from the perspective of the slave. Cowper gave the medallion to his cousin, in whose family this little token has passed by descent to the present owner. The modelling of this medallion has traditionally been attributed to William Hackwood but John Bacon may have been involved in the design in some way.



149

149

**A VERY RARE WEDGWOOD 'PORPHYRY' VASE, CIRCA 1770**

With a globular body and a turned circular foot, the neck applied with two grotesque mythological animal handles, their mouths biting on the everted rim, the creamware body sponged in green to simulate porphyry or granite, the handles picked out in gold, 26.8cm high, unmarked (chipped, plinth lacking)

£700 - 1,000  
 €790 - 1,100  
 US\$920 - 1,300

The form is shape number 74 in the Vase Shape Drawing Book, the handles perhaps suggesting John Voyez as the modeller. A similar vase in the British Museum is illustrated by Robin Reilly, Wedgwood, Volume I (1989), p.349, fig.445

150

**WEDGWOOD BLACK BASALT BUST OF MERCURY, DATED 1870**

Finely modelled after the Antique and raised on a waisted circular socle, 46cm high, the bust impressed WEDGWOOD in upper case, the socle also impressed and with date letters for 1870

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

A similar bust was sold by Bonhams on 13 April 2016, lot 71 from the Liane Richards Collection, having served as the emblem for her shop Mercury Antiques.



150



151

151

**TWO WEDGWOOD BLACK BASALT 'BRONZED AND GILT' VASES, CIRCA 1880**

One with twin handles and bronzed classical sprigs on both sides, the foliate borders picked out in gold, 15.7cm high, impressed upper case mark, the other of bottle shape with a spreading foot, applied with four bronzed sprigs between gilded leaves and anthemions, a fruiting vine border around the neck, 15.1cm high, impressed upper case mark, Z3793 in gold (2)

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



152



153



154



155

152

**A COLLECTION OF SIX ENGLISH CREAMWARE AND PEARLWARE ANIMAL MODELS, CIRCA 1790-1830**

Comprising a lion with manganese markings, 8.9cm, a sheep lying on a green base, 8.5cm, two Bovey Tracey spaniels with typical slip decoration in tones of brown, 9.5cm, a Staffordshire pearlware dog seated on a tasselled cushion, 7.5cm (some restoration), and a lion with a globe under one paw, standing on a similar cushion, 8.7cm (some restoration) (6)

£700 - 1,000  
 €790 - 1,100  
 US\$920 - 1,300

**Provenance**

Collection of the late Sylvia Hartwell

153

**TWO RALPH WOOD TYPE FIGURES, CIRCA 1790**

One modelled as a figure of Charity with a young child held under one arm and another at her side, 20cm high (minor restoration), the other a man standing beside a plinth, 20.2cm high (losses) (2)

£600 - 800  
 €670 - 900  
 US\$790 - 1,100

**Provenance**

Collection of the late Sylvia Hartwell

154

**THREE PRATT WARE FIGURES, CIRCA 1800**

Comprising a lady carrying a parasol and wearing a yellow dress, 20cm high (minor damage), a figure of a poacher with a comical spotted dog at his side, 18.5cm high (fine crack), and a smaller figure of a poacher, 12.2cm high (3)

£600 - 800  
 €670 - 900  
 US\$790 - 1,100

**Provenance:**

Collection of the late Sylvia Hartwell

155

**A STAFFORSHIRE PEARLWARE GROUP OF THE DANDIES, CIRCA 1830**

Smartly dressed and standing arm in arm, she with a handbag and a richly patterned skirt, he with stripy trousers, lilac jacket and a basket of flowers in his right hand, the light green base with bright blue scrollwork, 18.2cm high (one branch of the bocage lacking)

£300 - 400  
 €340 - 450  
 US\$400 - 530

**Provenance**

Collection of the late Sylvia Hartwell



156

156

**A GROUP OF CHINESE PORCELAINS DECORATED IN THE WORKSHOPS OF JAMES GILES, CIRCA 1760**

Painted in green monochrome, comprising two bowls with everted rims, one with a man and his dog beside a house with lattice windows, perhaps by Fidelle Duvivier, a gilt tasselled birds-eye border inside the rim, 12.4cm diam (slight wear to gilding), the other more thinly potted, painted with a mother and child walking on the riverbank, a Grubbe border gilded inside the rim, 11.8cm diam (wear to gilding), and a teabowl and saucer with river scenes, saucer 12.2cm diam (wear to gilding, teabowl chipped) (4)

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

The gilded border on the first bowl is also found on a New Hall cup decorated and signed by Fidelle Duvivier, suggesting that this bowl may also have been painted by him whilst working for James Giles. See Bernard Watney, ECC Trans, Vol.14, Part 3

157

**A RARE PAIR OF MEISSEN FIGURES DECORATED IN LONDON, CIRCA 1755**

Of a shepherd and shepherdess, a dog on her right knee and a sheep at her feet, he with a dog and a lamb at his feet and holding a basket of fruit, on scrollwork bases applied with leaves and flowers, unusually decorated in London, the shepherd's billowing cloak with an interpretation of *indianische Blumen*, her skirt painted with individual flower sprigs, 26.5cm and 28.5cm high, traces of crossed swords marks in underglaze blue to rear of bases (some restoration) (2)

£500 - 600  
 €560 - 670  
 US\$660 - 790

Related painting is found on Chinese porcelain painted in London and on dry-edge Derby figures. See Stephen Hanscombe, The Early James Giles (2008), catalogue nos 82-84 for a group of early Derby figures decorated in the same palette as the shepherd. Although examples of London-decorated Meissen are recorded, they are rarely found.



157



158

158

**TWO PAIRS OF SOUTH STAFFORDSHIRE ENAMEL CANDLESTICKS, CIRCA 1760-70**

With gilt metal mounts and detachable drip pans, the larger pair painted around the feet and nozzles with figural scenes, some taken from *The Ladies Amusement*, including Nancy Dawson dancing the hornpipe and a wildfowler, 26.4cm high (damage and restoration), the smaller painted with flower sprays and blue ground panels edged with gilded scrollwork, 24cm high (some damage and restoration, one drip pan matched) (4)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

159

**A GILT METAL TRAVELLING WRITING BOX WITH SOUTH STAFFORDSHIRE ENAMEL FITTINGS, CIRCA 1770-80**

The gilt metal rectangular box stamped with scrollwork and flowers, the fitted interior containing two cut glass bottles with South Staffordshire enamel tops, a coloured glass seal, a pen and various knibs and fittings, 6.2cm wide

£1,200 - 1,500

€1,300 - 1,700

US\$1,600 - 2,000

160

**A SOUTH STAFFORDSHIRE ENAMEL BONBONNIÈRE, CIRCA 1770**

Naturalistically modelled and coloured as a lemon, gilt metal mount. 7cm long (restored)

£500 - 700

€560 - 790

US\$660 - 920



159



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161

161

**A SOUTH STAFFORDSHIRE ENAMEL INKSTAND, TWO POUNCE POTS AND AN INKWELL, CIRCA 1770**

The rectangular stand with a central candle nozzle, flanked by two fine painted panels of figures in romantic landscapes, the bianco-sopra-bianco diaper border with blue florets and smaller landscape panels, 20.2cm wide (a few fine cracks only), one pounce pot with matching decoration, 5.1cm wide, the other with gilded borders, 5.1cm wide, the inkwell with panels of flowers, 5.1cm wide (restored) (4)

£400 - 600  
 €450 - 670  
 US\$530 - 790

**Provenance**  
 Garrick Bond Collection

162

**A RARE SILVER-MOUNTED FRENCH ENAMEL FROMMERY-TYPE BONBONNIÈRE, MID 18TH CENTURY**

Of egg shape, the white ground with raised gold floral sprays, flower vases and birds in flight, the hinged cover with birds perched on branches with their wings outstretched, a formal design at the top and bottom of the egg, 6.8cm, French discharge marks for 1744-50 (some restoration)

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

163

**A SOUTH STAFFORDSHIRE ENAMEL 'FLORA MACDONALD' BONBONNIÈRE, CIRCA 1765-70**

Modelled as the head of a lady with a hinged cover to the rear, her lace cap trimmed with puce ribbon, her earrings picked out in blue, 7.3cm high (some restoration)

£2,000 - 2,500  
 €2,200 - 2,800  
 US\$2,600 - 3,300

A very similar example is illustrated by Therle and Bernard Hughes, English Painted Enamels (1951) p.12, fig.69.



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164

164  
**A BIRMINGHAM OR SOUTH STAFFORDSHIRE BIRD BONBONNIÈRE, CIRCA 1760-70**

Modelled as a goldfinch preening its feathers, its head tucked under its left wing, the plumage picked out in black, red and yellow, the hinged cover painted with a brightly coloured bird before a flowering plant, 7cm long (some restoration)

£600 - 800  
 €670 - 900  
 US\$790 - 1,100

A similar example from the Ionides Collection is illustrated by Bernard and Therle Hughes, *English Painted Enamels* (1951), p.141, fig.77

165

**A RARE SOUTH STAFFORDSHIRE ENAMEL PATCH BOX OF BALLOONING INTEREST, CIRCA 1785-90**

The hinged cover printed and coloured with a balloon in flight, the gondola containing a gentleman carrying a flag, a country house and tree on the ground below, turquoise base, 5.1cm long (some restoration)

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

Another patch box with a ballooning print from the Mort and Moira Lesser Collection was sold by Bonhams 19 October 2011, lot 189.

166

**A RARE SOUTH STAFFORDSHIRE ENAMEL SCENT BOTTLE CASE, CIRCA 1770**

Of cylindrical form, the screw top formed by a puce and yellow variegated tulip bud, the pink gingham ground with raised flower sprays and sprigs, gilt metal mounts, a facet cut glass scent bottle within, 8cm long

£800 - 1,000  
 €900 - 1,100  
 US\$1,100 - 1,300

167

**TWO SOUTH STAFFORDSHIRE ENAMEL PATCH BOXES, CIRCA 1800**

Of oval form with metal mounts, one printed in black with the Queen's House at Greenwich, titled 'Queen's Palace' and inscribed 'A Trifle from LONDON', 4.2cm wide (some restoration), the other with a biblical scene and inscribed 'The sad historian of the passive plain', within a white dot border picked out in gold, 5.2cm wide (some restoration) (2)

£500 - 700  
€560 - 790  
US\$660 - 920

168

**A SOUTH STAFFORDSHIRE ENAMEL SNUFF BOX, CIRCA 1760-65**

Of unusual serpentine form with tooled gilt metal mounts, the cover painted with 'Le Printemps' of a gallant and two ladies in a landscape, one lady with a bird perched upon her hand, the side panels including 'The Fishing Party', the base with 'Birds on an Upturned Basket', 8.2cm wide (cover restored)

£1,200 - 1,500  
€1,300 - 1,700  
US\$1,600 - 2,000

The source of the image on the cover is an engraving by Benoit Audran II after Nicholas Lancret. The other scenes all derive from prints popular on Worcester porcelain and Birmingham enamels.

169

**A BIRMINGHAM OR SOUTH STAFFORDSHIRE ENAMEL SNUFF BOX, CIRCA 1760-65**

Of unusual serpentine form with tooled gilt metal mounts, the cover painted with four seated figures including Pedrolino, after Watteau, the sides and base with flower sprays, the interior of the cover printed in black with lovers before a classical urn and shell waterfall, a young man watching them from behind a tree, 8.5cm wide (some restoration)

£1,200 - 1,500  
€1,300 - 1,700  
US\$1,600 - 2,000

170

**A RARE SOUTH STAFFORDSHIRE ENAMEL PATCH BOX, CIRCA 1800**

Painted with figures of Minerva and Britannia standing before two globes, a lion beside Britannia, inscribed in black 'Minerva instructing Britannia in the Use of the Globes, Celestial and Terrestrial', reserved on a blue ground within a border of raised white dots, 4.8cm wide (some restoration)

£500 - 700  
€560 - 790  
US\$660 - 920



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**A RARE CHELSEA DISH, CIRCA 1750-52**

Of oval silver shape, painted in Meissen style with a sprig of redcurrants, a pear and two plums, a large moth above them and two smaller insects below, all with shadows, the moulded border with flowering sprigs in Vincennes style and a yellow caterpillar, *24.5cm*, glaze on underside with scar where a raised anchor pad has fallen away (chipped, slight oxidisation to purple enamel)

**£1,000 - 1,500**

**€1,100 - 1,700**

**US\$1,300 - 2,000**

The style of the fruit decoration is most unusual in the raised anchor period. See John C Austin, *Chelsea Porcelain at Williamsburg*, no.67, p.80, for a less fully painted dish in the same style, probably by another hand.



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**A CHELSEA WHITE 'GOAT AND BEE' JUG, CIRCA 1745-50**

The baluster-shaped jug supported by two goats lying nose to tail, flowering plants moulded below the lip, the rustic handle applied with oak leaves, *11cm high*, incised triangle mark (a few tiny chips and losses, slight stain around foot)

**£2,000 - 3,000**

**€2,200 - 3,400**

**US\$2,600 - 4,000**

**Provenance**

Garrick Bond Collection



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**FOUR CHELSEA PEONY DISHES, CIRCA 1755**

Modelled in full bloom, the moulded centres carefully painted in colours, the surrounding overlapping petals left in the white save for a single insect on two dishes and a caterpillar and flower sprays on another, the green stalk handles with a bud terminal on one side and a finely painted leaf on the other which partially obscures the flower, *23cm wide*, red anchor marks (minute rim chips, one broken and rivetted) (4)

£3,000 - 4,000  
 €3,400 - 4,500  
 US\$4,000 - 5,300

**Provenance**

By family repute, these dishes belonged to John Crutchley of Cheyne Walk, Chelsea. Crutchley was a brewer and dyer and is believed to have been a financial backer of the Chelsea porcelain factory.



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**A RARE CHELSEA BEAKER, CIRCA 1750**

Left in the white and of bell shape, applied in blanc-de-chine style with four sprays of prunus, *8.2cm high*

£1,200 - 1,500  
 €1,300 - 1,700  
 US\$1,600 - 2,000

**Provenance**

Simon Spero Exhibition 2006, No.2



175

**AN IMPORTANT PAIR OF CHELSEA PLATES, CIRCA 1752**

Of three-sided rococo silver shape, painted in kakiemon style with a fierce dragon coiled around bamboo, looking down on a flowering prunus branch and a tiger with a particularly long tail who returns its gaze, 23cm diam (minute patches of wear only) (2)

£8,000 - 12,000

€9,000 - 13,000

US\$11,000 - 16,000

**Provenance**

With Winifred Williams, London, June 1974 (£650)

Exhibited by Robert Williams, 'The Kakiemon Influence on European Porcelain', June 1974, 38 and 38b. The shape is adapted from original silver stands by Nicholas Sprimont of 1746-47. See Victoria and Albert Museum, Rococo Exhibition catalogue (1984), p.115, G19. Chelsea plates of this form are far rarer than dishes. Dishes of the same shape and pattern are illustrated in the 'Porcelain for Palaces' Exhibition catalogue (1990), p.283, no.332 and by John C Austin, Chelsea Porcelain at Williamsburg, p.60, no.40. A plate from the Sibyl Hermele Collection can be seen on the website of E and H Manners. The design could be the 'twisted dragon pattern' referred to in the Chelsea sale catalogue of 14 March, 1755, lot 37 and 15 March, lot 72.





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**A RARE CHELSEA CANE HANDLE, CIRCA 1749**

Modelled by Joseph Willems in the form of a lady's head, turned slightly to her right, her long hair tied into a bun at the back and trailing around her neck and collar, moulded flowers in her hair and around her neck picked out in orange, yellow, green and blue, 7.1cm high (some slight staining to neck)

£1,000 - 1,400

€1,100 - 1,600

US\$1,300 - 1,800

**Provenance**

Simon Spero Exhibition 2015, No.1  
Garrick Bond Collection

Another example is illustrated by F Severne Mackenna, Chelsea Porcelain The Triangle and Raised Anchor Wares (1948), pl.14, no.34



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**A RARE CHELSEA GROUP OF THE SEASONS AND A PAIR OF BOW FIGURES OF PUTTI, CIRCA 1752-6 AND 1762**

The group with four putti arranged around a tree with appropriate attributes, Autumn holding a jug and seated upon a barrel, 20.5cm high, red anchor mark (losses, unfinished restoration), the putti seated with a vase of flowers resting on one knee, more flowers in their hair and applied to the plain mould bases, 10cm high (some restoration) (3)

£600 - 1,000

€670 - 1,100

US\$790 - 1,300

**Provenance**

Collection of the late Sylvia Hartwell



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**A RARE CHELSEA FLUTED DISH, CIRCA 1752-53**

Painted in famille rose style, after a Yongzheng original, with a bird perched on a flowering branch, stylised rockwork and another flowering plant below, the green diaper border reserving red and blue florets, 16.2cm wide (cracked)

£400 - 600  
€450 - 670  
US\$530 - 790

**Provenance**  
Garrick Bond Collection

This style of decoration is rarely found on Chelsea, confined to the 1752-55 period



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**A CHELSEA PLATE OF DUKE OF CAMBRIDGE TYPE, CIRCA 1763-65**

The shaped rim picked out in green, the border with five moulded panels picked out in blue and gold, each painted with an insect or fruit sprig, the centre fully painted with a spray of fruit including a cut apple, grapes and cherries, smaller fruit sprigs in the border, 24cm diam, red anchor mark

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

A number of similar plates from the Duke of Cambridge service were sold by Bonhams, 8 December 2004, lots 291, 294 and 296 with **provenance** from Adolphus, Duke of Cambridge. However, the service was most likely made for his uncle, William Henry, Duke of Gloucester who commissioned the Worcester service of the same design.



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**A SMALL CHELSEA DISH, CIRCA 1755-58**

The sides moulded with overlapping lotus leaves, painted in Meissen style with flower sprays, leaves and sprigs, the shaped rim picked out in brown, 19.9cm wide, red anchor mark (rim chip)

£350 - 450  
€390 - 500  
US\$460 - 590

**Provenance**  
Collection of the late Sylvia Hartwell

181

**A CHELSEA DISH, CIRCA 1755**

Left in the white and of oval basket-moulded form, the twig handles with terminals of vine leaves and tendrils in high relief, 28.3cm wide (some restoration)

£700 - 1,000  
€790 - 1,100  
US\$920 - 1,300



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**A RARE BOW FIGURE OF A PEASANT WOMAN OR STREET VENDOR, CIRCA 1752-55**

Left in the white and carrying a basket of wares over her right arm, plain mound base, *13.9cm high* (some restoration)

£500 - 700  
€560 - 790  
US\$660 - 920

Illustrated with the companion figure of a beggar by Peter Bradshaw, *Bow Porcelain Figures* (1992), p.72, pl.30

183

**A BOW FIGURE OF SUMMER, CIRCA 1755**

From a set of the seated Rustic Seasons, left in the white and modelled as a lady seated beside a bee skip, a basket of flowers at her side and more flowers in the folds of her apron, her broad-brimmed hat adorned with a single bloom, *12.3cm high* (minor chips and losses)

£500 - 700  
€560 - 790  
US\$660 - 920



185



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**A RARE BOW TOILET POT AND COVER, CIRCA 1752-1755**

Left in the white and of double ogee shape, the gently domed cover with a mushroom finial, each piece applied with three crisp prunus sprigs, 7.7cm high (restored rim chip) (2)

£600 - 800  
 €670 - 900  
 US\$790 - 1,100

A similar example of slightly more squat form and with an incised R mark is illustrated by Anton Gabszewicz, *Bow Porcelain* (1982), p.42. fig.37

185

**A PAIR OF BOW TEABOWLS AND SAUCERS, CIRCA 1755**

Left in the white and with shaped rims, each piece applied with three crisp prunus sprigs, saucers 11.4cm diam (one saucer with fine crack) (2)

£600 - 800  
 €670 - 900  
 US\$790 - 1,100

186

**AN EARLY BOW FIGURE EMBLEMATIC OF SPRING, CIRCA 1754**

From a set of the seated Rustic Seasons, a basket of flowers under her left arm and a beehive to her right, her puce and yellow costume and broad-brimmed hat picked out in gold, 12.6cm high (minor losses only)

£500 - 700  
 €560 - 790  
 US\$660 - 920

**Provenance**

Collection of the late Sylvia Hartwell

187

**A GOOD BOW COMMEDIA DELL'ARTE FIGURE OF COLUMBINE, CIRCA 1760**

Her right hand raised to her head and her left hand holding a slapstick, her bodice delicately painted with playing cards, her skirt with more cards and floral sprays in a soft palette, the scrolled base applied with flowers and highlighted in puce and green, 18.1cm high (minor losses)

£700 - 900  
 €790 - 1,000  
 US\$920 - 1,200

**Provenance**

The Earl of Shrewsbury  
 Collection of the late Sylvia Hartwell



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**TWO BOW FIGURES EMBLEMATIC OF FIRE AND AIR, CIRCA 1760**

From a set of the Elements, Fire as a scantily clad young man standing beside a brazier, a phoenix emerging from flames at his feet, 19.2cm high (restored), Air as a lady beside an eagle, her cloak billowing in the wind, 22.2cm high (minor chips, wear to gilding) (2)

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

**Provenance**  
 Collection of the late Sylvia Hartwell

189

**TWO BOW GROUPS EMBLEMATIC OF SPRING AND WINTER, CIRCA 1768-70**

From a set of the Seasons, Spring modelled as a woman beside a vase of flowers, a putto with a basket of flowers beside her, Winter as an old man beside a brazier, a putto in a brightly coloured cloak at his feet, the scrolled bases applied with flowers and painted in turquoise and gold, 20 and 21cm high (minor losses) (2)

£700 - 1,200  
 €790 - 1,300  
 US\$920 - 1,600

**Provenance**  
 Collection of the late Sylvia Hartwell

Illustrated by Peter Bradshaw, *Bow Porcelain Figures* (1992), p.194



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**A BOW SONGBIRD WITH BOCAGE AND A PAIR OF SMALL DERBY MODELS OF COWS, CIRCA 1774-75 AND 1765**

The bird perched on a flowering branch before bocage, the pierced and scrolled base picked out in turquoise and gold, 15.5cm high, anchor and dagger mark in red (minor losses), the cows lying on irregular bases, also before bocage, 8cm high, patch marks (minor losses and repairs) (3)

£600 - 800  
€670 - 900  
US\$790 - 1,100

**Provenance**

Collection of the late Sylvia Hartwell

The Bow bird was probably decorated during the proprietorship of William Brown, circa 1774-75

191

**TWO BOW FIGURES OF AN AFRICAN AND A LEVANTINE LADY, CIRCA 1765-70**

The African carrying a basket of fruit, her left hand held to her face, her costume painted with flowers, 18.6cm (minor losses), the Levantine figure wearing a similar headdress, yellow coat and patterned skirt, 19.4cm high, x mark in blue (minor losses) (2)

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

**Provenance**

Collection of the late Sylvia Hartwell



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192

**A BOW COMMEDIA DELL'ARTE FIGURE OF MEZZETIN, CIRCA 1765**

Modelled with his arms outstretched, his tunic delicately painted with flowers, his hat in bright turquoise, 16.5cm high (restored)

£400 - 700  
€450 - 790  
US\$530 - 920

**Provenance**

Collection of the late Sylvia Hartwell

193

**A GOOD BOW COMMEDIA DELL'ARTE FIGURE OF HARLEQUIN, CIRCA 1765**

Modelled striking a pose on a pierced and scrolled base, a slapstick under his left arm and his right hand held to his chest, his multi-coloured costume carefully painted and picked out in gold, 15.8cm high (minor restoration to extremities)

£700 - 900  
€790 - 1,000  
US\$920 - 1,200

**Provenance**

Collection of the late Sylvia Hartwell



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**A PAIR OF BOW SAUCEBOATS, AN EARLY BOW CAN AND A LONGTON HALL CREAMJUG, CIRCA 1750-55**

The large flat-bottomed sauceboats painted in blue with the 'Desirable Residence' pattern, a panelled diaper border and Buddhist emblem inside, 12cm and 13cm long (one cracked), the can painted in typical early blue with a hut, bamboo and pylon trees, 6.1cm high, g mark in blue (fine cracks), the small sparrow beak jug with the 'Solid Fence pavilion' pattern, 6.9cm high (handle restored) (4)

£700 - 1,000  
 €790 - 1,100  
 US\$920 - 1,300

**Provenance**  
 H. Trevor Lloyd Collection

195

**A GOOD BOW BASKET, CIRCA 1765**

Of circular form, the everted sides pierced with latticework, the exterior painted in blue with simple florets at the intersections, the interior with more elaborate sprays and sprigs, 13.2cm diam (minor restoration)

£300 - 500  
 €340 - 560  
 US\$400 - 660

**Provenance**  
 Collection of the late Sylvia Hartwell



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**A WEST PANS MUG, CIRCA 1770**

With a double-scrolled handle, the cylindrical body moulded with floral scrollwork panels, the front inscribed 'M' within a garland of flowers in 'Trembly Rose' style, further flowers either side, a woody branch painted over a firing crack within the interior, 10.9cm high (rim wear and small bruise below)

£500 - 700  
 €560 - 790  
 US\$660 - 920

**Provenance**  
 The Watney Collection

Related mugs also from the Watney collection were sold by Bonhams 22 September 1999, lots 107 and 108. Lot 107 was initialled and dated 1770, apparently by the same hand.



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**A DERBY SPOON TRAY AND A RARE ENGLISH PORCELAIN SPOON TRAY, CIRCA 1760-70**

The Derby tray of lobed oval form, painted in puce and gold with flowers and a 'banded hedge', 15.5cm wide (wear and small chips), the other spoon tray attributed to William Reid, Liverpool, of irregular form with a shaped rim, painted in imari style with flowers and leaves picked out in gold, 16.8cm wide (rim chip) (2)

£600 - 900  
 €670 - 1,000  
 US\$790 - 1,200

**Provenance**

Collection of the late Sylvia Hartwell

198

**A RARE CHAFFERS VASE OR TEA CANISTER AND COVER, CIRCA 1758-60**

Of baluster form with a pointed finial, painted with flower sprays in famille rose within leaf-shaped panels reserved on a ground of tight brown whorls, florets and bamboo stalks, brown and gilt scrollwork borers, 12cm high (cover restored) (2)

£600 - 800  
 €670 - 900  
 US\$790 - 1,100

**Provenance**

Garrick Bond Collection, acquired Mercury Antiques, 2006



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199

**THREE RICHARD CHAFFERS TEABOWLS AND SAUCERS, CIRCA 1758-60**

One painted with a version of the 'Jumping Boy' pattern without a border, the saucer 12.2cm diam (fine crack in saucer), the other pair both painted with the so-called 'Men Bowing' pattern of a Chinese riverscape and a herringbone border, saucers 12.5cm diam (one teabowl cracked) (6)

£500 - 700  
 €560 - 790  
 US\$660 - 920

**Provenance**

Stanley Fisher, Bewdley 1964 and 1968  
 H. Trevor Lloyd Collection



199 (part)

200\*

**AN IMPORTANT DERBY 'DRY EDGE' FIGURE GROUP, CIRCA 1752-55**

Emblematic of 'Sight' from the set of the 'Five Chinoiserie Senses', probably modelled by Agostino Carlini, the two figures seated on a rocky base, a bald-headed man to the right, a more animated lady to the left seated at a higher level with her left arm raised, 21.1cm high (minor loss and restoration to extremities)

£40,000 - 60,000  
€45,000 - 67,000  
US\$53,000 - 79,000

**Provenance**

O.J.R.Brookman Esq, Sotheby's sale 8 October 1946  
Christie's sale 5 June 1978, lot 138  
Sotheby's sale 27 October 2015, Lot 58

**Literature**

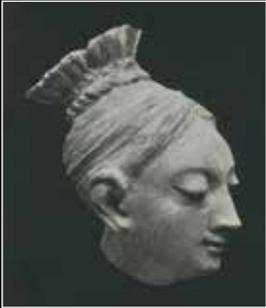
Illustrated by John Twitchett, *Derby Porcelain* (1980), p.33

The set of the 'Five Chinoiserie Senses' is the most accomplished of a small number of early 'dry edge' figures which appear to be by the same modeller, the quality of the modelling placing them among the finest pieces of 18th century British ceramic art.

The identity of the modeller responsible has been much discussed over the years. Most recently, John Mallet has made a convincing case for Agostino Carlini. See J.V.G.Mallet, *Agostino Carlini, Modeller of Derby 'Dry-Edge' Figures?*, *British Ceramic Design 1600-2002*, English Ceramic Circle 2003, p.42.

The model of 'Sight' is perhaps the most lively of the five groups that form this remarkable set. Here the sense of movement conveyed by the female figure contrasts with the more withdrawn pose of her seated companion. Some recorded examples have a bird perched upon the left hand of the female figure. The original mould for this model was found at the Spode factory in the late 19th century and a fire-clay 'squeeze' of the head of the lady is illustrated by Mallet, *op.cit.* p.54 alongside another white version and a coloured example in the Victoria and Albert Museum.

No complete set of the five senses appears to be recorded. Examples of 'Feeling', 'Taste', 'Sight' and 'Smell' are illustrated by Dennis G Rice, *Derby Porcelain* (1983), pp.73-76 and 'Sight' and 'Smell' by Barrett and Thorpe, *Derby Porcelain* (1971), pls.16 and 17. The group of 'Hearing' is described by Peter Bradshaw, *18th Century English Porcelain Figures* (1981), p.301, Appendix J as 'a Chinese lady holding a lyre standing beside a seated child'. An example from the Wallace Elliot Collection was sold by Sotheby's on 25 May 1938, lot 317.



A 'squeeze' from the mould found at Spode's factory







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**A RARE PAIR OF DERBY FIGURES OF JUPITER AND JUNO RIDING IN CHARIOTS, CIRCA 1765**

Jupiter crowned with an eagle at his side and holding a thunderbolt, Juno with a peacock beside her, their chariots finely modelled, supported by billowing clouds, their costumes painted with flowers in 'cotton stem' style, 26.5 and 25.2cm high, patch marks (minor losses and repairs) (2)

£1,500 - 2,000

€1,700 - 2,200

US\$2,000 - 2,600

The modelling of both the figures and chariots is particularly crisp on these rare groups, the complexity of the chariots being remarkable. A similar pair is illustrated by John Twitchett, *Derby Porcelain* (1980), p.78 and another by Peter Bradshaw, *Derby Porcelain Figures* (1990), p.112

202

**A DERBY PICKLE STAND AND PLINTH, CIRCA 1762-65**

Formed as three tiers of scallop shells supported on a framework applied with a profusion of naturalistically modelled and delicately coloured shells and seaweed, the plinth similarly applied with larger shells, the interior of the dishes painted with insects in 'Moth Painter' style, a single gherkin applied within the interior of the top shell dish, 35.8cm high, patch marks (some damage to top shell, otherwise minor losses only) (2)

£1,200 - 1,500

€1,300 - 1,700

US\$1,600 - 2,000



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**A VERY RARE RICHARD CHAFFERS ZOOMORPHIC TUREEN AND COVER, CIRCA 1758-60**

Left in the white and modelled as a hare, seated with the front legs extended, the head and back forming the cover, 29.5cm long (cracks and repair to the base) (2)

**£4,000 - 6,000**

**€4,500 - 6,700**

**US\$5,300 - 7,900**

**Provenance**

A.T. Morley Hewitt Collection  
The Watney Collection

Exhibited Liverpool Exhibition, Phillips 1997. Illustrated by Bernard Watney, Liverpool Porcelain (1997), p.152, fig.32a. No other example appears to be recorded in the **literature** although a much smaller rabbit tureen, probably based on the Chelsea model, is shown by Maurice Hillis, Liverpool Porcelain (2011), p.211, pl.5.171



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**A RARE VAUXHALL SMALL MUG OR CUP AND A PLYMOUTH FIGURE, CIRCA 1760-69**

The cup of bell shape with a turned foot and a delicately grooved handle, painted in famille rose style with rockwork, a peony and other flowers within a fenced enclosure, a red loop and line border inside the rim and red dashes on the handle, 7cm high (rim chip, fine crack), the figure of Autumn standing on a tall scrolled base picked out in puce, a basket of fruit at his side and a garland of grapes in his hair, wearing a thin grey wrap, 14.4cm high (small chips and minor losses only) (2)

£600 - 900  
 €670 - 1,000  
 US\$790 - 1,200

**Provenance**

Garrick Bond Collection, the cup formerly Bella Kleinman Collection

The cup is illustrated in *Ceramics of Vauxhall*, ECC 2007, p.54, no.54

205

**A VAUXHALL PRINTED SLOP BOWL, CIRCA 1755-57**

Printed in black outline and hand coloured with a shepherd and shepherdess in a rural landscape, the reverse with a lady and gentleman on an island gazing towards a group of ships in the distance, the interior with a tree, 12.5cm diam

£600 - 800  
 €670 - 900  
 US\$790 - 1,100

**Provenance**

Watney Collection sold by Phillips 22 September 1999, lot 360  
 Garrick Bond Collection

Both sides of this bowl are illustrated by Bernard Watney, *The Vauxhall China Works 1751-1764*, ECC Trans, Vol.13, Pt.3, pl.210(a) and (b) and in *Ceramics of Vauxhall*, ECC 2007, p.47, no.32. The decoration is printed in black and hand-coloured in contrast to the polychrome examples printed in two or more colours. Printed figural subjects are particularly rare at Vauxhall.



205

206

**A RARE VAUXHALL VASE AND A SUCRIER, CIRCA 1755-58**

The vase of inverted baluster shape, painted in colours with two sprays of flowers surrounded by scattered sprigs and an insect in flight, 11cm high (foot chipped, cracked), the sucrier of Chinese rice bowl form with a finely potted and everted rim, also painted in colours with a floral spray, three sprigs and a moth and ladybird in flight, the interior with heartsease, 11.8cm diam (cover lacking) (2)

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

**Provenance**

The Watney Collection, sold by Phillips 1 November 2000, lots 1135 and 1138  
 Garrick Bond Collection



206 (part)

207

**A VAUXHALL CREAMBOAT AND A SAUCEBOAT, CIRCA 1756-60**

The small footed creamboat with a shaped rim and delicate scrolled handle, painted in blue with two Chinese figures seated at a table set with a vase of flowers, a boy in animated pose standing before them and a ruyi sceptre in a vase behind them, *11.5cm long* (rim chip), the sauceboat with gadrooned rim and foot and a double scroll handle, finely painted with a river landscape, one island with a man walking with a stick, a building shaded by a willow tree, a fisherman in a sampan behind, floral sprigs to interior, *16.3cm long* (minute rims chips, patches of staining) (2)

£700 - 900  
€790 - 1,000  
US\$920 - 1,200

**Provenance**

Garrick Bond Collection

Illustrated in *Ceramics of Vauxhall*, p.67, no.93 and p.66, no.88.

208

**A STUDY COLLECTION OF EIGHT VAUXHALL BOWLS, CIRCA 1755-60**

One painted in light blue with a pine tree and flowering plants beside a fence, a diaper band inside, another with a pagoda on an island (fine crazing), one with a Chinese figure and a child seated at a table (rim chips), one in brighter blue with a hut on an island, one with an unusual Chinese building beside a pine tree, (rim chips), one with a hut and pine tree beside a bold diagonal rock, (rim chips, tiny patches of staining), one with a man crossing a bridge, (cracked), the last with a fisherman seated beneath a willow tree, a standing figure before him (section broken and restuck), *size range from 10.5cm to 14.5cm diam* (8)

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

**Provenance**

Garrick Bond Collection, the last-mentioned bowl from the Watney Collection, 4 March 1998, lot 311

209

**THREE VAUXHALL PICKLE DISHES, CIRCA 1756-60 AND A JOHN AND JANE PENNINGTON TOY TEABOWL AND SAUCER**

The pickles formed as leaves with serrated edges, peg feet and moulded veining to the undersides, the upper surfaces smooth, two painted in blue with a Chinese river scene including a fisherman in a sampan, *7.5cm and 7.8cm* (sections lacking from the rims), the third larger in size, painted in bright blue with a peony and rockwork, *9.5cm* (broken and restuck, rim chips), together with a Liverpool toy teabowl and saucer painted in blue with a Chinese island landscape, loop border, *saucer 8.5cm diam* (5)

£400 - 600  
€450 - 670  
US\$530 - 790

**Provenance**

Garrick Bond Collection, the larger leaf formerly Gilbert Bradley Collection



207



207



208 (part)



209 (part)



210



211

210

**THREE VAUXHALL SAUCEBOATS, CIRCA 1756-62**

Of fluted form, the largest painted in blue with two Chinese figures on an island with a hut and blossoming trees, 16.4cm long (chips, glaze crack), another with a Chinese island, 15.1cm long (chips), the last with a hut on a Chinese island, 13.6cm long (cracked and chipped) (3)

£500 - 700  
€560 - 790  
US\$660 - 920

**Provenance**  
Garrick Bond Collection

The first-mentioned is illustrated in *Ceramics of Vauxhall*, ECC 2007, p.65, no.86. See also Nick Panes, *British Porcelain Sauceboats* (2009), p.173, fig.284 for a similar sauceboat to the last-mentioned

211

**A RARE VAUXHALL PICKLE STAND OR SWEETMEAT DISH, CIRCA 1758-60**

Modelled as three scallop shells with a smaller shell applied in the centre forming the handle, six further shells applied around it, each dish painted in blue with a Chinese landscape within a shaded border, 19.5cm wide (cracked, rim chips)

£500 - 700  
€560 - 790  
US\$660 - 920

**Provenance**  
Roderick Jellicoe 2007  
Garrick Bond Collection

Illustrated in *Ceramics of Vauxhall*, ECC 2007, p.87, no.159. Only a small number of Vauxhall pickle shells of this form are recorded. These include an example from the Watney Collection of the same pattern sold by Phillips, 10 May 2000, Lot 738, another with related shaded decoration in the Victoria and Albert Museum and a third painted with peonies and exhibited by Simon Spero, 2011 Exhibition, no. 31



212

212

**A VERY RARE VAUXHALL SAUCER DISH, CIRCA 1755-57**

With polychrome printed decoration, the centre with two figures on horseback beside a tree with a broken branch, edged with a gilded band, the border with two flower sprays, scattered sprigs and insects in flight, the rim also gilded, 20.2cm diam (slight wear to gilding only)

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

One of the floral sprays matches a Vauxhall plate and a figure of Britannia, all shown by Bernard Watney, *The Vauxhall China Works*, ECC Trans, Vol.13, Pt.3, pl.212. Figural prints are rare at Vauxhall, see *Ceramics of Vauxhall*, ECC 2007, p.47, no.31 and p.54, no.53 for a bowl and a coffee can with prints from the same series.



213

213

**A VERY RARE WORCESTER COFFEE CAN, CIRCA 1753-55**

Of 'scratch cross' type and of cylindrical form with a flared foot, painted in blue with the 'Floral Swag, Ribbon and Scroll' pattern (I.E.51), a lattice border with half-flowerhead panels just above the foot, 6.6cm high, incised line to base under handle, workman's mark (restored chip)

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

Another similar can is illustrated by Simon Spero, *The A.J.Smith Collection* (2005), p.103, no.24. The limited number of recorded pieces in this pattern show considerable variation, some lacking the border above the foot and others with a different border to that found here



214

214

**A GOOD WORCESTER TEABOWL, COFFEE CUP AND SAUCER, CIRCA 1758-60**

Thinly potted and painted in blue with the 'Walk in the Garden' pattern (I.A.17), saucer 11.7cm diam, workmen's marks (3)

£500 - 700  
€560 - 790  
US\$660 - 920

**Provenance**

Collection of the late Sylvia Hartwell

215

**A FINE WORCESTER FLUTED CREAMBOAT, CIRCA 1755**

The small, flared ewer crisply moulded with a panelled ozier-patterned border above fine vertical flutes, the double scroll handle with a pronounced thumbrest, painted in blue with the 'Prunus Root' pattern, three prunus branches extending into the interior rim, 10.2cm long, 5.7cm high, workman's mark

£500 - 700  
€560 - 790  
US\$660 - 920

**Provenance**

Philpott, Worcester 1960  
H. Trevor Lloyd Collection



215



216

216

**THREE WORCESTER TEABOWLS AND SAUCERS, CIRCA 1755-60**

Painted in blue, one with the 'Warbler' pattern (I.C.4), saucer 11.7cm diam, one with 'Landslip' pattern (I.D.21), saucer 11.7cm diam (teabowl damaged), the last with 'Gazebo' pattern (I.B.7), saucer 11.8cm diam, all with workmen's marks (minor damage) (6)

£600 - 900  
 €670 - 1,000  
 US\$790 - 1,200

**Provenance**

Collection of the late Sylvia Hartwell



217

217

**A FINE WORCESTER PICKLE SHELL AND A WORCESTER BOWL, CIRCA 1755-56**

The dish of unusually large size, delicately painted in pale blue with the 'Two Peony Rock Bird' pattern, 15.7cm wide, workman's mark, the thinly potted conical bowl of 'Prunus Root' pattern, 10.5cm diam, workman's mark (rim chip) (2)

£500 - 700  
 €560 - 790  
 US\$660 - 920

**Provenance**

Garrick Bond Collection



218

218

**A WORCESTER REEDED COFFEE CAN AND A RARE WORCESTER CREAMBOAT, CIRCA 1753 AND 1768-70**

The can of gently flared shape, the fine pillar fluting stopping beneath the lobed rim, painted in blue with the 'Prunus Branch Bird' pattern, 5.7cm high, two workmen's marks on the base, together with a plain 'Chelsea Ewer' creamboat without the leaf moulding, painted in blue with the 'Floral Queens' pattern of petal shaped panels each containing a single flower sprig, 7cm high, W mark within a square (minute chips or nicks on rim) (2)

£700 - 1,000  
 €790 - 1,100  
 US\$920 - 1,300

**Provenance**

H. Trevor Lloyd Collection



218



219

219

**A WORCESTER SAUCEBOAT, A WORCESTER CREAMBOAT AND A DERBY CREAMBOAT, CIRCA 1765-70**

The sauceboat of strap-fluted form, printed in outline and coloured with the 'Chinese Family' pattern, an attractive vase of flowers within the interior, *16.6cm long*, the creamboats of dolphin ewer form, the Worcester example with a lamprey handle and painted in bright colours, *8.5cm high* (minor damage), the Derby example with a scrolled handle and picked out in blue, *8.6cm high* (3)

£500 - 800  
 €560 - 900  
 US\$660 - 1,100

**Provenance**

The Derby creamboat from the Billie Pain Collection  
 Collection of the late Sylvia Hartwell

220

**A RARE WORCESTER TEAPOT AND COVER, CIRCA 1755-58**

Of 'Scratch Cross' type and of globular form, the finial of very unusual shape, printed in brick red with 'La Cascade', a fashionable couple walking beside a fountain, a musician and two lovers in the background, signed 'R Hancock' under the fountain, the reverse with a man playing pipes to a reclining lady, within simple red line borders, *12.5cm high*, incised cross on underside below handle (restored crack, chipped) (2)

£600 - 800  
 €670 - 900  
 US\$790 - 1,100

A similar teapot and cover with a more conventional finial is illustrated by Joseph M Handley, *18th Century English Transfer-Printed Porcelain and Enamels* (1991), p.52

221

**A VERY RARE WORCESTER FLARED BOWL, CIRCA 1755-60**

Of conical form moulded with wide and narrow flutes which coalesce within the interior of the base, painted in Japanese style with the 'Red Crabs' pattern of two crustaceans watched by a ferocious flying dragon, a red foliate border inside the rim, *11.5cm diam*, (some wear, chip to footrim)

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



220



221

**Provenance**

With Tilly & Co., London, December 1954 (£32)

Only one other example of the 'Red Crabs' pattern is recorded on this exceptionally rare shape. This is illustrated by John Sandon, *Dictionary of Worcester Porcelain* (1993), p.275 and was sold by Bonhams from the Crane Collection on 31 March 2010, lot 64.



222

**THE FRY SERVICE: AN IMPORTANT WORCESTER ARMORIAL TEA AND COFFEE SERVICE, CIRCA 1768-72**

Decorated in Japanese style with the 'Rich Queens' pattern of panels of dense kakiemon foliage alternating with underglaze blue bands gilt with scrollwork, each piece with the shield of the Fry family, some with the crest of a demi-horse, comprising a teapot and cover, sucrier and cover, milk jug, saucer dish, two 'Blind Earl' sweetmeat dishes, four teacups, two coffee cups and four saucers, *teapot and cover 16.2cm high*, square marks (finial of sucrier restored, a few minute chips) (18)

£4,000 - 6,000  
 €4,500 - 6,700  
 US\$5,300 - 7,900

This service was almost certainly made for Rowland Fry of Banstead, Surrey, who married Bliss Leigh Spencer, daughter of Ann Leigh and Henry Spencer in around 1770. The armorial incorrectly takes Leigh instead of Spencer as the impalement as the arms of Leigh were probably more established. The demi-horse crest has been invented for use here as it was never granted to Fry, whose arms bear no crest. The service was passed down through the Leigh-Spencer family until 1849 and following the marriage of Sara Leigh-Spencer to Sir Frederick Fowke, 2nd Bt, of Lowesby, remained in the Fowke family until its sale by Phillips, 13 May 1981.



222



223

**FOUR WORCESTER SPOON TRAYS, CIRCA 1765-75**

Comprising a rare lobed example with delicate floral moulding and 'French' green borders, 15.7cm wide, an hexagonal example of 'Queen Charlotte' pattern, 15cm wide, square mark (slight wear to gilding), another painted in blue with the 'Narcissus' pattern (I.E.12), 15.2cm wide, W mark (fine crack), and another of 'Fruit Sprigs' pattern (II.C.25), 15.3cm wide, crescent mark (4)

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

**Provenance**  
 Collection of the late Sylvia Hartwell



223

224

**A WORCESTER DISH AND A TEACUP, COFFEE CUP AND SAUCER, CIRCA 1780**

The dish of shell shape, painted with a version of the 'Lord Henry Thynne' pattern of a landscape surrounded by flowers and insects, within a blue and gold border, 19.8cm wide, crescent mark (rim chip gilded over during manufacture), the trio of fluted form, painted with the 'Earl of Dalhousie' pattern of landscapes within sprays of fruit and scattered insects, blue and gilt borders, saucer 14.2cm diam, crescent marks (4)

£500 - 700  
 €560 - 790  
 US\$660 - 920

**Provenance**  
 Collection of the late Sylvia Hartwell



224



225

**A WORCESTER TEA AND COFFEE SERVICE, CIRCA 1785**

Of reeded form and 'Earl of Dalhousie' type, painted with circular landscape panels edged with turquoise husks and surrounded by floral garlands tied with lover's knots, the blue borders richly gilt, comprising a teapot, cover and stand, tea canister and cover, sucrier and cover, milk jug, two saucer dishes, slop bowl, twelve teabowls, six coffee cups and twelve saucers, *teapot and cover 13.3cm high*, crescent marks (finial of tea canister restored, some very minor wear and minute chips) (41)

£4,000 - 5,000

€4,500 - 5,600

US\$5,300 - 6,600

**Provenance**

British private collection. Formerly on loan to Lyme Park, Cheshire. A similar teapot, cover and stand from the R David Butti Collection was sold by Bonhams on 10 May 2006, lot 89.







226

226

**TWO WORCESTER CHOCOLATE CUPS AND STANDS, CIRCA 1770**

Of double ogee form, painted with panels of 'fancy' birds and smaller panels of insects, reserved on blue scale grounds within gilt-scolled borders, *stands 14.8cm diam*, square marks (one stand with tiny rim chip) (4)

£600 - 800  
 €670 - 900  
 US\$790 - 1,100

This style of bird painting is only rarely found on Worcester porcelain. Similar decoration occurs on Cookworthy and Champions' Bristol porcelains, suggesting that the same painter may have been responsible. A similar chocolate cup and stand from the Barbara Leake Collection was sold by Bonhams on 12 March 2008, lot 230.



227

227

**THREE WORCESTER MILK JUGS AND A BOW MILK JUG, CIRCA 1768-75**

Of pear shape with grooved handles and sparrow beak spouts, painted with figures in Chinese style, one Worcester example with a panel of gilt scrolls around the handle, *7.7cm high* (minor damage), another with red and black scrolled panels, *9.6cm high* (minute chip), the third with a lady seated at a table beside a tree, *9.9cm high*, the Bow example with a typical red loop border below the rim, *7.6cm high* (4)

£800 - 1,000  
 €900 - 1,100  
 US\$1,100 - 1,300

**Provenance**  
 Collection of the late Sylvia Hartwell

228

**A WORCESTER JUG AND TWO COFFEE CUPS, CIRCA 1765-75**

The jug painted in blue with the 'Waiting Chinaman' pattern (I.A.6), *9.1cm high*, one cup painted in colours with the 'Pu Tai' pattern, *5.6cm high*, the other painted outside the factory with a Chinese figure and various birds and animals, *6.3cm high* (3)

£600 - 800  
 €670 - 900  
 US\$790 - 1,100

**Provenance**  
 Collection of the late Sylvia Hartwell



228



229



230

229

**FOUR BOTANICAL PLATES, CIRCA 1800-1815**

Comprising a Derby plate of pattern 141, painted with 'Geranium Anemonefolium. Anemone-Leav'd Geranium', 21.7cm diam, title, mark and pattern number in blue, another Derby plate painted with a 'Double China Aster' within a wide gilded border, 22.5cm diam, title and mark in red, and a pair of Coalport plates painted with 'Thyrse-Flowering Star of Bethlehem' and 'Caucasian Centaury' within floral borders, 21.2cm diam, titles in red (some slight wear) (4)

£550 - 800  
 €620 - 900  
 US\$720 - 1,100

**Provenance**

Collection of the late Sylvia Hartwell



231

230

**A WORCESTER TEA CANISTER, A TEABOWL AND SAUCER AND A FLIGHT COFFEE CUP AND SAUCER, CIRCA 1765-90**

The canister painted with the 'Conjuror' pattern of three figures in Mandarin style, 12.7cm high (cover lacking), the teabowl and saucer with a floral sprig, a 'flower and loop' border reserved on a powder blue ground, saucer 11.7cm diam, the Flight coffee cup and saucer of 'Dragons in Compartments' pattern, saucer 13.2cm diam (5)

£600 - 800  
 €670 - 900  
 US\$790 - 1,100

**Provenance**

Collection of the late Sylvia Hartwell

231

**A RARE LOWESTOFT COASTER, CIRCA 1765**

Of drum shape with a neatly turned foot, the exterior painted in blue trailing flowers, a single sprig and two insects in flight, the interior with a floral sprig, a 'flower and loop' border below the rim, 8.7cm diam, painter's numeral 5 inside footrim for Robert Allen (two small rim chips)

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

Another slightly earlier example is illustrated by Geoffrey Godden, *Lowestoft Porcelains* (1985), p.90, pl.102



232

232

**A LOWESTOFT TEAPOT AND COVER, CIRCA 1775**

Of globular form with a curved spout and mushroom finial, painted in Mandarin style with three Chinese figures beside a triangular fence and a tree, the reverse with two children, one with a bird on a string, red crowfoot borders, 16cm high (small chips, some slight deterioration to enamels) (2)

£500 - 600  
 €560 - 670  
 US\$660 - 790



233



234

233

**A LOWESTOFT MUG, CIRCA 1760-65**

Of bell shape with a turned foot and a grooved handle with thumbrest, painted in blue with a continuous Chinese river scene, the smaller islands with rocks and vegetation only, the larger with Chinese buildings and a variety of rockwork and trees, a 'scroll and flower' border inside the rim, 15.7cm high (fine crack and filled chip)

£700 - 900

€790 - 1,000

US\$920 - 1,200

This pattern is discussed by Sheenah Smith, *Lowestoft Porcelain in Norwich Castle Museum* (1975), No.23, p.76. A cylindrical mug of the pattern is shown at No.217, p.146

234

**A VERY RARE LOWESTOFT EGG DRAINER, CIRCA 1780**

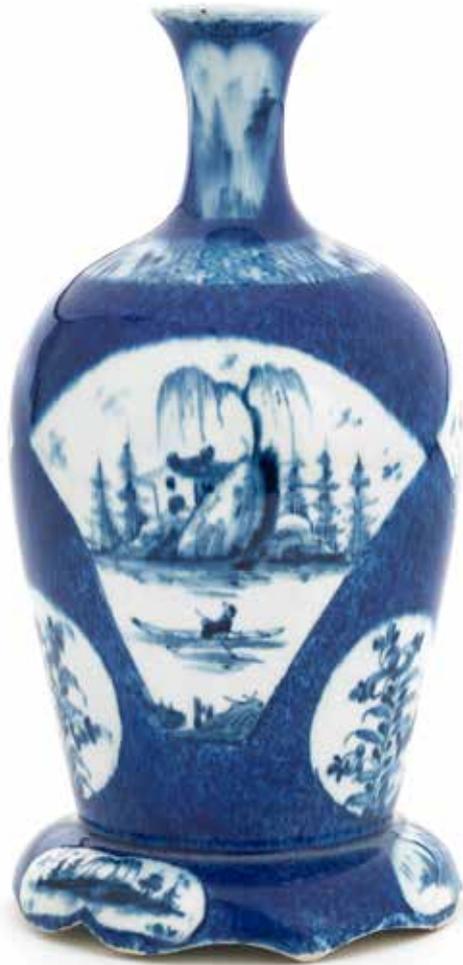
Of dished circular form, applied to the side with an entwined handle with floret terminals, the base delicately pierced with a design of four different shapes of hole, a 'lattice, fish roe and butterfly' border painted in blue inside the rim, 9cm wide (some staining, fine crack)

£1,200 - 1,500

€1,300 - 1,700

US\$1,600 - 2,000

Another example in Norwich Castle Museum is painted with the same border but is pierced with a simpler design of square and round holes. See Sheenah Smith, *Lowestoft Porcelain in Norwich Castle Museum, Volume I* (1975), no.177a, p.128



235



236

**LOTS 235-266 COMPRISE A COMPREHENSIVE PRIVATE COLLECTION OF BRITISH PORCELAIN WITH POWDER BLUE GROUNDS**

235

**A VERY RARE BOW VASE, CIRCA 1755**

With a broad foot simulating a Chinese hardwood stand, painted in blue with four fan-shaped panels of Chinese river scenes, circular floral panels in between and small landscape panels on the foot and slender neck, the powdered ground in a particularly bright blue, *21.7cm high*, pseudo Chinese character marks (foot chipped and cracked)

£700 - 900  
 €790 - 1,000  
 US\$920 - 1,200

For a vase of similar shape with kakiemon decoration, see *Porcelain for Palaces* (1990), p.284, pl.337. Another from the Freeman Collection is illustrated by Anton Gabszewicz, *Bow Porcelain* (1982), p.55. Two blue and white examples are shown by Bernard Watney, *English Blue and white Porcelain* (1973), pl.9 B and C

236

**AN INTERESTING ENGLISH PORCELAIN VASE, CIRCA 1753-56**

Attributed to Longton Hall, of tapering square section, the base modelled to simulate a Chinese hardwood stand, the shoulder applied with two rats or squirrels and a fruiting vine, the pale powder blue ground reserving two irregularly shaped panels painted with a standing Chinese figure, traces of gilding remaining on the foot and applied detail, *19cm high* (chipped)

£600 - 1,000  
 €670 - 1,100  
 US\$790 - 1,300

A closely related but slightly larger vase from the Watney Collection was sold by Bonhams 10 May 2000, lot 488, the panels painted with a Chinese river scene. See also the group of powder blue wares illustrated by Bernard Watney, *Longton Hall Porcelain* (1957), fig.22



237

237

**A RARE BOW TEAPOT AND COVER, CIRCA 1765**

Of barrel shape, painted on both sides with rectangular panels of Chinese vases and emblems, similar but smaller panels on the cover, reserved on a powder blue ground, *13.2cm high* (broken and restored) (2)

£500 - 700

€560 - 790

US\$660 - 920

238

**A RARE PAIR OF BOW FLOWERPOTS, CIRCA 1762-65**

Of bucket shape with everted rims, the sides with finely turned bands and ring handles, painted with fan-shaped panels of Chinese landscapes and smaller circular floral panels, reserved on powder blue grounds, *6cm high* (stands lacking) (2)

£800 - 1,200

€900 - 1,300

US\$1,100 - 1,600



238

239

**A RARE BOW HORS D'OEUVRES TRAY AND A SMALL DISH, CIRCA 1765**

Painted in blue with fan-shaped and circular panels of Chinese landscapes and flower sprigs, the tray of deep fan shape, *15cm wide* (minute rim chip), the dish of square shape with indented corners, *15.5cm wide*, pseudo Chinese character mark (tiny rim chips) (2)

£700 - 900

€790 - 1,000

US\$920 - 1,200



239

240

**FIVE BOW PLATES AND A STAND, CIRCA 1760-65**

Painted in blue with fan-shaped panels of Chinese river scenes and circular panels of flowers, comprising two large circular plates, *20.4cm diam*, pseudo Chinese character marks, one smaller circular plate, *17.8cm diam*, pseudo Chinese character mark, a small circular deep dish or stand, *17.4cm diam*, crossed swords mark, a small octagonal plate, *17.2cm diam*, pseudo Chinese character mark, and an oval stand with an unusual looped border design, *18.8cm wide*, pseudo Chinese character mark (6)

£600 - 800

€670 - 900

US\$790 - 1,100

241

**A COMPREHENSIVE BOW POWDER BLUE GROUND TABLE SERVICE, CIRCA 1765**

Of octagonal shapes, painted in blue with fan-shaped and circular panels of Chinese landscapes and floral sprigs, reserved on powder blue grounds, comprising six small plates, five large plates, two large platters, three medium-sized platters and two rare baking dishes, *large platters 31cm wide*, pseudo Chinese character marks (a few chips) (18)

£1,200 - 1,500

€1,300 - 1,700

US\$1,600 - 2,000



240





242

242

**A GROUP OF BOW TEA AND COFFEE WARES, CIRCA 1760-65**

With fan shaped and circular panels painted in blue with Chinese landscapes and florets and reserved on powder blue grounds, comprising a teabowl, coffee cup and saucer, saucer 11.7cm diam, crossed swords marks, a similar teabowl and saucer, saucer 11.7cm diam (teabowl cracked), and a milk jug with a sparrow beak spout, 8.6cm high (broken and restored) (6)

£500 - 700

€560 - 790

US\$660 - 920



243

243

**TWO RARE BOW CUPS AND A RARE TREMBLEUSE SAUCER, CIRCA 1760-65**

The cups with fan-shaped panels of Chinese landscapes reserved on powder blue grounds, one of bell shape, 6.3cm high, crossed swords mark, the other with fine vertical fluting, 6.6cm high, crossed swords mark, the saucer with similarly shaped panels and a bright powder blue ground, painted with wispy flowering plants and grasses, 14.4cm diam (rim chip), and a Chinese prototype teabowl of closely related design, 8.2cm diam (chipped) (4)

£600 - 800

€670 - 900

US\$790 - 1,100

**Provenance**

The saucer from the Godden Reference Collection

The saucer is a rare variant of the standard Bow powder blue design.



244



245 (detail)

244

**A PAIR OF BOW PLATES, CIRCA 1765**

Of silver shape, painted with Chinese vases and emblems within a central rectangular panel, the border with smaller circular and rectangular panels, reserved on a powder blue ground, 22.5cm diam, crossed swords marks (one with a little surface wear) (2)

£800 - 1,200

€900 - 1,300

US\$1,100 - 1,600

**Provenance**

One from the Barbara Leake Collection, Bonhams sale, 12 March 2008, lot 44

245

**AN IMPORTANT BOW PLATE, CIRCA 1759-62**

Of octagonal shape, painted in blue with two Chinese figures standing side-by-side, one carrying a parasol and pointing to a large vase standing on a plinth beside them, the base of the vase cryptically inscribed BOW, the quatrelobed panel reserved on a powder blue ground and surrounded by small panels of sprigs and precious objects, 21.7cm diam, (two small rim chips, fine scratch)

£2,000 - 3,000

€2,200 - 3,400

US\$2,600 - 4,000

**Provenance**

Bonhams sale, 2 June 2004, lot 230

It is believed that twelve plates were made with this delightfully humorous decoration. Eleven were sold in the Caldwell sale at Sotheby's, 7 October 1969, lots 52-57. See Elizabeth Adams and David Redstone, *Bow Porcelain* (1981), colour pl.M and p.167.



245



245 (detail)



246 (part)

246

**FOUR RARE BOW TEACUPS AND SAUCERS, CIRCA 1765-70**

With grooved handles, painted in blue with fan-shaped panels of Chinese landscapes and circular panel of floral sprigs, reserved on light powder blue grounds, 12.9cm diam (one saucer chipped, two cups slightly stained) (8)

£700 - 1,000  
 €790 - 1,100  
 US\$920 - 1,300



247

247

**TWO RARE BOW EGG CUPS, CIRCA 1762-65**

Painted in blue with two shaped floral panels alternating with smaller circular panels, two more on the spreading feet, reserved on powder blue grounds, 6.5cm high, pseudo Chinese character marks (2)

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

A similar example from the Freeman Collection is illustrated by Anton Gabszewicz, *Bow Porcelain* (1982), p.74. Another was sold by Bonhams, 8 December 2004, lot 276



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**A RARE BOW BUTTERTUB, COVER AND STAND, CIRCA 1765**

Of drum shape with upstanding moulded handles, the cover with a bud finial, painted in blue with fan-shaped and circular panels, the larger with Chinese landscapes, the smaller with floral sprigs, reserved on a powder blue ground, stand 14.5cm diam, pseudo Chinese character marks (3)

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

**Provenance**

Barbara Leake Collection, Bonhams sale, 12 March 2008, lot 43

Exhibited at The International Ceramics Fair Loan Exhibition, 1999

£600 - 800  
 €670 - 900  
 US\$790 - 1,100



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**A WORCESTER TEABOWL, COFFEE CUP AND SAUCER, CIRCA 1765-68**

Painted in blue with the 'Fan-Panelled Landscape' pattern (I.B.27), the panels of landscapes and flowers reserved on powder blue grounds, saucer 11.5cm diam, crescent and square marks (3)

£600 - 800  
€670 - 900  
US\$790 - 1,100

250

**A WORCESTER TEAPOT AND COVER, CIRCA 1765-68**

Globular with a pointed finial, painted in blue with the 'Fisherman in a Fan-Shaped Panel' pattern (I.B.26), the fisherman standing in a sampan beside an island, circular floral panels in between, reserved on a powder blue ground, the spout and finial left white, 14cm high, crescent and square marks (chipped) (2)

£700 - 1,000  
€790 - 1,100  
US\$920 - 1,300

251

**A WORCESTER COFFEE CUP AND SAUCER, CIRCA 1765-68**

Painted in light blue with the 'Fisherman in a Fan-Shaped Panel' pattern (I.B.26), the three different riverscape panels and smaller circular floral panels edged in gold and reserved on a powder blue ground, saucer 11.8cm diam, crescent and square marks (2)

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

Gilded examples of this pattern are rarely found. A teabowl and saucer is illustrated by H Rissik Marshall, Coloured Worcester Porcelain (1954), pl.24, no.539. A teapot was in the H David Butti Collection, Bonhams 10 May 2006, lot 46.

252

**A GOOD WORCESTER SAUCER DISH, CIRCA 1765-68**

Painted in light blue with the 'Fisherman in a Fan-Shaped Panel' pattern (I.B.26), the fisherman in a sampan by an island, circular floral panels in between, on a powder blue ground, 18.2cm diam, crescent and square mark

£500 - 700  
€560 - 790  
US\$660 - 920



250



251



252



253



254

253

**AN IMPORTANT WORCESTER GUGLET AND BOWL, CIRCA 1760-65**

Of slender pear shape with a bulbous neck and spreading rim, the bowl with a turnover rim, painted in blue with the 'Arabesque Panel Landscapes' pattern (I.B.25), the fine powder blue grounds reserving arabesque-shaped panels of detailed Chinese landscapes, smaller circular panels painted with flowers, *guglet 29cm high*, crescent and square marks (guglet cracked and rivetted and chipped to the rim) (2)

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

**Provenance** (guglet only)  
 J W Goldsmith Collection  
 Godden Reference Collection  
 Zorensky Collection, sold by Bonhams, 16 March 2004, lot 350

The guglet is illustrated by Branyan, French and Sandon, *Worcester Blue and White Porcelain* (1981), p.122 where it was the only known example of the pattern recorded at the time of writing. See also Simon Spero and John Sandon, *The Zorensky Collection* (1996), p.431.

254

**FOUR WORCESTER PLATES, CIRCA 1775**

Painted in blue with the 'Fan-Panelled Landscape' pattern (I.B.27) of a central Chinese river scene surrounded by a powder blue border reserving fan-shaped landscape panels and circular floral panels, one plate of silver shape, *22.7cm diam*, feathered script W mark (chipped), the other three of smaller size with lobed rims, *17.8cm diam*, feathered script W marks (4)

£600 - 800  
€670 - 900  
US\$790 - 1,100

**Provenance**

The first plate from the Zorensky Collection

255

**A RARE WORCESTER SLOP BOWL AND TWO SAUCERS, CIRCA 1765-70**

Of plain form, one saucer from a breakfast service, the other for tea or coffee, the dark powder blue grounds reserving fan-shaped and circular panels painted with sprays of flowers and birds in flight, *bowl 12.1cm diam* (3)

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

256

**TWO RARE WORCESTER COFFEE CUPS, CIRCA 1760-62**

Of plain U shape with grooved handles, the pale powder blue grounds reserving fan-shaped and circular panels painted with sprays of flowers and birds in flight, *5.8cm high* (2)

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

This pattern shares the same arrangement of panels with two other powder blue Worcester patterns, the 'Fisherman in a Fan-Shaped Panel' pattern (I.B.26) and the 'Fan-Panelled Landscape' pattern (I.B.28). The pattern was not recorded by Branyan, French and Sandon, Worcester Blue and White Porcelain, when the revised edition was prepared in 1989. The cups do not bear the crescent and square marks normally associated with Worcester powder blue wares.

257

**A PAIR OF RARE CAUGHLEY PLATES, CIRCA 1775-80**

With lobed rims, painted in light blue with a Chinese river scene, a fisherman in a sampan in the foreground, the light powder blue borders reserving circular and fan-shaped panels of landscapes and florets, *17.9cm diam*, pseudo Chinese character marks, one impressed SALOPIAN (2)

£600 - 800  
€670 - 900  
US\$790 - 1,100

A similar plate is illustrated by Geoffrey Godden, Caughley and Worcester Porcelains (1969), pl.26. The pattern closely follows the Worcester version



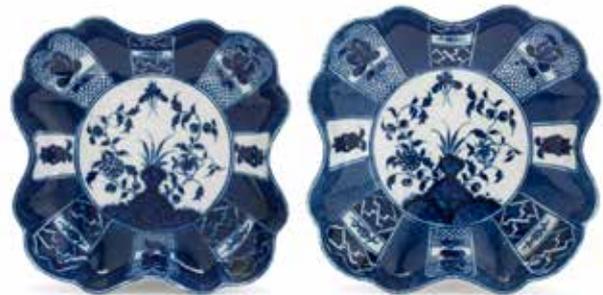
255



256



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**A PAIR OF RARE CAUGHLEY DISHES, CIRCA 1778-80**

Of shaped square form, painted in blue with the 'Flaming Rock' pattern, the rock flanked by flowering plants with an insect in flight above, the border with panels Chinese emblems reserved on a powder blue ground, *22.7cm wide*, one with painted C mark

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



260



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259

259  
**TWO INTERESTING ENGLISH PORCELAIN PLATES WITH POWDER BLUE GROUNDS, MAKERS UNKNOWN, LATE 18TH CENTURY**

One of octagonal form with circular and fan-shaped panels of flower sprigs and landscapes, perhaps Cockpit Hill, 21.5cm wide, pseudo Chinese character mark, the other with a lobed rim and similar decoration, 20.7cm diam (broken and restuck) (2)

£500 - 800  
 €560 - 900  
 US\$660 - 1,100

260

**A RARE DERBY VASE, CIRCA 1765**

Of inverted baluster form with a neatly turned spreading foot and neck, painted in blue on both sides with an irregularly shaped panel of a country church beside a tall tree, two panels of an insect in flight on the neck, reserved within scrolled borders onto a sponged blue ground, 12.7cm high, patch marks (fine cracks to rim)

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

**Provenance**

Gilbert Bradley Collection

Illustrated by Gilbert Bradley (ed), *Ceramics of Derbyshire*, no.223, colour plate p.99. Sponged decoration is most unusual on English porcelain, the effect being similar to that achieved using powder blue

261

**A LIVERPOOL (PHILIP CHRISTIAN) VASE, CIRCA 1768-78**

Of baluster form, painted with a variety of shaped floral panels edged in gold and reserved on a blue ground gilt with insects and sprigs, a white band around the neck similarly painted, 17.5cm high (some restoration)

£400 - 600  
 €450 - 670  
 US\$530 - 790

**Provenance**

Rous Lench Collection

A pair of similar vases is illustrated by Maurice Hillis, *Liverpool Porcelain* (2011), p.269



262

262

**A GOOD LOWESTOFT COFFEE POT AND COVER, CIRCA 1765**

Of attractive small size with a scrolled handle and spout, the low domed cover with a mushroom finial, painted on both sides with two irregularly shaped panels of Chinoiserie landscapes, including two huts flanking a bold diagonal rock, a circular floral panel under the spout, reserved on a deep powder blue ground, 18.4cm high (cover with small restored area to rim) (2)

£3,000 - 5,000

€3,400 - 5,600

US\$4,000 - 6,600



263



263

263

**AN IMPORTANT INSCRIBED LOWESTOFT TEAPOT AND COVER, DATED 1763**

Possibly made for Robert Browne, of globular form with a mushroom finial and scrolled handle, painted in blue with irregularly shaped floral panels reserved on a deep powder blue ground, the underside inscribed 'B' over 'R+E' flanked by the date 1763, a formal motif delicately painted below, the monogram also inscribed under the cover, 13.8cm high (damaged) (2)

£4,000 - 6,000  
 €4,500 - 6,700  
 US\$5,300 - 7,900

**Provenance**

Christie's sale, November 1975

Recorded in the list of dated Lowestoft porcelains by Geoffrey Godden, *Lowestoft Porcelain* (1985), p.220. An inkpot in the Castle Museum, Norwich, inscribed 'RB' and dated 1762, was described in the *Catalogue of Lowestoft China* in the possession of Frederick Arthur Crisp (1907) as having been made for Robert Browne, partner and manager of the Lowestoft factory. See Bernard Watney, *English Blue and White Porcelain of the Eighteenth Century* (1973), pl74A. Dated only a year later, the present lot may have been made for Robert Browne and his wife Elizabeth in a year when they celebrated their 60th and 65th birthdays.

264

**A RARE LOWESTOFT COFFEE POT AND COVER, CIRCA 1765**

Of pear shape with a scrolled handle and spout and a pointed finial, painted on both sides with two irregularly shaped panels of Chinese river scenes, including a man crossing a double-arched bridge and a fisherman between two islands, smaller panels on the cover and spout, reserved on a deep powder blue ground, 23.5cm high (cover broken and restuck, fine crack) (2)

£1,500 - 2,000

€1,700 - 2,200

US\$2,000 - 2,600

A very similar coffee pot is illustrated by Geoffrey Godden, *Lowestoft Porcelains* (1985), p.86, pl.95 and another with a mixture of river scenes and flowers by Sheenah Smith, *Lowestoft Porcelain in Norwich Castle Museum*, Vol 1, no.121. The irregularly shaped reserves are a feature of Lowestoft wares with powder blue grounds. A powder blue fragment was found near the factory site in 1967.



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265

**A GOOD LOWESTOFT SLOP BOWL, CIRCA 1765**

Of plain thrown form, painted in blue with irregularly shaped panels of flowers and a Chinese figure by a tree, small circular panels in between with flowers, an insect and a bird in flight, reserved on a deep powder blue ground, a floral sprig within the interior, 15.7cm diam

£600 - 800

€670 - 900

US\$790 - 1,100



265

266

**A LOWESTOFT COFFEE CUP AND SAUCER, CIRCA 1765**

The plain U-shaped cup with a scrolled handle, painted in blue with irregularly shaped panels of Chinese landscapes characterised by pylon-like trees, alternating with smaller circular floral panels, reserved on deep powder blue grounds, saucer 12cm diam (tiny chip) (2)

£500 - 700

€560 - 790

US\$660 - 920



266



267



267\*

**A FINE PAIR OF FLIGHT AND BARR BEAKERS, CIRCA 1800**

Of flared form, the finely gilded salmon-pink borders reserving three oval panels of rural landscapes, some with country houses, others with rivers, smaller panels of grey monochrome formal designs in between, pale green and gold vertical stripes below, 9.5cm high, 'Flight and Barr, Worcester, Manufacturers to their Majesties' (2)

£2,000 - 3,000

€2,200 - 3,400

US\$2,600 - 4,000

268

**A FLIGHT AND BARR MUG BY JOHN PENNINGTON, CIRCA 1795**

Of cylindrical form with a distinctive double-scrolled handle picked out in gold, painted in sepia monochrome by John Pennington with a mother feeding her two children, a lattice window in the background, titled 'Breakfast' on the underside, an oak leaf and acorn border gilded below the rim, 13.5cm high, 'Flight and Barr Worr' in puce script below a crown (minute patches of wear to gilded rim)

£2,000 - 2,500

€2,200 - 2,800

US\$2,600 - 3,300



268

A pair of closely related mugs also by John Pennington is illustrated by Henry Sandon, *Flight and Barr Worcester Porcelain* (1978), p.41, pl.25. They share the same high quality figural painting which occurs on only a small number of recorded examples, including the mug illustrated by John Sandon, *The Dictionary of Worcester Porcelain*, p.258. A comparison with Pennington's work on the Hope Service suggests a greater degree of care was taken over mugs of this group, comparable with the painting of the Corporation of Worcester punchbowls with portraits of George III and Queen Charlotte, illustrated by Henry Sandon, op cit, p.32, pl.18. Another related mug was sold by Bonhams 1 May 2013, lot 127.

269

**A BARR, FLIGHT AND BARR CANDLESTICK, CIRCA 1804-13**

The sconce mounted on the back of a gilded sphinx and supported by its wings, the beast lying on a rectangular plinth with fluted columns at each corner, the front painted with 'Bickleigh Vale, Near Plymouth', the back and sides with grey monochrome classical decoration on a pale yellow ground, 16.3cm high, script marks and title in puce (minor damage and restoration)

£2,000 - 3,000  
€2,200 - 3,400  
US\$2,600 - 4,000

The sphinx differs considerably from that produced in jasper at Wedgwood but a closely related model is found at Derby.



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**A FLIGHT, BARR AND BARR TEACUP AND SAUCER, CIRCA 1815**

The teacup with a low spreading foot and a handle applied with the Prince of Wales feathers at the upper terminal, finely painted with sprigs of rose and thistle and the crest of Scott of Thirlestane and motto 'READY AY READY', the saucer with a spray of thistles and roses, the deep blue borders with anthemions in raised gold, saucer 16cm diam, script marks referring to Coventry Street Address (slight wear to raised gold on saucer) (2)

£600 - 800  
€670 - 900  
US\$790 - 1,100

Similar borders were used for services made for the Prince of Wales in 1808 and 1815 and are sometimes found on pieces decorated by Thomas Baxter



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271

**A CHAMBERLAIN CUP AND SAUCER AND ANOTHER CHAMBERLAIN CUP, CIRCA 1815**

The saucer painted with 'Land Rail', the cup with 'Spaniel and Woodcock', reserved on a salmon ground marbled in gold, saucer 13.6cm diam, titles and script marks in red (some wear, cup cracked), the cup painted with a titled view of Strawberry Hill reserved on a pink ground, probably by Thomas Baxter, 6.3cm high, script mark in red (3)

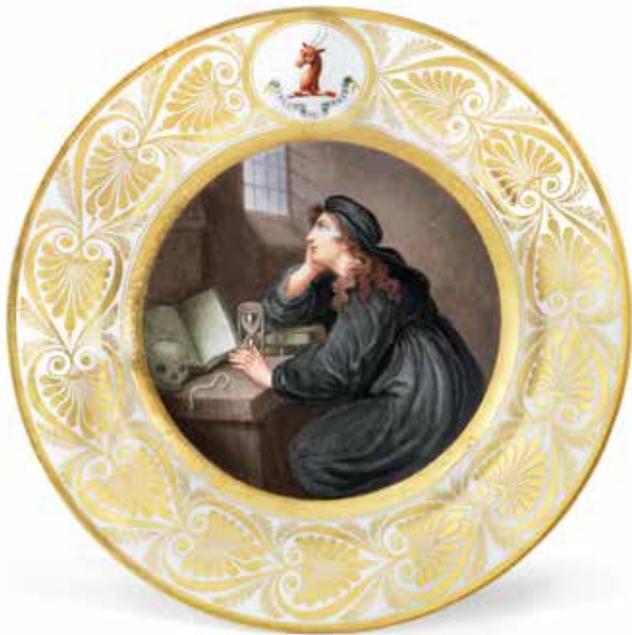
£600 - 900  
€670 - 1,000  
US\$790 - 1,200

**Provenance**

Collection of the late Sylvia Hartwell



271



272



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**A PAIR OF BARR, FLIGHT AND BARR PLATES FROM THE GORT SERVICE, CIRCA 1810**

Finely painted with 'Abelard' and 'Eloisa', Abelard depicted as a monk, reading a letter from his lover, Eloise seated at a desk laid with an hour glass, skull, rosary and books, dressed in black and looking up towards the window, the gilded anthemion borders reserving the crest of an antelope, 22.7cm diam, impressed crown above BFB, printed marks referring to Royal patronage and Coventry Street address, titles in red (one with very slight wear only) (2)

£2,500 - 4,000  
 €2,800 - 4,500  
 US\$3,300 - 5,300

The Gort Service is an important harlequin dessert service made for John Prendergast, 1st Viscount Gort. The centres included landscapes, figural scenes, animals and birds, in a similar fashion to the Earl of Plymouth Service produced at around the same time. Both services display the range and quality of decoration available from the factory. A number of pieces from the service are illustrated by Henry Sandon, Flight and Barr Worcester Porcelain (1978), p.77, pls.60 and 61, including the 'Eloisa' plate from this lot.

273

**A BARR, FLIGHT AND BARR PLATE FROM THE GORT SERVICE, CIRCA 1810**

Finely painted with two men cutting wood, probably after George Morland, the gilded anthemion border reserving the crest of an antelope, 22.7cm diam, impressed crown above BFB, printed marks referring to Royal patronage and Coventry Street address, (very slight wear to gilding around cavetto)

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

274

**A BARR, FLIGHT AND BARR PLATE FROM THE GORT SERVICE, CIRCA 1810**

Finely painted with a view of 'Dunbrody Abbey', the ruinous building set in a snowy landscape, a figure walking in the foreground, others visible on the frozen ice in the distance, the gilded anthemion border reserving the crest of an antelope, 22.7cm diam, impressed crown above BFB, printed marks referring to Royal patronage and Coventry Street address, title in brown script (slight wear)

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

Illustrated by Henry Sandon, Flight and Barr Worcester Porcelain (1978), p.77, pl.60



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275

**A FLIGHT, BARR AND BARR TEACUP AND SAUCER, CIRCA 1825**

Of London shape with an angular handle, painted with sprays of garden flowers including poppy, chrysanthemum, morning glory and rose, reserved on a wide pale yellow band, *saucer 14.7cm diam*, impressed crown and FBB marks (saucer with very slight wear) (2)

£500 - 600

€560 - 670

US\$660 - 790

276

**A GOOD PAIR OF FLIGHT, BARR AND BARR SPILL VASES, CIRCA 1825**

Of cylindrical form with square plinths and twin ring handles held in the beaks of bird-like animals, painted on both sides with sprays of garden flowers, smaller sprigs below the handles, a band of applied white 'jewels' above and a band of bellflowers gilded inside the rim, *8.5cm high* (one handle with tiny chip gilded over) (2)

£1,500 - 2,000

€1,700 - 2,200

US\$2,000 - 2,600



275



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**A FLIGHT BARR AND BARR SPILL VASE, CIRCA 1825**

Of cylindrical form with gilded ring handles and a square plinth, painted with a view of 'Godstow Bridge, Oxford', the reverse with 'Malvern Church', reserved on a claret ground, a band of white 'jewels' applied just below the rim, *8.6cm high*, titles and script mark referring to Coventry Street address in red (minor restoration)

£350 - 450  
 €390 - 500  
 US\$460 - 590

**Provenance**

Collection of the late Sylvia Hartwell

278

**A FLIGHT, BARR AND BARR MINIATURE VASE, CIRCA 1825**

Of cylindrical form with an everted rim and square plinth, painted with a young man planting a tree, the white ground gilt with trailing weed, a band of white 'jewels' below the rim, *5.3cm high*, script mark in puce

£500 - 600  
 €560 - 670  
 US\$660 - 790



279

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**FOUR BARR, FLIGHT AND BARR DESSERT PLATES BY WILLIAM BILLINGSLEY, CIRCA 1808-10**

Each painted with a single flower spray including fritillaries, cowslips and poppies, the gilded rims with a fine gilt line inside, *21cm diam*, impressed crown over BFB marks (4)

£1,200 - 1,500  
 €1,300 - 1,700  
 US\$1,600 - 2,000

These are from the same important service as the following lot.

280

**A PAIR OF BARR, FLIGHT AND BARR DESSERT DISHES BY WILLIAM BILLINGSLEY, CIRCA 1808-10**

Of shaped oval form, one painted with a spray of red poppies, the other with purple stocks, the gilded rims with a fine gilt line inside, *28.2cm diam*, impressed crown over BFB marks (very slight wear to gilding one with minute flake to rim) (2)

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

Only one service of this pattern by Billingsley is recorded. A number of pieces from the service are illustrated by John Sandon, *The Dictionary of Worcester Porcelain* (1993), p.56, colour pl.9, including one dish from this lot. Other dishes from the set are in the Museum of Royal Worcester.



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**A DOCUMENTARY SWANSEA POTTERY PUNCH BOWL, CIRCA 1820**

Of very large size, printed in outline and brightly hand-coloured on both the interior and exterior with the 'Mandarin' pattern, a repeating group of five figures beside a Chinese building, borders of iron red river landscape and bird panels edged in scrollwork just below the rim, 37.2cm diam, incised 'I W' inside footrim (restored crack)

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

This pattern usually occurs on Swansea porcelain as pattern number 164, occasionally bearing a family crest within the border design. Its use on pearlware suggests the difficulties that the porcelain factory may have had in successfully firing such a large piece, perhaps resorting to an earthenware body to fulfil an order. Other significant Swansea punch bowls are recorded in earthenware. Two bowls presented to the corporations of Swansea and Loughor by John Bevington are discussed by E Morton Nance, *The Pottery and Porcelain of Swansea and Nantgarw* (1942), pages 135-136 and plate LIII. The incised 'I W' mark stands for Isaac Wood, modeller and manager at the Cambrian Pottery during the Bevington Period. A similarly incised Swansea biscuit porcelain model of a ram was sold by Bonhams 18 May 2016, lot 414



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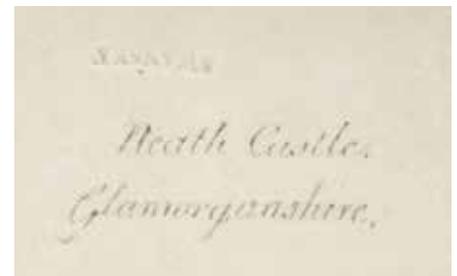
282

**A RARE SWANSEA CREAMWARE DISH, CIRCA 1804-06**

Of shallow six-lobed form, painted in sepia monochrome with a view of 'Neath Castle Glamorganshire', probably by William Weston Young, a tied garland of fruiting vine in brown, gold and iron red just inside the shaped and gilded rim, 18.7cm diam, impressed SWANSEA, title in neat script

£2,000 - 3,000  
 €2,200 - 3,400  
 US\$2,600 - 4,000

A similar dish painted with a view of Edinburgh Castle, also by William Weston Young, is illustrated by Jonathan Gray, *The Cambrian Company* (2012), p.170, pl.6.36.





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**A SWANSEA 'GLASSY PASTE' TEACUP, COFFEE CAN AND SAUCER BY WILLIAM BILLINGSLEY, CIRCA 1815**

The cups with ring handles, painted at the factory with landscape vignettes within gilded foliate garlands, a green enamel foliate motif at the base of each, within gilded rims, *saucer 13.6cm diam*, red script marks (restored chips, light wear to gilding) (3)

£600 - 800  
€670 - 900  
US\$790 - 1,100

284

**A SWANSEA 'GLASSY PASTE' CABINET CUP AND A STAND, CIRCA 1815**

The cup with an everted rim, the handle with snake heads at the terminals, a single bead applied to the lower terminal, locally painted with sprays of flowers, a formal design gilded on the cup, gilded rims, *stand 14.8cm diam* (some slight wear to gilding, married) (2)

£800 - 1,000  
€900 - 1,100  
US\$1,100 - 1,300

The same shape of cup is also used as part of cabaret services

285

**A GOOD SWANSEA PLATE, CIRCA 1815-17**

With crisp C-scroll moulding, the centre locally painted with a spray of speedwell, buttercups and a daisy, probably by William Pollard, an elaborate gilded border around the cavetto highlighted in green enamel, *21cm diam*, upper case mark in red

£500 - 700  
€560 - 790  
US\$660 - 920

**Provenance**

Mr and Mrs A E (Jimmy) Jones Collection

Illustrated by A E (Jimmy) Jones and Sir Leslie Joseph, *Swanssea Porcelain Shapes and Decoration* (1988), p.229

286

**A GOOD SWANSEA TEAPOT AND COVER, CIRCA 1815-17**

Of rectangular form with a scrolled handle and a fluted finial in silver style, locally painted with scattered sprays of pale pink roses, the shoulder and cover with garlands of brightly coloured garden flowers, *14.2cm high* (minute chip to spout) (2)

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

Exhibited 'Croeso '69', Sir Leslie Joseph Collection, Glynn Vivian Art Gallery, no. 299. Although painted at the factory, the decoration shows the influence of the London decorators which is particularly evident in the pink rose sprigs.



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**AN IMPORTANT NANTGARW MILK JUG, CIRCA 1818-20**

Of circular form, painted at the factory by Thomas Pardoe with a band of garden flowers in his unique style, the rim and foot also gilded, the strap handle unusually applied with two moulded leaves picked out in gold, 5.7cm high

£2,500 - 3,000

€2,800 - 3,400

US\$3,300 - 4,000

Nantgarw milk jugs occur in two forms, oblong and circular, the circular being perhaps the rarest. A London-decorated example was sold by Bonhams, 2 November 2015 and a locally-decorated example formed part of the Edwards Service sold by Bonhams, 2 November 2011, lot 242. Others are illustrated by E Morton Nance, *The Pottery and Porcelain of Swansea and Nantgarw* (1942), pl.CLXI and W D John, *Nantgarw Porcelain Album* (1975), Illustration 82. All these have plain strap handles, lacking the applied leaves seen on the present lot. Related leaf moulding is seen on a rare variant of the circular teapot form illustrated by W D John, *op cit*, Illustration 38, also painted by Pardoe.



287 (handle detail)



288

**AN IMPORTANT SWANSEA PLATE BY WILLIAM BILLINGSLEY, CIRCA 1815**

In 'glassy paste', the cavetto fully painted by William Billingsley with garden flowers supported on a stone plinth, the border with delicate classical motifs in green enamel and gold, mounted on an ormolu foot with a stiff leaf border, the rim applied with two ormolu handles with butterfly terminals, 25.3cm wide (damage to rim)

**£2,000 - 3,000**  
**€2,200 - 3,400**  
**US\$2,600 - 4,000**

**Provenance**

Harold Davies Collection, Sotheby's sale, 22 November 2005, lot 100

Illustrated by W D John, William Billingsley (1968), Illustration 62B and A E (Jimmy) Jones and Sir Leslie Joseph, Swansea Porcelain Shapes and Decoration (1988), p.224, pl.3. The fine quality of the painting on this lot must make it one of the best examples of Billingsley's work on Swansea porcelain. The neoclassical border is also exceptionally fine. The factory would rightly have been proud of such an achievement and the plate was likely sent to London for sale where the high quality mounts were added by one of the London retailers in order to further enhance its appeal.





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289

**A RARE NANTGARW CRESTED COFFEE CAN, CIRCA 1818-20**

Of plain cylindrical form, painted in iron red and gold with the crest of a speared otter, gilded bands around the foot and rim, the handle also picked out in gold, *6.1cm high* (slight wear to gilding)

£600 - 800

€670 - 900

US\$790 - 1,100

The crest is that of the Homfray family of Penllyn Castle, Cowbridge, Vale of Glamorgan

290

**A RARE SWANSEA BEAKER, CIRCA 1815-17**

Of conical form, the exterior painted outside of the factory with regularly spaced sprigs of pink roses and forget-me-not, a formal gilded border below the interior rim, *7cm high* (minute flake to rim, some wear to gilding)

£500 - 800

€560 - 900

US\$660 - 1,100

Another Swansea beaker is illustrated by A E (Jimmy) Jones and Sir Leslie Joseph, *Swansea Porcelain Shapes and Decoration* (1988), p.137

291

**A LONDON-DECORATED VEILLEUSE OF ENGLISH AND FRENCH PORCELAIN, CIRCA 1820**

Painted with topographical views in Wales and Ireland, possibly by Philip Ballard, the warming pot with 'Oystermouth Castle' and 'Glenmire Bridge, Cork', the crenelated chimney with a continuous untitled landscape, the cover and French porcelain stand with gilded borders, *22.4cm high*, titles in red script (one crenelation restored, stand cracked) (4)

£800 - 1,200

€900 - 1,300

US\$1,100 - 1,600



290



**Provenance**

With J Kyrle Fletcher, August 1953, described as Swansea porcelain painted by William Weston Young. A letter from C B Kyrle Fletcher accompanies the lot.

The painting is closely related to that on the Biddulph service, attributed to Phillip Ballard in the London workshops of J Bradley and Co.



292

292 \*

**A GOOD SWANSEA LONDON-DECORATED VASE, CIRCA 1815-17**

In French Empire style, the finely moulded handles with classical details picked out in gold, painted in London, probably in the workshops of Robins and Randall, with a group of fishermen by a river, their nets drying in a tree beside them, the reverse with a flower spray, within a distinctive gilded border of shells and scrollwork, 25.8cm high (very slight wear to the gilding only)

**£2,000 - 3,000**  
**€2,200 - 3,400**  
**US\$2,600 - 4,000**

The shape is one of a number of Swansea forms inspired by Paris porcelain. See A E (Jimmy) Jones and Sir Leslie Joseph, Swansea Porcelain Shapes and Decoration (1988), p. 123 for another example. The decoration is closely related to that found on Nantgarw porcelains of Mackintosh service type, especially the gilded border design and the small flowering plants painted on the base which are also found in the foreground of the central panel on Mackintosh pattern pieces.

293

**A RARE SWANSEA PLATE, CIRCA 1815-17**

The cavetto fully painted with a drover and cattle in an extensive rural landscape, a river, a castle and mountains in the distance, a fine black line around the panel, the border richly gilt with anthemions, scrolls and seedpods, 21cm diam (slight wear to gilding)

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

A London-decorated Nantgarw plate by the same hand is illustrated by W D John, Nantgarw Porcelain Album (1975), illustration 35 and is inscribed 'From a Drawing by J Martin'. John states that John Martin was an associate of Charles Muss.

294

**A NANTGARW DISH, CIRCA 1818-20**

Of square form with a shaped rim, painted in London with a bouquet of garden flowers tied together with a fine stalk, including daffodils, a pink rose and red poppies, the green enamel border reserving four floral panels edged with scrolls and flowers in raised and tooled gold, 24cm wide, impressed NANT-GARW C W (a few minute patches of retouching to the gold only)

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

From the service on display in the Joseph Gallery at the National Museum Wales. A large plate from the same service is illustrated by W D John, Nantgarw Porcelain Album (1975), illustration 45. The pattern also occurs with a mixture of fruit and flowers in the central spray. See the dish sold by Bonhams 18 May 2016, lot 413. The decoration may be attributed to the Powell workshop as a similarly-painted coffee cup and saucer in the National Museum Wales, bears the distinctive gilded border found on marked Powell pieces. See Oliver Fairclough, The London China Trade 1800-1830, ECC Trans, Vol.16, Pt.2, p.209.



293



294



295

295

**A GOOD SWANSEA SMALL PLATE FROM THE LYSAGHT SERVICE, CIRCA 1815-20**

Painted by Henry Morris with a basket of flowers resting upon a stone plinth, the plinth with a carved frieze and a garland of flowers at the front, the deep blue border richly gilt with diaper panels and scrollwork, 20.7cm diam (slight wear to rim)

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

The Lysaght service was probably made during the Bevington period. A vegetable tureen and cover from the service was sold by Bonhams 9 March 2005, lot 268. The tureens exhibit simplified shell-shaped handle forms suggesting the slightly later date of manufacture

296

**A RARE NANTGARW PLATE, CIRCA 1818-20**

The border crisply moulded with C-scrolls, unusually painted with a group of figures in a rural landscape, seated on barrels and eating from a table laid with a white cloth, a mother and her baby to one side, gilded rim, 21.8cm diam, impressed NANT-GARW C W

£2,500 - 3,000  
 €2,800 - 3,400  
 US\$3,300 - 4,000

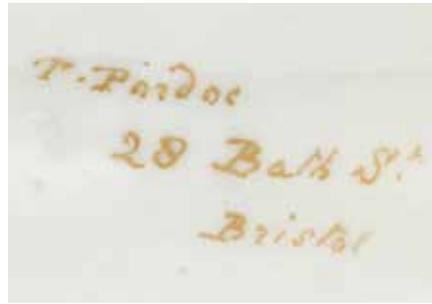
This plate belongs to a small but important group of locally-decorated Nantgarw porcelains with closely related decoration. See Roland Williams, *Nantgarw Porcelain*, fig 30 for another similar plate attributed to the hand of William Weston Young. For others attributed to Thomas Pardoe, see E Morton Nance, *The Pottery and Porcelain of Swansea and Nantgarw* (1942), pl CLXXXIVA, B and C. Another plate from the series was sold by Bonhams 9 March 2005, lot 268



296



297



297

**A COALPORT (ANSTICE, HORTON AND ROSE) SUCRIER AND TWO SAUCER DISHES PAINTED BY THOMAS PARDOE, CIRCA 1818**

From the service ordered by Lord Milford, painted by Thomas Pardoe at Bath Street, Bristol with stylised orange and yellow flowers with green and gilt foliage, set against a deep blue ground, the sucrier with animal-head handles and knob picked out in gold, *saucer dishes* 21.7cm diam, sucrier inscribed in gold inside cover 'T Pardoe 28 Bath Street Bristol', one saucer dish inscribed 'T Pardoe Bristol' (some wear, sucrier chipped) (4)

£600 - 800

€670 - 900

US\$790 - 1,100



297

This pattern occurs in factory-decorated Coalport but also on an important tea and coffee service decorated by Thomas Pardoe for Lord Milford in 1818. Some pieces bear script marks to that effect. It seems likely Pardoe bought Coalport blanks bearing only the underglaze blue and finished the decoration himself. The teapot and cover from the service is illustrated by Michael Messenger, *Coalport* (1995), pl.79, p.130, and other pieces are in the National Museum Wales. A similar cup and saucer was sold by Bonhams, 7 December 2005, lot 265. Pardoe's career at the Swansea Pottery, as a decorator in Bristol and at Nantgarw is discussed by Andrew Renton, *Welsh Ceramics in Context*, Part I, page 120.

298

**A RARE NANTGARW DISH FROM THE ALTHORP SERVICE, CIRCA 1818-20**

Of deep circular form with a C-scroll border, painted in London in Sèvres style with a blue enamel feuilles-de-choux border, surrounding scattered sprays and sprigs and four insects in flight, 23.5cm diam

£800 - 1,200

€900 - 1,300

US\$1,100 - 1,600

**Provenance**

Althorp, Northamptonshire, seat of the Spencer family. Sold Christie's, The Althorp Attic Sale, 7-8 July 2010, lot 165. This is the only medium-sized circular dish included in the service. Probably painted in the Sims workshop by decorators specialising in Sèvres style decoration



298



299

299

**QUEEN MARY'S DOLLS' HOUSE: A RARE CAULDON MINIATURE PART BREAKFAST SERVICE, CIRCA 1921-23**

With gilded borders enamelled in black with a Greek key design, each piece decorated in black with the monogram of King George V, comprising five plates, oval dish, square dish, two sugar bowls, milk jug, a saucer and a coffee pot, and an undecorated and unmarked sugar bowl and cream jug of the same shape, *plates 2.1cm diam*, printed marks 'ESTD 1774, CAULDON CHINA, ENGLAND' in black (coffee pot lacking cover and end of spout) (14)

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

The Cauldon breakfast service is one of a number of miniature services made for Queen Mary's dolls' house by manufacturers including Minton and Royal Doulton. A bowl and cover from the Minton dinner service was sold by Bonhams in Oxford on 19 March 2013, lot 186. A bed tray laid with pieces from the Cauldon service is illustrated by Mary Stewart-Wilson, *Queen Mary's Dolls House* (1988), p.56 with other pieces on pp.51 and 55

300

**QUEEN MARY'S DOLLS' HOUSE; TWO ROYAL WORCESTER MINIATURE VASES AND COVERS BY GEORGE JOHNSON, CIRCA 1921-23**

Of hexagonal form and painted in 18th century style with panels of Fancy Birds reserved on a scale-blue ground, signed G Johnson, within a fitted box, *3.5cm high*, gold marks (some fine crazing) (2)

£700 - 900  
 €790 - 1,000  
 US\$920 - 1,200



300

Commissioned from 1921, the completed Queen Mary's Doll's House was first shown at the British Empire Exhibition in 1924, attracting 1.6 million visitors. Royal Warrant holders were approached to make miniature objects for the house and in lieu of payment duplicates could be made for publicity purposes. Two pairs of Worcester vases are still displayed in the Drawing Room and King's Bedroom of the Doll's House. A similar vase is in the Museum of Royal Worcester, illustrated by Henry Sandon, *Royal Worcester Porcelain* (1973), pl.160. Another pair is in the Ewers-Tyne Collection, illustrated by John Sandon, *Worcester Porcelain at Cheekwood* (2008), p.209, fig. 135.



301 \*

**A FULL SET OF ELEVEN WILKINSON TOBY JUGS OF ALLIED COMMANDERS OF THE FIRST WORLD WAR, CIRCA 1915-1919**

Issued in Limited Editions between 1915 and 1919, designed by Sir F Carruthers Gould, comprising Lord Kitchener, holding a jug inscribed 'Bitter for the KAISER', Admiral Beatty, holding a shell inscribed 'Dread Nought', Field Marshall Haig, seated upon a tank, titled 'PUSH AND GO' to the base, Admiral Jellicoe, holding a jug inscribed 'HELL FIRE JACK', Marshall Joffre, holding a shell inscribed '75mm Ce que joffre', Lord French, holding a jug inscribed 'French Pour Les Francais', the Rt. Hon. David Lloyd George, holding a shell titled 'SHELL OUT!', Marshall Foch holding a champagne bottle inscribed 'AU DIABLE LE KAISER', General Botha, holding a jug inscribed 'LOYALTY', President Woodrow Wilson, with an aeroplane on his lap, the base inscribed 'WELCOME! UNCLE SAM', and King George V, holding a globe, the base inscribed 'PRO PATRIA', 25-31.5cm high, printed marks and facsimile signatures (some minor crazing and oxidization to enamels) (11)

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

Francis Carruthers Gould (1844-1925) was a caricaturist and political cartoonist. In 1894 he founded the monthly 'Picture Politics'. He was never savage in his cartoons, as he claimed 'I etch with vinegar, not vitriol'. See Vic Schuler, *Collecting British Toby Jugs* (1994), pp.167 and 168, for other examples and a discussion of the group.



302

**A MINTON PÂTE-SUR-PÂTE VASE AND COVER BY ALBOIN BIRKS, CIRCA 1910**

Of shape number 2449, the slender tapering vase applied with twin wreath handles picked out in gold, the foot and neck spirally shanked, the deep turquoise ground decorated by Alboin Birks, signed, with pâte-sur-pâte panels of a seated lady wearing diaphanous robes and playing a tambourine, numerous tiny cupids in flight above her, the reverse with cupids in flight around a peculiar tree house, 35cm high, printed globe mark in gold (2)

£3,000 - 4,000

€3,400 - 4,500

US\$4,000 - 5,300

A similar vase with a brown ground is illustrated by Joan Jones, Minton (1993), p.202



303

303

**A MINTON PÂTE-SUR-PÂTE VASE AND COVER BY ALBOIN BIRKS, DATED 1910**

Of slender form, the two wreath handles with delicately modelled ribbon terminals picked out in gold, decorated in pâte-sur-pâte by Alboin Birks, signed, with cupid balanced upon a wheel with his wings outstretched, reserved on a red-ground rectangular panel, the cream-coloured vase with classical borders in raised gold, *30cm high*, printed globe mark in gold (2)

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



304

304

**A MINTON PÂTE-SUR-PÂTE VASE AND COVER BY ALBOIN BIRKS, DATED 1911**

Of 'Kedleston' shape with two handles and a domed cover, decorated by Alboin Birks, signed, with a pâte-sur-pâte panel of a lady attending a boiling cauldron from which numerous cupids emerge, reserved on an oval brown panel, the deep turquoise vase gilt with tied classical swags, the fluted neck and foot also picked out in gold, *34.4cm high*, printed globe mark in gold, incised datecode (chipping to rim at back) (2)

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



### THE PAINTERS OF ROYAL WORCESTER - A personal recollection by Henry Sandon

The collection of vases in this sale feels special to me as these were bought when I was a (relatively) young curator at the Royal Worcester factory. In those days auctions were held regularly in the city featuring Limited Edition sculptures and fine painted vases by the great artists of the past. Collectors used to come and see me at the museum and ask my opinion of pieces in the Worcester auctions and I remember sharing their joy as each vase was bought to join what was a growing and much-loved collection. I hope it was my encouragement that steered this collector towards the work of Harry Davis. When I joined the factory, Harry became my mentor and Guru. I would watch the grand old man painting away in his little room where he'd spent his whole life. When museum visitors brought vases for me to see, I would take them to show Harry and he'd remember how long each would have taken to paint and how much he got paid for doing them—two-and-sixpence for a big vase with sheep.

The presentation of an autograph book to a Royal Worcester employee was a very special thing, filled with the work of your colleagues. When I left the factory to become director of the George Gardiner Museum, I was thrilled to be given an autograph book of my own. Mine is very precious, with signed watercolours by the painters, drawings by the designers and prints from the printers and engravers, all of whom had become my friends. Of course, my book doesn't have the incredible names that appear in the wonderful book that is lot 320 in this sale, but mine is as precious to me as hers must have been to Ethel Jones. Imagine the joy of meeting these great craftsmen personally and knowing that they wanted to fill your book with their work. Not an easy thing to get done, as the factory was very departmentalised – gilders closeted in their own room, men painters in theirs, girls in seclusion, printers and painters kept well away from the others.

My autograph book was passed around the factory, each craftsman doing their work directly in it. As in the case of Ethel's book, some painters gave a sketch or painting they had already finished and this was stuck onto a separate page, but most of the craftsmen took the book home for an evening and brought it back the next morning with a completed watercolour. Free to paint whatever they wanted, the subjects are not necessarily those the painters would do for the factory. All day long Charley Baldwyn painted vases with flying swans, yet for Ethel's book he imagined dancing bears. Has anyone got a vase painted with a dancing bear by Charley Baldwyn? What a find that would be.

This presentation book from 1906 reflects the Golden Age of the painting department at Royal Worcester. All the greatest names are included. When I knew Harry Davis and Harry Stinton they were old men like I am now. When they painted this book they were young artists and each page is painted with fresh enthusiasm. If you are fortunate enough to buy Ethel Jones's book, enjoy and appreciate it as if it were an illuminated manuscript made by medieval monks for a beloved brother, passed from hand to hand, to take with him when he was transferred to another monastery.





305



306

305

**A LARGE ROYAL WORCESTER VASE BY JOHN STINTON, DATED 1910**

Of elegant classical form, the scrolled handles and gadrooned neck and foot picked out in blush ivory and gold, painted with two magnificent highland cattle standing in a mountainous landscape, clouds billowing above them, signed John Stinton, *40.5cm high*, puce mark, shape number 1969 (minute chip to rim, very slight wear)

£2,600 - 3,500  
 €2,900 - 3,900  
 US\$3,400 - 4,600

306

**A GOOD ROYAL WORCESTER VASE AND COVER BY JOHN STINTON, DATED 1910**

Of ovoid form, the neck, foot, handles and cover elaborately moulded with classical motifs picked out in pink, green and gold against an ivory ground, painted with three highland cattle standing at the water's edge, within a misty mountainous landscape, signed John Stinton, the reverse with a mountain scene, the moulded scale ground picked out in green and gold, *36.2cm high*, puce mark, shape number 2330 (2)

£2,000 - 3,000  
 €2,200 - 3,400  
 US\$2,600 - 4,000



307

307  
**A LARGE ROYAL WORCESTER EWER BY HARRY DAVIS, DATED 1914**

Of classical form with a fine scrolled handle, painted with three sheep on a misty mountainside, heather and grasses growing around them, signed Harry Davis, the reverse with a landscape vignette, the moulded borders picked out in gold, *33.6cm high*, puce mark, shape number 1309 (foot restored)

£2,500 - 3,500  
 €2,800 - 3,900  
 US\$3,300 - 4,600



308

308  
**A FINE ROYAL WORCESTER VASE AND COVER BY HARRY DAVIS, DATED 1909**

Of ovoid form, the neck, handles and foot with crisp classical moulding picked out in tones of gold and metallic enamels, painted with four sheep in a dramatic mountain landscape, signed Harry Davis, the reverse with a smaller vignette, *39.6cm high*, green mark, shape number H248 (2)

£4,000 - 6,000  
 €4,500 - 6,700  
 US\$5,300 - 7,900



309

309

**A FINE ROYAL WORCESTER POT POURRI VASE, COVER AND INNER COVER BY HARRY DAVIS, DATED 1916**

Of ovoid shape with a pierced crown-like outer cover, painted with storks wading in a shallow pool within a desert landscape, distant mountains outlined against the matt blue sky, signed H Davis, 34cm high, puce mark, shape number 2048 (cover restored) (3)

£4,000 - 8,000

€4,500 - 9,000

US\$5,300 - 11,000

Storks at an Oasis had been a specialty of Walter Powell (see the following lots) and under factory rules no other artist was allowed to tackle this subject. The First World War changed everything and late in 1915 Walter Powell joined the 1st Worcestershire Regt. Harry Davis remained in the depleted painting department until later in 1916 when he too enlisted. This vase was painted early in 1916 when Harry was the only artist with enough experience to paint on the matt blue background. Powell did not return to the factory and the subject of storks was later given to George Johnson and Albert Shuck. Only one other vase by Harry Davis is recorded.

310

**A PAIR OF ROYAL WORCESTER VASES BY WALTER POWELL, DATED 1912**

Of inverted baluster form supported on four gilded shell moulded feet, painted with two storks wading in a desert oasis, palm trees and distant hills outlined against a bright blue sky, raised gold grasses in the foreground, signed W Powell, 21cm high, green marks, shape number H106 (covers lacking, one with tiny chips to feet) (2)

£2,600 - 3,500

€2,900 - 3,900

US\$3,400 - 4,600



310





311

311  
**A ROYAL WORCESTER VASE BY WALTER POWELL, DATED 1911**

The classically moulded foot, neck and mask handles picked out in gold and ivory, painted with an oasis scene of two storks wading in a shallow pool within a continuous desert landscape, 28.2cm high, puce mark, shape number 1410 (neck restored)

£600 - 800  
 €670 - 900  
 US\$790 - 1,100



312

312  
**A ROYAL WORCESTER VASE BY CHARLEY BALDWIN, DATED 1903**

Of slender ovoid form with scrolled handles picked out in green, salmon-pink and gold, painted with five swans in flight above raised gold foliage and green grasses, signed C BALDWIN, a swallow in flight to the reverse, a pale blue sky surrounding them, the foot and neck picked out in gold, 33.6cm high, green mark, shape number 1935

£2,600 - 3,500  
 €2,900 - 3,900  
 US\$3,400 - 4,600



313

313  
**A ROYAL WORCESTER VASE BY CHARLEY BALDWIN, DATED 1902**

Of slender inverted baluster form with fine grooved handles picked out in gold, painted with five swans in flight against a blue sky, grasses and raised gold foliage to one side, signed C BALDWIN, the reverse with a swallow in flight, 29.2cm high, green mark, shape number 2141 (slight wear to gilding on foot)

£3,000 - 4,000  
 €3,400 - 4,500  
 US\$4,000 - 5,300



314



316



315

314

**A GOOD ROYAL WORCESTER VASE AND COVER BY HARRY DAVIS, DATED 1923**

Of quatrelobed form with a band of moulded classical ornament below the rim, the domed cover with a pointed finial and a band of pierced scrollwork, painted with two sheep grazing in the late summer sun, signed H Davis, a smaller landscape to the reverse, 16cm high, puce mark, shape number H291 (2)

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

315

**A PAIR OF ROYAL WORCESTER VASES BY HARRY DAVIS, DATED 1909**

Of slender form, the necks, feet and classical mask handles picked out in blush ivory and gold, the bodies finely painted with three sheep in misty highland landscapes, signed H Davis, 28.7cm high, puce marks, shape number 1410 (2)

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

316

**A ROYAL WORCESTER VASE AND COVER BY HARRY DAVIS, DATED 1908**

Of squat form, the domed and reticulated cover in blush ivory, painted with three sheep on a misty hillside, rocks and heather in the foreground, signed H Davis, the reverse with a smaller vignette, 10.6cm high, green mark, shape number G210 (2)

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



317

317

**A PAIR OF ROYAL WORCESTER SMALL EWERS BY JOHN STINTON, DATED 1905**

The scrolled handles, feet, reticulated spouts and pierced shoulder panels picked out in blush ivory, painted with two highland cattle in misty mountain landscapes, signed H Stinton, smaller vignettes to the reverse, 16.3cm high, green marks, shape number G965 (2)

£1,200 - 1,600

€1,300 - 1,800

US\$1,600 - 2,100

318

**A ROYAL WORCESTER BOTTLE VASE BY CHARLEY BALDWIN, CIRCA 1900-1905**

With a tall trumpet neck, painted with four swans in flight against a blue sky, grasses and foliage in raised gold below them, signed C BALDWIN, the moulded borders picked out salmon pink and gold, 18.1cm high, green mark, shape number 1748 (restored)

£500 - 700

€560 - 790

US\$660 - 920

319

**A ROYAL WORCESTER VASE BY CHARLEY BALDWIN, DATED 1898**

Of slender ovoid form, the moulded handle, neck and foot picked out in tones of gold and salmon pink, painted with two goldcrests perched upon branches of flowering gorse, signed C Baldwin, the reverse with another bird on a branch, set against a blush ivory ground, 26.5cm high, green mark, shape number 2192 (restored through stem, cover lacking)

£1,500 - 2,500

€1,700 - 2,800

US\$2,000 - 3,300



318



319



320

320

**AN IMPORTANT ROYAL WORCESTER PRESENTATION ALBUM FOR ETHEL JONES, GIFTED IN 1906**

Containing watercolours, drawings and printed 'pulls' from engraved plates, each of seventeen pages decorated by a senior member of the painting, gilding and printing department at the Worcester porcelain factory, the book created to celebrate Ethel Jones's forty years long service, with a tooled leather cover and illuminated title page for 'Ethel', the paintings of varying size mounted on leaves up to a full image size of 24cm x 30cm

**£2,000 - 4,000**  
**€2,200 - 4,500**  
**US\$2,600 - 5,300**

The following artists are represented

- Charley Baldwin
- Percy Burgess (foreman engraver)
- Fred Chivers
- George Cole
- Harry Davis
- Robert Derbyshire
- William Hale
- George Johnson
- F Parker
- Ernest Phillips
- William Ricketts
- Frank Roberts
- A Rogers (an engraver)
- Richard Sebright
- Harry Stinton
- James Stinton
- John Stinton



320

Little is known about Ethel Jones who was presented with this autograph book. Factory records show that she was presented with a second book in 1912 for 46 years 'long service', although at that time she had already retired. This indicates that the present lot, which is dated 1906 was given to mark 40 years at the factory. It is possible that Ethel worked as a printer and may have overseen the printing department. The job of applying paper prints to porcelain was a skilled task traditionally carried out by women. She was certainly held in high esteem by her work colleagues to receive two autograph books for long service.

321

**HARRY DAVIS: A FINE WATERCOLOUR, CIRCA 1910**

Of upright rectangular form, painted by Royal Worcester artist Harry Davis with three sheep within an extensive highland landscape, a full fed river before them, various grasses and heathers in the foreground, signed H Davis, giltwood frame, *visible image 28.5cm x 20.5cm* (frame restored)

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

322

**A PAIR OF ROYAL WORCESTER CABINET PLATES BY RAYMOND RUSHTON, DATED 1940 AND 1941**

Painted all over with views of 'Bluebells Kew Gardens' and 'Ripply Wood', signed R Rushton, both woodland scenes with carpets of bluebells, the shaped rims enclosing narrow acid-etched gilt borders, *27cm diam*, blue marks (2)

**£600 - 800**  
**€670 - 900**  
**US\$790 - 1,100**



320



321



322



323

323

**A RARE PAIR OF ROYAL WORCESTER FIGURAL CANDLESTICKS, CIRCA 1875**

Modelled as cupids grappling with large fish, their open mouths forming the nozzles, the domed bases moulded to simulate rocks overlaid with fishing nets, the cupids in Raphaellesque colouring, the fish and bases richly decorated in a palette of puce, green and blue highlighted in gold, probably by Eduard Béjot, 29.2cm high, impressed and printed marks, datecode indistinct (2)

£600 - 900  
 €670 - 1,000  
 US\$790 - 1,200

324

**TWO ROYAL WORCESTER VASES BY JAMES STINTON, DATED 1905 AND 1921**

The larger of quatrelobed form with a central handle in the form of a wreath, painted with a cock pheasant emerging from cover, signed Jas Stinton, three other panels with pheasants in flight, blush ivory ground, 24.5cm high, green mark, shape number G493, the smaller a pot pourri vase and cover, the neck and cover pierced, painted with two pheasants at sunset, signed Jas Stinton, 13.2cm high, puce mark, shape number H278 (3)

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



324

**FINE EUROPEAN CERAMICS  
INCLUDING THE  
'COLLEZIONE FIORDALISI'**

Thursday 7 December at 2pm  
New Bond Street, London

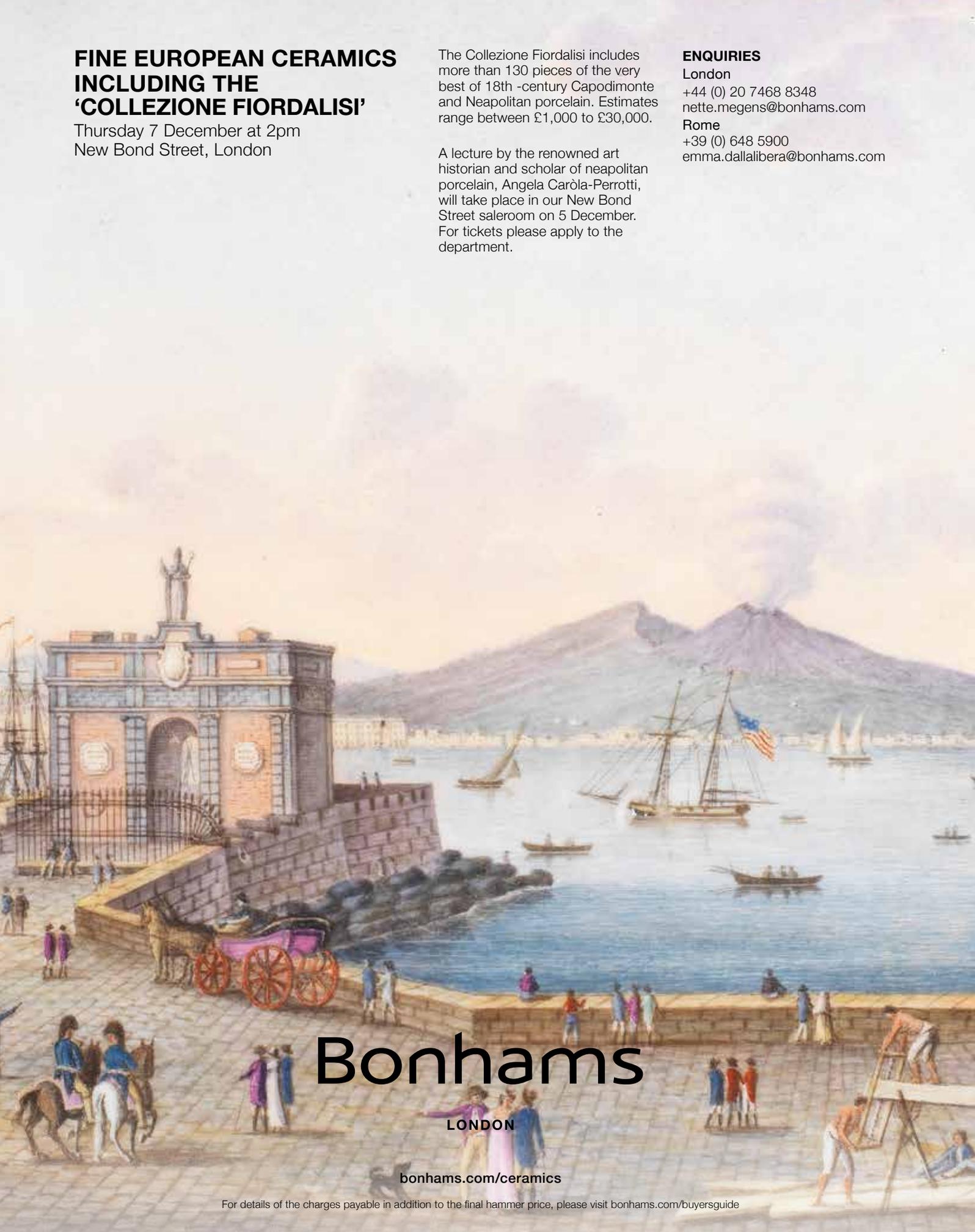
The Collezione Fiordalisi includes more than 130 pieces of the very best of 18th -century Capodimonte and Neapolitan porcelain. Estimates range between £1,000 to £30,000.

A lecture by the renowned art historian and scholar of neapolitan porcelain, Angela Caròla-Perrotti, will take place in our New Bond Street saleroom on 5 December. For tickets please apply to the department.

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# BONHAMS RESTAURANT WINTER WINE DINNERS 2017

New Bond Street, London

## DOMAINE TOLLOT-BEAUT WITH NATHALIE TOLLOT-BEAUT

Tuesday 21 November

Domaine Tollot-Beaut is a 50 acre domaine, based in Chorey-lès-Beaune, which began estate bottling in 1921. Best known for their vineyard holding in Chorey itself, they also produce Savigny, Beaune, Aloxe-Corton, Corton and Corton-Charlemagne. The estate is run today by Nathalie Tollot Beaut who will host the dinner this evening.

£175

## CHÂTEAU BRANAIRE-DUCRU WITH FRANCOIS-XAVIER MAROTEAUX

Tuesday 5 December

Château Branaire-Ducru is a 120 acre estate with vineyards scattered across the commune of St Julien and designated a Fourth Growth in the 1855 Classification of the wines of Bordeaux. The quality of the wine has increased dramatically over the last twenty years, directly as a result of the hard work of Patrick Maroteaux and his son, Francois-Xavier, who will host the dinner.

£195

### TICKET PRICE INCLUDES

7pm start with Champagne and canapés, a 5 course meal to include paired wines, coffee, service and petit fours.

Pre Paid in advance, tables of 2-4 only.

### ENQUIRIES

+44 (0) 20 7468 5868  
reservations@bonhams.com

# Bonhams

RESTAURANT

[bonhams.com/restaurant](http://bonhams.com/restaurant)

## NOTICE TO BIDDERS

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

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

### 1. OUR ROLE

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

*Bonhams* does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully 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 or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. *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. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to £175,000 of the *Hammer Price*  
20% from £175,001 to £3,000,000 of the *Hammer Price*  
12.5% from £3,000,001 of the *Hammer Price*

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific *Sale* Information page at the front of the catalogue.

Payment by credit card, company debit cards and debit cards issued by a non-UK bank will be subject to a 2% surcharge on the total value of the invoice.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to *VAT* at the prevailing rate, currently 20%.

*VAT* may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

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

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

## 8. VAT

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

The following symbols, shown beside the *Lot* number, are used to denote that *VAT* is due on the *Hammer Price* and *Buyer's Premium*:

- † *VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- \* *VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
- G Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer's Premium*
- Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: *VAT* is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

In all other instances no *VAT* will be charged on the *Hammer Price*, but *VAT* at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a *VAT* inclusive basis.

## 9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus *VAT* and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. 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

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

## 12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export 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

### 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 Kutichinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

#### 2. A diamond brooch, signed Kutichinsky

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 Kutichinsky

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.
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## 21. PICTURES

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- "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;
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## 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.

OIt 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.

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### Bottling Details and Case Terms

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

CB – Château bottled  
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EstB – Estate bottled  
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owc – original wooden case  
iwc – individual wooden case  
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owc – original wooden case  
iwc – individual wooden case  
oc – original carton

<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>	<b>9</b>	<b>THE SELLER'S LIABILITY</b>	<b>10.3</b>	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	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> .	10.4	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.
8.1.1	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.	10.5	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.
8.1.2	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> ,	10.6	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.
8.1.3	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> ;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
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;	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
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.	10.9	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.
8.1.6	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;	9.4	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> .
8.1.7	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;			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> .
8.1.8	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;			10.12	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.
8.1.9	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				
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.				
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.				
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.				
		<b>10</b>	<b>MISCELLANEOUS</b>		
		10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		
		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>
					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> ):	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.	9.3.1	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> ;	<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> .
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	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> .
7.1.4	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;	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.
7.1.5	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;	8.1.2	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.
7.1.6	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;	8.1.3	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> .
7.1.7	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;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	<b>10</b>	<b>OUR LIABILITY</b>
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;	8.2	The discretion referred to in paragraph 8.1:	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.9	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;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.1.10	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;	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.1.11	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> .	<b>9</b>	<b>FORGERIES</b>	10.2.2	changes in atmospheric pressure; nor will we be liable for:
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.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3	damage to tension stringed musical instruments; or
		9.2	Paragraph 9 applies only if:	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and		
		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

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

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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 Colonial Furniture and Australiana

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## Books, Maps & Manuscripts

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## Coins & Medals

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## Contemporary Art

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## Entertainment Memorabilia

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## European Ceramics

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## Furniture

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## European Sculptures & Works of Art

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## Impressionist & Modern Art

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## Indian, Himalayan & Southeast Asian Art

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## Modern, Contemporary & Latin American Art

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# Registration and Bidding Form

# Bonhams

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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### Paddle number (for office use only)

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### If successful

I will collect the purchases myself

Please contact me with a shipping quote (if applicable)

Sale title: FINE GLASS AND BRITISH CERAMICS		Sale date: 15 November 2017													
Sale no. 24244		Sale venue: Knightsbridge													
<p>If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.</p> <p><b>General Bid Increments:</b></p> <table border="0"> <tr> <td>£10 - 200 .....by 10s</td> <td>£10,000 - 20,000 .....by 1,000s</td> </tr> <tr> <td>£200 - 500 .....by 20 / 50 / 80s</td> <td>£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s</td> </tr> <tr> <td>£500 - 1,000 .....by 50s</td> <td>£50,000 - 100,000 .....by 5,000s</td> </tr> <tr> <td>£1,000 - 2,000 .....by 100s</td> <td>£100,000 - 200,000 .....by 10,000s</td> </tr> <tr> <td>£2,000 - 5,000 .....by 200 / 500 / 800s</td> <td>above £200,000 .....at the auctioneer's discretion</td> </tr> <tr> <td>£5,000 - 10,000 .....by 500s</td> <td></td> </tr> </table> <p><b>The auctioneer has discretion to split any bid at any time.</b></p>				£10 - 200 .....by 10s	£10,000 - 20,000 .....by 1,000s	£200 - 500 .....by 20 / 50 / 80s	£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s	£500 - 1,000 .....by 50s	£50,000 - 100,000 .....by 5,000s	£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	
£10 - 200 .....by 10s	£10,000 - 20,000 .....by 1,000s														
£200 - 500 .....by 20 / 50 / 80s	£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s														
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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															
Customer Number		Title													
First Name		Last Name													
Company name (to be invoiced if applicable)															
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**Please note that all telephone calls are recorded.**

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

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