FINE GLASS AND BRITISH CERAMICS

Wednesday 2 May 2018 at 10.30am and 1.30pm Knightsbridge, London



Bonhams

MONTPELIER STREET • KNIGHTSBRIDGE



FINE GLASS AND BRITISH CERAMICS

Wednesday 2 May 2018 at 10.30am and 1.30pm Knightsbridge, London

VIEWING

Sunday 29 April 11am-3pm Monday 30 April 9am-4.30pm Tuesday 1 May 9am-4.30pm

SALE NUMBER 24621

CATALOGUE £25.00

BIDS

+44 (0) 20 7447 7447 +44 (0) 20 7447 7401 fax To bid via the internet please visit bonhams.com

Please note that telephone bidding is only available on lots with the low estimate in excess of £500. Bids should be submitted no later than 4pm on the day prior to the sale. New bidders must also provide proof of identity when submitting bids. Failure to do this may result in your bid not being processed.

LIVE ONLINE BIDDING IS AVAILABLE FOR THIS SALE

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

ENQUIRIES

Glass John Sandon +44 (0) 20 7468 8244 john.sandon@bonhams.com

British Ceramics

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

Administrator

Anna Burnside +44 (0) 20 7393 3975 anna.burnside@bonhams.com

General Enquiries

glass@bonhams.com porcelain@bonhams.com

CUSTOMER SERVICES

Monday to Friday 8.30am to 6pm +44 (0) 20 7447 7447

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

IMPORTANT INFORMATION

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



Gordon McFarlan, Andrew McKenzie, Simon Mitchell, Jeff Muse, Mike Neill, Charlie O'Brien, Giles Peppiatt, India Phillips, Peter Rees, John Sandon, Tim Schofield, Veronique Scorer, James Stratton, Ralph Taylor, Charlie Thomas, David Williams, Michael Wynell-Mayow, Suzannah Yip.

Bonhams 1793 Limited

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

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

Bonhams International Board

Robert Brooks Co-Chairman, Malcolm Barber Co-Chairman, Colin Sheat Deputy Chairman, Matthew Girling CEO, Patrick Meade Group Vice Chairman, Jon Baddeley, Rupert Banner, Geoffrey Davies, Jonathan Fairhurst, Asaph Hyman, James Knight, Caroline Oliphant, Shahin Virani, Edward Wilkinson, Leslie Wrioht.

Bonhams UK Ltd Directors

Colin Sheaf Chairman, Harvey Cammell Deputy Chairman, Antony Bennett, Matthew Bradbury, Lucinda Bredin, Simon Cottle, Andrew Currie, Paul Davidson, Jean Ghika, Charles Graham-Campbell, Matthew Haley, Richard Harvey, Robin Hereford, David Johnson, Charles Lanning, Miranda Leslie,

SALE INFORMATION

BIDS

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

PAYMENTS

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

Sellers

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

VALUATIONS, TAXATION AND HERITAGE

+44 (0) 20 7468 8340 +44 (0) 20 7468 5860 fax valuations@bonhams.com

CATALOGUE SUBSCRIPTIONS

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

AFTER SALE

Sold lots will remain in the Collections room at Bonhams Knightsbridge for a period of not less than 14 days from the sale date Wednesday 2 May 2018

Lots not collected by 5.30pm Wednesday 16 May 2018 will be returned to the Department. Storage charges may apply.

Please note that Bonhams will be closed Monday 7 May 2018 for the Spring Bank Holiday

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 enguiries@albanshipping.co.uk

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. The regulations may be found at www.ukcites. gov.uk or may be requested from:

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

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

† VAT 20% on hammer price and buyer's premium

* VAT on imported items at a preferential rate of 5% on hammer price and the prevailing rate on buyer's premium

PHYSICAL CONDITION OF LOTS IN THIS AUCTION

Please note that any reference in this catalogue to the physical condition of any lot is for general guidance only. Intending bidders must satisfy themselves as to the condition of any lot as specified in clause 14 of the Notice to Bidders at the end of the catalogue.

CONDITION REPORTS

As a courtesy to intending bidders, Bonhams will provide a written indication of the physical condition of lots in this sale if a request is received up to 24 hours before the auction starts. This written indication is issued subject to clause 3 of the Notice to Bidders. You are strongly advised to request condition reports if you intend to bid in this sale.

REPOLISHING OF GLASS

Because of difficulty in determining whether an item of glass or a paperweight has been repolished, please note that our condition reports mention only visible chips or breaks. Repolishing is only mentioned if it is severe or particularly uneven and thus clearly visible.

VAT REFUNDS ON EXPORTS FROM THE EU

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

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

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



















PART 1: GLASS

Lots 1-182 at 10.30am







A FAÇON DE VENISE WINGED WINE GLASS, 17TH CENTURY

Probably Netherlands, the octagonal stem barbed at the rim like a folded umbrella, on a collar above a twisted rope-like section containing red and white spiral threads, edged with pincered wings in bright turquoise blue, on a thin and wide circular foot, *16.7cm high* (one top wing lacking)

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

2

1

A GOOD GERMAN OR DUTCH DAUMENGLAS AND COVER, LATE 17TH OR EARLY 18TH CENTURY

In pale green-tinted glass, the barrel shaped vessel with six large impressed thumb-holes around the middle, the hoops of the barrel represented by milled trails, with an applied ring foot, the domed cover with a teared knop finial, *31cm high* (short, fine fracture in the base beside the pontil) (2)

£2,000 - 3,000 €2,300 - 3,400 US\$2,800 - 4,200

A closely related example with a cover is in the Rijksmuseum, illustrated by van Eck and Zijlstra-Zweens, Glass (1993), vol.1, p.122, fig.168. The indented finger holes allowed a firm grip as these distinctive drinking vessels became heavy when filled.











The rectangular plate engraved from behind with a single classical male figure holding an arrow, his bow and quiver on his back, standing on a mound above scroll and beaded ornament, in a later frame, *visible image 34cm x 23cm*

£600 - 800 €690 - 920 US\$850 - 1,100

4

A FAÇON DE VENISE WINE GLASS, CIRCA 1650

With a thin conical bowl on a hollow tapering stem set on a collar at the base, on a conical folded foot, *15.2cm high* (interior of the bowl with some corrosion or 'bloom')

£500 - 700 €570 - 800 US\$710 - 990

5

A MASSIVE BOHEMIAN 'FOUR SEASONS' BEAKER, CIRCA 1700

Of tapering bucket shape, engraved with four reserved panels each with a single figure representing the Seasons, the frames and borders crudely cut with egg and dart-type borders, *16.5cm high*

£500 - 700 €570 - 800 US\$710 - 990

6

A BOHEMIAN ENGRAVED BEAKER, CIRCA 1680-1700

The heavy glass engraved with columns dividing three arcaded panels, the continuous hunting scene with riders and their hounds pursuing two leaping hares, *12.3cm high*

£700 - 900 €800 - 1,000 US\$990 - 1,300



7

7

A BOHEMIAN BEAKER OF KOULA TYPE, CIRCA 1690

In heavy glass and of tapering cylindrical shape, engraved with two circular panels, one depicting Christ and John the Baptist seated together with an animal, a formal landscape behind, the reverse with a boat in a river scene, the panels flanked by flowering plants, *11.9cm high*

£1,200 - 1,600 €1,400 - 1,800 US\$1,700 - 2,300





Engraving by Marcantonio Raimondi. circa 1512-14

8 (detail)

8

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

Hall-in-Tyrol or Innsbruck, of upright rectangular form, painted with The Fall or The Temptation of Adam and Eve, after an engraving by Marcantonio Raimondi, the naked figures standing beside trees, with Adam holding the Forbidden Fruit, the serpent disguised with the head of a woman, concealed among the leaves in the tree above Eve, beside further fruit, a detailed village or town in the background beneath a broad band of gold foil, *visible area 24cm x 19.4cm* (contained in a later frame)

£20,000 - 30,000 €23,000 - 34,000 US\$28,000 - 42,000

Provenance

Frank Wyndham Sholto Douglas Murray, from his house at 9 Stratton St., London

Probably inherited from his father, the antiquarian and Egyptologist Thomas Douglas Murray (1841-1911)

Bruce Fearn Collection. The panel was purchased by his father in the 1950s from a house sale in Nottinghamshire

This dynamic representation of The Temptation of Adam and Eve is taken from a design by Raphael for the Stanze in the Vatican commissioned in 1508-9. The direct source is likely to be a print after Raphael by Marcantonio Raimondi. This engraving dates from the first quarter of the 16th century, probably circa 1512-14. The glass panel is a reversed or mirror image of the print, and of course this is to be expected as the glass was painted on the reverse of the glass panel. The painter of the glass picture copied the figures and trees from Raimondi's engraving but used much licence with details and the landscape background. The most significant difference is the addition of a vine and a leafy branch to hide the figures' nudity.

Bonhams sale of the Wolfgang Meixner Collection, 3 November 2016, lots 23-25 featured three reverse painted panels attributed to Innsbruck or Hall-in-Tyrol. Ryser's *Reverse Paintings on Glass* (1992) illustrates at p.16, fig.7 a related panel of the Descent from the Cross attributed to Hall-in-Tyrol. Further 16th century panels are in the Corning Museum of Glass and the Museo Vetrario in Murano. Ryser discusses these so-called 'Venetian Panels' and suggests these, and other related reverse-painted dishes, originated in Hall-in-Tyrol. Unlike later glass pictures, these panels were individually cast or formed rather than cut from larger panes of glass, resulting in their irregular edges and uneven, striated surfaces.







AN EXCEPTIONAL PAIR OF CRIZZLED GLASS CANDLESTICKS, FRENCH OR LOW COUNTRIES, SECOND HALF 17TH CENTURY

The tall nozzles with heavily-moulded gadroon bases set on cushioned knops and hollow hour-glass stems all with wrythen moulding, above plain drop knops, the very wide domed feet with panel moulding, 21.5cm high (minute chips to bases) (2)

£6,000 - 9,000 €6,900 - 10,000 US\$8,500 - 13,000

A very similar pair, also crizzled, was exhibited by Alan Tillman, Glass Through the Ages Catalogue, Summer 1974, p.18, no.28

10

A FAÇON DE VENISE THREE-SPOUTED OIL LAMP, LATE 17TH **OR EARLY 18TH CENTURY**

Set with three nozzles at the base of the cylindrical body, on a wide, saucer-shaped foot, 14.3cm high, 12cm diam at base

£500 - 700 €570 - 800 US\$710 - 990

A vessel of related form (although without a free-standing base) was intended to house a separate reservoir, see Anna-Elisabeth Theuerkauff-Liederwald, Venezianisches Glas der Veste Coburg (1994), p.499, fig.628

10



11

A FAÇON DE VENISE ENGRAVED WINE GLASS, LATE 17TH CENTURY

The glass Dutch or German, with a rounded funnel bowl wheelengraved with Commedia dell'arte figures, a female figure with a bird on her hand gestures to a Pulchinello who holds a pipe and a jug, a rabbit at his feet, a dancing man also holds a bird and tangles his foot in a rope, while his companion bows and holds a money bag and a smoking pipe, the stem with a hollow knop between small mereses, on a wide folded foot, 13.6cm high (light crizzling)

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

A POTSDAM ENGRAVED GOBLET IN THE MANNER OF

With a large round funnel bowl, wheel-engraved with a continuous frieze of six Bacchanalian boys or putti, either holding hands or holding bunches of grapes, egg-and-dart borders cut around the rim and on the knopped stem, the base of the bowl, lower baluster stem and wide foot each deeply cut with stiff leaves, 21.5cm high (some light crizzling)









13

A POTSDAM ENGRAVED ROYAL PORTRAIT GOBLET AND COVER, CIRCA 1740

Finely engraved with a circular portrait panel of Elisabeth Christine of Prussia, surmounted by a crown and flanked by Prussian eagles and garlands, the cipher EC below, the rims brightly gilded, *26.5cm high* (stem with metal repair) (2)

£800 - 1,200 €920 - 1,400 US\$1,100 - 1,700

Elisabeth Christine was the wife of Frederick II of Prussia

14

A GERMAN ENGRAVED GOBLET, MID 18TH CENTURY

Probably Saxon, the funnel bowl with a faceted base engraved with a strapwork cartouche bearing the crowned cipher CL, on a hollow knopped stem cut with faceting, above a domed folded foot, *24.4cm high*

£400 - 600 €460 - 690 US\$570 - 850





TWO BOHEMIAN ZWISCHENGOLDGLAS BEAKERS, MID 18TH CENTURY

Of finely fluted cylindrical form, one gilded all around with a fine gentleman on horseback surveying a scene of workmen erecting a signpost, a sportsman and his dog on the reverse, the interior of the base backed in ruby glass and gilded with a stag, 8.3cm high, the other representing the Months of the Year with twelve individual figures of children, 6.1cm high (2)

£700 - 1,000 €800 - 1,100 US\$990 - 1,400

16

THREE RUSSIAN GLASS TUMBLERS COMMEMORATING THE EMPRESS ELIZABETH, CIRCA 1741-62

All of tapering bucket shape, comprising a pair engraved with the royal cipher of Elizabeth Petrovna, Empress of Russia, within a starburst and surmounted by a crown, and a third tumbler engraved with the Imperial eagle also within a starburst panel, *10.2cm to 10.5cm high* (3)

£1,200 - 1,600 €1,400 - 1,800 US\$1,700 - 2,300

17

A RARE RUSSIAN ENGRAVED GLASS BOWL WITH VIEWS OF ST PETERSBURG, CIRCA 1840

Thickly cast with straight sides and a chamfered base, engraved with topographical views of the Winter Palace and Palace Square, the buildings finely delineated and with various tiny figures walking or riding in troikas, a border of fine scrollwork around the base, *9.2cm high*, *10.7cm diam*

£1,000 - 1,200 €1,100 - 1,400 US\$1,400 - 1,700



17



17 (reverse)



18 (part)



19



18

19

A SUITE OF SILESIAN ENGRAVED GLASS, MID-18TH CENTURY

Of finely fluted forms with gilded rims, some pieces engraved with a coat of arms below a Cardinal's insignia, others with the arms of a dancing pig within a rococo cartouche, while others have the initial cipher GBB below a coronet, comprising three tumblers, a small tankard, and fourteen drinking glasses in different sizes, together with two essence bottles and another wine glass each with a gilded armorial (21)

£1,200 - 1,500 €1,400 - 1,700 US\$1,700 - 2,100

A PAIR OF LAUENSTEIN WINE GLASSES, CIRCA 1760

The tulip shaped bowls engraved with banderols inscribed 'WAS SCHON UND LIEBLICH' and 'UNS WOHL NIEMAND ÜBEL', on teared angular baluster stems and domed folded feet, *18.4cm high*

£800 - 1,200 €920 - 1,400 US\$1,100 - 1,700

For a related glass see Brigitte Klesse, Glassammlung Helfried Krug (1973), p.241, no.662

20

AN ATTRACTIVE FRENCH BEAKER IN A FITTED CASE, CIRCA 1805-20

The tumbler with a flared rim, engraved with the emblem of the Pelican in her Piety, the reverse with an initial cipher within a frame, below a delicate floral border, a band of diamonds and flutes cut around the base, *10.3cm high*, with an original leather travelling case, the top embossed with doves on an altar (2)

£600 - 800 €690 - 920 US\$850 - 1,100

A beaker of the same form with an identical travelling case is illustrated by Fernando Montes de Oca, L'Age D'Or du Verre en France (2001), p.192, no.167

18TH CENTURY DRINKING GLASSES FROM BRITISH PRIVATE COLLECTIONS

Curated by John Sandon

Bonhams is proud to host this sale of selected wine glasses from the Golden Age of glassmaking in Britain. Compiling this catalogue gives us the opportunity to pay a special tribute to Jo Marshall who has recently died. Jo was responsible for the glass sales at Phillips in New Bond Street for more than thirty years from the early 1970s, having previously worked alongside the legendary Jim Kiddell at Sotheby's.

Jo instilled within her colleagues a special appreciation of glass of all kinds, and of drinking glasses in particular. Jo understood the correct way to classify glasses by shape, style and stem type and she recognised above all the way a glass felt in the hand, its proportions and weight and even the sound it makes, its 'ring' when carefully tapped.

The study of English drinking glasses relies on a very precise classification of stem and bowl types. This methodical classification was formulated by collectors at the beginning of the 20th century and has gradually evolved, thanks mostly to the published work of E. Barrington Haynes in the 1950s and L.M. Bickerton in the '60s. Bickerton's detailed classification is still widely accepted and used by most specialists today.

In our arrangement of this catalogue we have followed these established traditions. As a result, the glasses are presented in roughly chronological order. Enamelled decoration from the Beilby workshop is well represented. Also, following our successful sale last year of the Julius and Ann Kaplan Collection, we are delighted to present here another most impressive collection of colour-twists.

In this catalogue we have recorded, wherever possible, the provenance of glasses that were formerly part of well known collections, many of which were sold by Bonhams. Glasses from single collection sales include those of Ron Thomas, James Hall and A.C. Hubbard Jr., not forgetting the Harvey's Wine Museum Collection. All these sales have helped to cement our position as clear market leaders in the field of fine Antique Glass at auction.

An apparent omission of engraved 'Jacobite' glass is explained by our offering a wide selection of Jacobites in our annual Scottish sale in Edinburgh. This year our Scottish Sale takes place just a week earlier, on 25 April at our rooms in Queen Street, Edinburgh, and this sale contains a significant section of Jacobite glass and other glass of Scottish interest.

CLASSIFIED INDEX	LOTS
Heavy Balusters & Balusters	21-46
Light Balusters	45-63
Plain Straight Stems	64-71
Airtwists	72-86
Opaque Twists	87-112
Mixed & Colour Twists	113-12
Faceted Stems	131-13
Beilby Enamels	137-14



135 (detail)



A HEAVY BALUSTER LARGE WINE GLASS OR GOBLET, CIRCA 1710

With a thistle shaped bowl solid at the base, set on a teared mushroom knop above a true baluster knop, on a wide conical folded foot, *18cm high*

£2,500 - 3,500 €2,900 - 4,000 US\$3,500 - 5,000

Provenance A.C. Hubbard Jr. Collection Bonhams sale 30 November 2011, lot 16

Illustrated by Ward Lloyd, A Wine Lover's Glasses (2000), p.37, pl.29 and p.34 $\,$

22 A HEAVY BALUSTER GOBLET, CIRCA 1710

The large round funnel bowl with a solid base, set on a teared mushroom knop above a hollow basal knop, on a conical folded foot, *21cm high*

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

Provenance Grant Righton Collection



A HEAVY BALUSTER WINE GLASS, CIRCA 1720

The unusual flared bucket bowl with a solid teared base, set on a cushion knop and a three-ring annular knop, over a teared inverted baluster, on a domed and folded foot, *14.6cm high*

£1,000 - 1,500 €1,100 - 1,700 US\$1,400 - 2,100

24

A VERY UNUSUAL HEAVY BALUSTER WINE GLASS OR GOBLET, CIRCA 1720-25

The round funnel bowl hammered at the base, on a multi-knopped stem comprising a small plain knop on a beaded knop above a threering annular knop and a true baluster, on a domed foot, *16.5cm high*

£1,300 - 1,700 €1,500 - 1,900 US\$1,800 - 2,400

Provenance Grant Righton Collection

25

A BALUSTER WINE GLASS, CIRCA 1730

With a slender bell bowl on a ball knop and a collar, above a teared cylinder knop and an hour-glass base, on a conical folded foot, *16cm high*

£750 - 900 €860 - 1,000 US\$1,100 - 1,300

Provenance

Walter Smith Collection (no. 359) Bikker Collection Sotheby's sale 7 May 2002, lot 200



A BALUSTER DECEPTIVE WINE GLASS, CIRCA 1720

With a solid conical bowl, on a single teared knop and a slightlytapering section set on a folded foot, *15.1cm high*

£500 - 700 €570 - 800 US\$710 - 990

Provenance

Grant Righton Collection

27

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

The thistle shaped bowl of exceptional thickness, raised on a substantial plain straight stem and on a conical folded foot, *17.7cm high*

£1,200 - 1,500 €1,400 - 1,700 US\$1,700 - 2,100

Provenance

Sotheby's sale 5 July 2006, lot 132 Bonhams sale 3 June 2009, lot 186

Illustrated by L.M. Bickerton, 18th Century English Drinking Glasses (1986), p.360, no.359



A HEAVY BALUSTER TOASTMASTER'S GLASS, CIRCA 1715-1720

The conical or funnel shaped bowl with solid sides, set on a teared inverted baluster, conical folded foot, *13cm high*

£800 - 1,200 €920 - 1,400 US\$1,100 - 1,700

29

A HEAVY BALUSTER WINE GLASS, CIRCA 1720

The generous round funnel bowl with a basal tear, on a drop knop over a flattened inverted baluster and a smaller ball knop all containing an elongated tear, on a very heavy domed foot, *18cm high*

£1,400 - 1,800 €1,600 - 2,100 US\$2,000 - 2,500

Provenance

Bonhams sale 7 June 2002, lot 3

30

A GOOD HEAVY BALUSTER LARGE WINE GLASS OR GOBLET, CIRCA 1710-20

The conical bowl with a solid base, the stem with a wide angular knop containing a tear that extends into a basal knop, on a conical folded foot, *18.8cm high*

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

Provenance

Pullen Collection, Sotheby's sale 14 December 2004, lot 252 James Hall Collection, Bonhams sale 17 December 2008, lot 39

31

A HEAVY BALUSTER WINE GLASS, CIRCA 1715

With a round funnel bowl on an inverted baluster containing a small tear, above a basal knop, on a folded foot, *16.2cm high*

£1,200 - 1,500 €1,400 - 1,700 US\$1,700 - 2,100

Provenance Dr Michael Scorer Collection



A BALUSTER WINE GLASS, CIRCA 1720-30

The conical bowl with a solid base, the stem with an angular knop above a teared true baluster, on a conical folded foot, 14.9cm high

£800 - 1,200 €920 - 1,400 US\$1,100 - 1,700

33

A BALUSTER WINE GLASS, CIRCA 1720

With a bell bowl solid at the base, on a four-ring annular knop and a true baluster set on a cushioned knop above a conical foot, *16.3cm high*

£600 - 800 €690 - 920 US\$850 - 1,100

Provenance

Grant Righton Collection

34

A BALUSTER WINE GLASS, PROBABLY IRISH, CIRCA 1730-40

With a trumpet bowl solid at the base, on a wide collar and two-ring annular knop above a true baluster and tiny basal knop, conical foot, *18cm high*

£700 - 900 €800 - 1,000 US\$990 - 1,300

Provenance

Ron and Mary Thomas Collection Bonhams sale 4 June 2008, lot 47

35

A SMALL BALUSTER WINE GLASS, CIRCA 1730-40

In a dark-tinted metal, the trumpet bowl extending to form a true baluster, set on a small hour-glass knop and a domed and folded foot, 13.6cm high

£500 - 700 €570 - 800 US\$710 - 990

Provenance

Lady Davy Collection, before 1929 Sotheby's sale 6 July 2005, lot 214

Illustrated by W A Thorpe, History of English and Irish Glass (1929), pl.LXXXIX, fig.3 (called a 'Tulip Glass').



A MOST UNUSUAL BALUSTER SWEETMEAT GLASS, CIRCA 1730

With an oval or elliptical-shaped pan-topped bowl, finely-engraved with a border of floral sprays hung from shell motifs and delicate scrolls, the baluster stem with an acorn knop between a shoulder and a basal knop, on a domed foot, *16.6cm high*

£2,000 - 4,000 €2,300 - 4,600 US\$2,800 - 5,700

This rare glass is illustrated by L.M. Bickerton, 18th Century English Drinking Glasses (1986), p.97, pl.179, although no mention is made of the curious shape of the bowl

37

A BALUSTER MEAD OR CHAMPAGNE GLASS, CIRCA 1720-40

with a shallow cup shaped bowl drawn in at the rim, the stem with a flattened or cushioned knop set on an inverted baluster with a small basal knop, above a conical folded foot, *12.1cm high*

£600 - 800 €690 - 920 US\$850 - 1,100

38

A BALUSTER SWEETMEAT OR CHAMPAGNE GLASS, CIRCA 1740

With an unusually-wide lipped double-ogee bowl, on a collar over a moulded 8-sided pedestal stem with studs on the shoulder, above two small basal cushioned knops and a domed and folded foot, *13.2cm to 13.5cm high approx*

£600 - 800 €690 - 920 US\$850 - 1,100

Provenance Grant Righton Collection



A HEAVY BALUSTER SMALL WINE GLASS, CIRCA 1715-20

The round funnel bowl solid at the base and containing a single large bead, set on a teared inverted baluster with a basal knop, on a conical folded foot, *12.7cm high*

£600 - 800 €690 - 920 US\$850 - 1,100

40

A SMALL HEAVY BALUSTER WINE GLASS, CIRCA 1715-20

With a slightly-rounded funnel bowl with solid base, on a three-ring annular knop above a teared straight section and basal knop, on a domed and folded foot, *14.1cm high*

£700 - 1,000 €800 - 1,100 US\$990 - 1,400

Provenance Marie Denne Collection

41

AN ARMORIAL BALUSTER WINE GLASS, CIRCA 1720

The funnel bowl with a teared solid base on an inverted baluster containing a further tear, conical folded foot, the bowl engraved with the crest of a castellated turret, *16.8cm high*

£750 - 1,000 €860 - 1,100 US\$1,100 - 1,400

Provenance

Sotheby's sale 15 December 1998, lot 4

42

A RARE HEAVY BALUSTER WINE GLASS, CIRCA 1715-20

The round funnel bowl set on a cushion knop above a drop knop and a true baluster containing a tear, a further cushion knop at the base, on a domed and folded foot, *16.3cm high*

£1,000 - 1,500 €1,100 - 1,700 US\$1,400 - 2,100

Provenance

Sotheby's sale 15 September 1992, lot 17 James Hall Collection Bonhams sale 17 December 2008, lot 47







A BALUSTER TOASTMASTER'S GLASS, CIRCA 1720-30

The small, flared bucket bowl with a solid base on a collar, set on a central teared swelling knop extending into a basal knop, heavy conical foot, *15cm*

£800 - 1,200 €920 - 1,400 US\$1,100 - 1,700

Provenance

James Hall Collection

44

ANOTHER RARE BALUSTER TOASTMASTER'S GLASS, CIRCA 1720-30

With a very small waisted bowl, on a collar above a swelling hollow stem, small basal knop and a heavy conical foot, *14.9cm*

£750 - 1,000 €860 - 1,100 US\$1,100 - 1,400

Provenance

Grant Righton Collection

For a related glass see L.M. Bickerton, 18th Century English Drinking Glasses (1986), p.99, pl.187

45

A LIGHT BALUSTER WINE GLASS, CIRCA 1740

The drawn trumpet bowl with a solid base containing a neat tear, on an inverted baluster also with a tear, *16.6cm high*

£750 - 900 €860 - 1,000 US\$1,100 - 1,300



46

46

A GOOD BALUSTER TAZZA, CIRCA 1720-40

The circular top with a raised, inward-turned rim, on an inverted baluster stem containing a single large tear at the shoulder, and a smaller teared basal knop, on a conical folded foot, *14.5cm to 15cm high, the top 20.5cm diam*

£500 - 700 €570 - 800 US\$710 - 990



A LIGHT BALUSTER WINE GLASS, CIRCA 1740-60

with a generous funnel bowl rounded at the base, the multi-knopped stem with an angular knop at the shoulder, on a domed foot, *16.3cm high*

£500 - 800 €570 - 920 US\$710 - 1,100

48

AN ENGRAVED LIGHT BALUSTER WINE GLASS, CIRCA 1745

The bell shaped bowl engraved with a carnation flower on a slender stem with two buds, the reverse with a moth, the stem with a teared shoulder knop and a central inverted baluster above a small basal knop, conical foot, *17.1cm high*

£700 - 900 €800 - 1,000 US\$990 - 1,300

49

TWO BALUSTER WINE GLASSES, CIRCA 1730-40

Both with drawn trumpet bowls, one with the bowl set on a cushion knop and a central swelling knop, conical foot, *18.1cm high*, the other with a tear in the base of the bowl, above an inverted baluster and a folded conical foot, *16cm high* (2)

£800 - 1,000 €920 - 1,100 US\$1,100 - 1,400





51

TWO BALUSTER WINE GLASSES, CIRCA 1730-40

Both with bell bowls on knopped and inverted baluster stems, one with an annular knop at the shoulder and a small basal knop, *16.8cm*, the other with a small shoulder knop and a folded foot, *16.3cm* (2)

£600 - 800 €690 - 920 US\$850 - 1,100

51

FOUR LIGHT BALUSTER WINE GLASSES, CIRCA 1730-40

Comprising one with a round funnel bowl on a teared plain stem with two knops, folded foot, *15.4cm high*, another with waisted bell bowl on an annular knop and inverted baluster, above a domed and folded foot, *16.4cm* (bowl chipped), and two other glasses with trumpet bowls on single inverted baluster knops, *16.5cm and 18.9cm high* (taller glass chipped) (4)

£750 - 1,100 €860 - 1,300 US\$1,100 - 1,600

Provenance Grant Righton Collection



- -

52

TWO BALUSTER WINE GLASSES AND A JELLY GLASS, CIRCA 1720-40

Comprising a wine glass with a bell bowl containing a basal tear, on a teared inverted baluster and basal knop, conical folded foot, *15.6cm high*, a toastmaster's glass with deceptive ogee bowl on a teared inverted baluster, plain conical foot, *13.9cm*, and a ribbed jelly glass with an engraved pan top and applied loop handle, set on a flattened knop and panel-moulded foot, *12.2cm* (3)

£600 - 800 €690 - 920 US\$850 - 1,100



A DUTCH ENGRAVED ROYAL BETROVAL GLASS, CIRCA 1750

With a round funnel bowl, engraved with two Cupids at an altar reaching for a pair of hearts blessed by the rising sun shining through a crown, the light baluster stem with an angular knop between two small knops over a teared inverted baluster and basal knop, domed foot, 18.1cm high

£800 - 1,000 €920 - 1,100 US\$1,100 - 1,400

Provenance

Marie Denne Collection

54

AN UNUSUAL DUTCH ENGRAVED GOBLET, CIRCA 1750

The round funnel bowl finely engraved with meandering ivy, two heraldic roses and heartsease, a butterfly and a dragonfly alighting on separate scattered sprigs, the stem formed of a beaded knop between an angular shoulder knop and a teared inverted baluster stem above a basal knop, *18.7cm high*

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

55

56

A DUTCH ENGRAVED WINE GLASS, CIRCA 1770

The rounded funnel bowl with a Greek Key border, the stem with a central cushion knop between opposing balusters and small shoulder and basal knops, domed foot, *17.7cm*

£250 - 350 €290 - 400 US\$350 - 500

Illustrated by L.M. Bickerton, 18th Century English Drinking Glasses (1986), p.123, pl.283

A DUTCH ENGRAVED FRIENDSHIP WINE GLASS, CIRCA 1750-60

With a round funnel bowl engraved with a rococo cartouche of a pair of clasped hands among clouds, inscribed 'AMITIE', the light baluster stem with a small angular knop, another knop and a beaded inverted baluster, on a cushioned basal knop, *17.8cm high*

£700 - 900 €800 - 1,000 US\$990 - 1,300



A DUTCH ENGRAVED ROYAL ARMORIAL GOBLET, CIRCA 1745

The round funnel bowl engraved with the arms of Princess Anne, daughter of George II, lion and unicorn supporters, set on a collar above a beaded knop, teared inverted baluster section and a basal knop, *20.5cm high*

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

Provenance

Sotheby's sale 29 November 1955, lot 28 Walter F. Smith collection, lot 424 Harvey's Wine Museum, Bonhams 1 October 2003, lot 146

A very similar goblet was in the Thomas Collection, Bonhams 4 June 2008, lot 54

58

A DUTCH ENGRAVED ROYAL ARMORIAL GOBLET, CIRCA 1750

The large round funnel bowl finely engraved with the arms of the Prince of Orange, within the Garter and with lion supporters, trophies below and further motto IE MAINTIEN DRAI, inscribed at the rim 'Vivat de Prins van Oranie', the multi-knopped stem with an angular knop, a small teared knop, a beaded inverted baluster and a small basal knop, 19.1cm high

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

Provenance

Sinclair collection Walter F. Smith collection, no.376, Sotheby's sale lot 426 Harvey's Wine Museum, Bonhams 1 October 2003, lot 157

Illustrated by E. Barrington Haynes, 'A Diversity of Glass', the Antique Collector, November-December 1950, fig.16. Also illustrated by L.M. Bickerton, 18th Century English Drinking Glasses (1986), pl.858



A DUTCH ENGRAVED TRADE GOBLET, CIRCA 1750-60

The round funnel bowl engraved within a circular panel with a ship in an estuary with cargo by a building, framed by a floral chaplet, the reverse with a sunburst and inscribed *'HET WELVAREN VAN DE NEGOTIE'*, the stem with a three-ring annular knop above an inverted baluster, *17.2cm high*

£900 - 1,200 €1,000 - 1,400 US\$1,300 - 1,700

Provenance Marie Denne Collection

60

A DUTCH ENGRAVED FECUNDITY WINE GLASS, CIRCA 1730

The funnel bowl with teared base, on a moulded eight-sided pedestal stem, folded foot, engraved with a pregnant woman gesturing towards mating chickens, trees and a sunburst on the reverse, inscribed *'HANSIE IN DE KELIER'*, 15.4cm

£800 - 1,200 €920 - 1,400 US\$1,100 - 1,700

Provenance Marie Denne Collection

61

A DUTCH ENGRAVED WINE GLASS ATTRIBUTED TO JACOB SANG, CIRCA 1760

Representing Justice, the round funnel bowl finely engraved with a blind-folded figure representing Justice, holding scales and a sword, on a plinth inscribed '*JUSTITIA*', the light baluster stem with a flattened knop above a beaded inverted baluster and basal knop, *17.9cm high*

£900 - 1,200 €1,000 - 1,400 US\$1,300 - 1,700

Provenance Marie Denne Collection



A DUTCH ENGRAVED FRIENDSHIP GOBLET, CIRCA 1760

The round funnel bowl finely engraved with a rococo cartouche bearing a pair of clasped hands beneath billing doves on a heart, the reverse inscribed MIND GŸ EDELE VRIENDSCHAP TEEDER, VÜLD MŸ DAN TOT AN DEN RAND. DRINK MY LEEG, ENVUL MŸ WEEDER, STEL MŸ ZOO U VRIEND TERHAND (If you value tender noble friendship, then fill me to the brim. Drink me empty and refill me, and thus hand me to your friend), the composite stem including a drop knop, a beaded knop and a teared inverted baluster, on a conical folded foot, 18.7cm high

£2,000 - 2,500 €2,300 - 2,900 US\$2,800 - 3,500

Provenance

Dr Michael Scorer Collection

The inscription on this goblet is taken from a poem written by Dirk Smits in 1740 (see Dirk Smits, Gedichten (1740), p. 231 and also F. Smit, A Concise Catalogue of Eighteenth-Century Wine-Glasses Wheel-Engraved and Signed by Jacob Sang (1992), p.12 for a brief discussion). At least four other goblets of this type decorated with clasped hands and bearing the same poem are recorded, all of which are signed and dated by Sang. These are described by Smit (1992), p.12, bearing the dates 1759 and 1760. A further unsigned example is in the Museum De Lekenhal, Leiden. Unlike the present lot, all of these examples are further engraved with a crown below the inscription PROSOPOPIA (Personification).

The present lot differs from all of the above by the omission of the crown and Prosopopia inscription. For another covered goblet of similar type without the crown, but with the same full poem and panel of clasped hands, see Bonhams sale, 20 May 2015, lot 55. A further example engraved with a comparable inscription from the Mary Ager Collection was sold by Christie's, 18 April 1978, lot 116.

63 A DUTCH ENGRAVED GOBLET IN THE MANNER OF CHRISTOFFEL SCHROEDER, CIRCA 1740-60

The large funnel bowl engraved with a huntsman dismounted from his horse and kneeling before an angel, the man's dog looking up at various hunting implements hanging from the branches of a tree above a standing stag, the multi-knopped stem with a beaded inverted baluster at the base, *20cm high*

£2,000 - 3,000 €2,300 - 3,400 US\$2,800 - 4,200







64 (part)

65

66

64

FOUR VARIOUS DRINKING GLASSES, CIRCA 1740 AND LATER

Comprising a plain-stemmed wineglass with a thistle bowl with a teared base, on a domed or helmet foot, *18.5cm high*, a slender toasting glass with a drawn trumpet bowl, *18.4cm*, a 'Lynn' tumbler with moulded horizontal lines, *9cm*, and a heavy goblet with an inverted baluster stem, *19.8cm* (4)

£750 - 900 €860 - 1,000 US\$1,100 - 1,300

65

A WILLIAMITE SMALL WINE GLASS, CIRCA 1760

With round funnel bowl on a plain stem and folded foot, engraved with a band of fruiting vine and inscribed below the rim 'THE GLORIOUS MEMORY OF KING WILLIAM III', *13.7cm high*

£600 - 1,000 €690 - 1,100 US\$850 - 1,400

Provenance

Chris Crabtree Collection Bonhams sale 12 November 2014, lot 140 Dr Michael Scorer Collection

66

TWO ENGRAVED DRAWN TRUMPET WINE GLASSES, CIRCA 1740

One with a small bowl engraved with the crest of a Stricken Hart above a Cup of Maintenance, enclosed within leaf fronds and below a dentil border, the stem containing a neat tear, on a folded foot, *17cm high*, the other engraved with a border of fruiting vines and a similar dentil rim, on a domed foot, *16.2cm high* (2)

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

67 AN INSCRIBED FIRING GLASS, DATED 1760

The drawn trumped bowl engraved with the date 'THE EIGHT OF JUNE 1760', on a short plain stem and heavy firing foot, *9.9cm high*

£500 - 800 €570 - 920 US\$710 - 1,100

68

AN INSCRIBED FIRING GLASS, CIRCA 1720-40

Of drawn trumpet shape, the bowl engraved with a continuous inscription 'MAY.POVERTY.NEVER'OP/ PRESS:US:NOR.RICHES/ MAKE.US.PROUD', *10cm high*

£700 - 900 €800 - 1,000 US\$990 - 1,300

69

TWO ELECTIONEERING FIRING GLASSES, CIRCA 1775

The ogee bowls both engraved with the name 'DEVAYNES' beside a pair of clasped hands, on short plain stems and heavy firing feet, 9.2cm and 9.4cm high (one bowl chipped) (2)

£700 - 1,000 €800 - 1,100 US\$990 - 1,400

These rare glasses commemorate William Devaynes (1730–1809) who served as MP for Barnstaple from 1774-1796. Devaynes was a London banker and director of the East India Company. On five occasions he served as Chairman of the Company and was a friend of Sir Warren Hastings. Devaynes was also an Africa trader and spoke in parliament in support of the slave trade.





70

A COLLECTION OF SEVEN FIRING GLASSES, CIRCA 1740-70

The various short wine or dram glasses all with heavy 'firing' feet, comprising two with opaque twist stems, one with a multiple spiral airtwist, two others on plain stems, another with a pincered foot, and a small gin glass with bell bowl, *9cm to 11cm high* (7)

£800 - 1,300 €920 - 1,500 US\$1,100 - 1,800

Provenance Marie Denne Collection

71

A LIGHT BALUSTER CORDIAL GLASS AND A DRAM GLASS, CIRCA 1730-50

The cordial with a round funnel bowl, shoulder-knopped plain stem and small basal knop, folded foot, *16.4cm high*, the dram or jelly glass with a bell bowl on a flattened beaded knop, domed foot, *12cm high* (2)

£650 - 950 €750 - 1,100 US\$920 - 1,300











72

72

AN AIRTWIST CORDIAL GLASS AND A FIRING GLASS, CIRCA 1745-50

Both with drawn trumpet bowls and stems with mercurial corkscrews, the cordial glass with an engraved border of a floral meander, on a conical foot, *16.3cm high*, the dram glass on a heavy firing foot, *11.3cm high* (2)

£750 - 1,000 €860 - 1,100 US\$1,100 - 1,400

Provenance

The cordial glass from the Henry Fox Collection, Bonhams sale 8 December 2004, lot 64

THREE VARIOUS DRINKING GLASSES, CIRCA 1750-70

Comprising a wine glass with a generous round funnel bowl moulded with honeycomb at the base, on an incised twist stem, *17.2cm high*, an engraved wine with an ogee bowl depicting a fox and hound, on a plain stem and folded foot, *14.8cm high*, and an opaque twist sweetmeat with a barbed or dentate rim and a pincered foot, *about 9cm high* (3)

£600 - 800 €690 - 920 US\$850 - 1,100

Provenance

Marie Denne Collection

74

73

FOUR VARIOUS WINE GLASSES, CIRCA 1745-65

Comprising a wine with ribbed tulip bowl, on a centre-knopped airtwist stem, *14.9cm high*, a dram glass with trumpet bowl, multiple airtwist stem and folded foot, *11.9cm*, a Giles gilded wine with an opaque twist stem, *15.2cm* (rubbed), and a ratafia flute with engraved bowl and opaque twist stem, *17.8cm* (chipped) (4)

£500 - 700 €570 - 800 US\$710 - 990

Provenance

Dr Michael Scorer Collection, the tulip-bowl glass from the Horridge and W.G.T.Burne Collections

75

A MASSIVE AIRTWIST GOBLET, CIRCA 1760

Of ceremonial proportions, with an ogee bowl, double series airtwist stem containing a multiple spiral column enclosed by a pair of mercurial corkscrews, on a conical foot, *21.7cm high* (small fracture on edge of foot)

£600 - 900 €690 - 1,000 US\$850 - 1,300





76

A FINELY ENGRAVED AIRTWIST CEREMONIAL GOBLET, CIRCA 1760

With a massive ogee bowl decorated with three elaborate rococo cartouches, each containing a fashionably-dressed lady and gentleman, the images based on a popular songbook of the time, within foliate and strapwork ornament, set on a double-series airtwist stem and a heavy conical foot, *22.3cm high*

£2,000 - 3,000 €2,300 - 3,400 US\$2,800 - 4,200

Provenance Chris Crabtree Collection Bonhams sale 15 December 2010, lot 165

The source for all three of the groups of figures on this goblet is a series of vignettes in a popular song book 'Clio and Euterpe or British Harmony', vol.1 published in 1758. (see pages 149, 150 and 159). This illustrated songbook includes on p.149 the song 'Jenny' performed at Vauxhall Gardens, the source for the man seated on a fence. This image also appears on p.321 of the 3rd Edition of The Ladies' Amusement and it was also used as a print on Bow porcelain. See the ECC Transactions, Vol.2, Pt.10, pl.XCIII and Cyril Cook, The Life and Work of Robert Hancock (1948), item 72





Illustrations from Clio and Euterpe (1758)



AN UNUSUAL AIRTWIST ALE GLASS OR FLUTE, CIRCA 1740-50

With a slender bell shaped bowl solid at the base, on a very short section above an inverted baluster containing a multiple spiral airtwist, on a conical folded foot, 20.8cm high

£800 - 1,000 €920 - 1,100 US\$1,100 - 1,400

78

TWO AIRTWIST WINE GLASSES, CIRCA 1740-60

One with a tulip bowl set on a multiple spiral airtwist stem with a beaded knop at the base, on a domed or helmet foot, 16.2cm high (small chip), the other with a bucket bowl, the multiple spiral airtwist stem with a vermiform collar, 16.7cm high (foot chipped) (2)

£450 - 600 €520 - 690

US\$640 - 850

Provenance Grant Righton Collection

79

AN AIRTWIST WINE GLASS, CIRCA 1750

The bell bowl solid at the base, on a multiple spiral airtwist stem applied with a three-ring annular collar around the centre, on a heavy conical foot, 16cm high

£500 - 700 €570 - 800 US\$710 - 990



AN UNUSUALLY SMALL AIRTWIST WINE GLASS, CIRCA 1755-60

with an ogee bowl, the stem containing a multi-ply spiral cable, on a conical foot, *12.2cm high*

£500 - 700 €570 - 800 US\$710 - 990

81

AN AIRTWIST CORDIAL GLASS, CIRCA 1760

An unusually tall example with a plain and rather straight rounded funnel bowl and a particularly-tight multiple spiral airtwist stem, *17.1cm high*

£600 - 800 €690 - 920 US\$850 - 1,100

82

A MASSIVE AIRTWIST GOBLET, CIRCA 1745-50

With a bucket shaped bowl, the stem containing a pair of entwined mercurial corkscrews, on a heavy domed foot, *20.1cm high*

£600 - 900 €690 - 1,000 US\$850 - 1,300

Illustrated by Sidney Crompton, English Glass, pl.91. This glass was exhibited in the Glass Circle Diamond Jubilee exhibition 1997, no.71

83

AN AIRTWIST CORDIAL GLASS, CIRCA 1760

The round funnel bowl engraved with a formal floral meander above moulded ribs, on a double series airtwist stem containing a pair of mercurial corkscrews encircled by one five-ply and one seven-ply spiral band, *17.5cm high* (chip to foot)

£400 - 700 €460 - 800 US\$570 - 990







84

84

THREE OPAQUE TWIST WINE GLASSES, CIRCA 1760-75

The double series stems each with spiral threads around a gauze core, one with a fluted round funnel bowl engraved with lily of the Valley, a moth on the reverse, 15.2cm high, one Dutch glass engraved with Masonic symbols, 14.7cm, the third English with a lipped ogee bowl and centre-knopped stem, 15cm (3)

£500 - 700 €570 - 800 US\$710 - 990

85

TWO WINE GLASSES WITH MOULDED BOWLS, CIRCA 1760

comprising an airtwist glass with a pan-topped bowl with hammered moulding, the stem with a pair of multi-ply air corkscrews, 16.1cm high, together with an opaque twist glass with a finely-ribbed round funnel bowl on a double series opaque twist stem, 15cm high (2)

£650 - 800 €750 - 920 US\$920 - 1,100

Provenance

Marie Denne Collection

86

TWO GOOD AIRTWIST WINE GLASSES, CIRCA 1760

One of appealing small size with a round funnel bowl engraved with a bird on a fruiting vine, on a shoulder-knopped multiple spiral airtwist stem, 13.6cm high, the other also with a round funnel bowl, the stem containing a pair of entwined multiple spiral gauze cables, 16.2cm high (2)

£900 - 1,300 €1,000 - 1,500 US\$1,300 - 1,800

Provenance

The engraved glass from the Henry Fox Collection, Bonhams sale 8 December 2004, lot 44




.

87

TWO ENGRAVED WINE GLASSES, CIRCA 1760

One cordial glass with a slightly deceptive ogee bowl, engraved with a berry bush and two bees, on a single-series opaque twist stem (the bowl with a noticeable 'bloom'), the other wine glass with a pantopped bowl engraved with a profile flower on a leafy stem and smaller sprigs, the stem with a single multi-ply air corkscrew, *15.8cm high* (tiny chip) (2)

£700 - 1,000 €800 - 1,100 US\$990 - 1,400

Provenance

Grant Righton Collection

88

A PAN-TOPPED WINE GLASS AND A DOUBLE OGEE WINE GLASS, CIRCA 1760

The pan-topped bowl with a small base, on a double series opaque twist stem containing a corkscrew entwined around a spiral gauze, *15.4cm high*, the other wine glass with a double ogee bowl with a hammered base, on a double series airtwist stem containing fine spiral threads outside of a multiple spiral core, *15.4cm high* (2)

£800 - 1,000 €920 - 1,100 US\$1,100 - 1,400

Provenance

Dr Michael Scorer Collection The second-mentioned glass Sotheby's sale 12 February 1963, lot 8



89

89

TWO OPAQUE TWIST FIRING GLASSES, CIRCA 1760-65

Both on a heavy annular or terraced foot, one with an ogee bowl fluted at the base, the short stem with a multi-ply spiral column with a solid core, *10.2cm high*, the other with a plain, slightly-deceptive ogee bowl, the stem with a multi-ply corkscrew encircled by a pair of ten-ply spiral tapes, *10.6cm high* (2)

£750 - 950 €860 - 1,100 US\$1,100 - 1,300

Provenance

The second example from the Henry Fox Collection



A RARE OPAQUE TWIST CORDIAL GLASS, CIRCA 1765

The round funnel bowl of small size, on a double series opaque twist stem containing a pair of multi-ply corkscrews outside of a pair of spiral threads, on a folded conical foot, *17.2cm high*

£600 - 800 €690 - 920 US\$850 - 1,100

A substantial folded foot on an opaque twist cordial is an unusual occurrence

91

A TALL OPAQUE TWIST CORDIAL GLASS, CIRCA 1755-60

With an unusually-small round funnel bowl moulded with a band of ribs, on a double series opaque twist stem containing a multiple spiral core within a pair of heavy spiral threads, on a domed or helmet foot, *16.7cm high*

£900 - 1,200 €1,000 - 1,400 US\$1,300 - 1,700

Provenance

Dr Michael Scorer Collection

92

AN OPAQUE TWIST CORDIAL GLASS, CIRCA 1765

The ogee bowl with spiral ribbing at the base, on a double series opaque twist stem with a multi-ply corkscrew encircled by a pair of spiral tapes, a very slender mercurial air spiral forming an outline to part of the central corkscrew, *17.6cm high*

£600 - 800 €690 - 920 US\$850 - 1,100

93

A GOOD OPAQUE TWIST CORDIAL GLASS, CIRCA 1760

the round funnel bowl fluted at the base and engraved with formal rose sprigs, the tall double series opaque twist stem with a loose multiple spiral cable within a pair of spiral threads, on an unusual domed or helmet foot, *16.3cm high*

£700 - 900 €800 - 1,000 US\$990 - 1,300

Provenance

The Henry Fox Collection Bonhams sale 2 June 2004, lot 61



AN OPAQUE TWIST GOBLET, CIRCA 1760

With a generous bucket bowl, the double series opaque twist stem with a multi-ply corkscrew encircled by a pair of multi-ply spiral tapes, on a folded foot, *16.1cm high*

£550 - 700 €630 - 800 US\$780 - 990

Provenance

Ron and Mary Thomas Collection Bonhams sale 4 June 2008, lot 183

95

A RARE OPAQUE TWIST TOASTING GLASS OR FLUTE, CIRCA 1765-70

Of very slender drawn trumpet shape, the thin double-series opaque twist stem containing a pair of spiral threads outside of a multiple spiral core, on a delicate conical foot, *18.9cm high*

£700 - 1,200 €800 - 1,400 US\$990 - 1,700

Provenance

Sotheby's sale 24 January 1972, lot 204 Dr Michael Scorer Collection

96

A FOUR-KNOPPED OPAQUE TWIST WINE GLASS, CIRCA 1760-70

Probably Dutch, with a bell bowl engraved with a bird alighting on fruiting vines, the double series opaque twist stem with four evenly spaced knops, on a conical foot, *17.1cm high*

£800 - 1,200 €920 - 1,400 US\$1,100 - 1,700

97

A RARE OPAQUE TWIST TOASTMASTER'S CORDIAL GLASS, CIRCA 1760

With a solid deceptive bucket bowl, the double series opaque twist stem containing a well-constructed multi-ply corkscrew encircled by a twelve-ply spiral band, on a heavy conical foot, *17.5cm high*

£700 - 1,000 €800 - 1,100 US\$990 - 1,400

Provenance

Eila Grahame Collection Bonhams sale 3 June 2009, lot 223







100



98

98

A NEAR PAIR OF OPAQUE TWIST WINE GLASSES, CIRCA 1760

Of large size with round funnel bowls moulded with flutes around the lower parts, the double series opaque twist stems both containing a pair of spiral threads outside of a gauze column, 17.3cm high, 17.4cm high (small chip to one foot) (2)

£600 - 800 €690 - 920 US\$850 - 1,100

AN OPAQUE TWIST CORDIAL GLASS AND AN ALE GLASS, **CIRCA 1760-65**

The cordial with ribbed round funnel bowl, the stem with a pair of spiral tapes encircled by a fourteen-ply spiral band, 14.5cm high, the ale glass with a tall bell bowl, the double series stem with two pairs of spiral tapes within a pair of four-ply spiral bands, 19.5cm high (2)

£700 - 900 €800 - 1,000 US\$990 - 1,300

Provenance

Dr Michael Scorer Collection

100

99

TWO OPAQUE TWIST RATAFIA GLASSES, CIRCA 1760-65

One of very slender funnel shape with a plain bowl, the stem with pair of heavy spiral threads encircled by a pair of five-ply spiral bands, 16.2cm high, the other with a tall round funnel bowl fluted at the base, the stem with a pair of five-ply spiral bands outside of two pairs of spiral threads, 16.3cm high (2)

£950 - 1,300 €1,100 - 1,500 US\$1,300 - 1,800

101

AN OPAQUE TWIST RATAFIA GLASS AND A CORDIAL GLASS. CIRCA 1760-65

The ratafia glass with a slender round funnel bowl, on a double series stem containing two pairs of spiral threads outside of a gauze column, 18.3cm high, the cordial glass with a small bucket bowl engraved with a flower, the stem with a multi-ply corkscrew encircled by a pair of spiral threads, 15.4cm high (2)

£900 - 1,200 €1,000 - 1,400 US\$1,300 - 1,700

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







103

102

AN OPAQUE TWIST CORDIAL GLASS AND AN ALE GLASS, CIRCA 1760-65

The cordial with a round funnel bowl with a solid base, on a double series opaque twist stem with a pair of heavy spiral threads outside of a multi-ply corkscrew, *17cm high*, the ale with a thin round funnel bowl, the stem with a pair of multi-ply corkscrews outside of a pair of entwined spiral threads, *20cm high* (2)

£900 - 1,300 €1,000 - 1,500 US\$1,300 - 1,800

103

TWO OPAQUE TWIST RATAFIA GLASSES, CIRCA 1760-65

Both moulded with flutes around the bowl bases, one of slender funnel shape, the stem with a pair of ten-ply spiral bands outside of a multiply corkscrew, *17.3cm high*, the other with a tall round funnel bowl and a pair of four-ply spiral bands outside of two pairs of spiral threads, *16.7cm high* (2)

£1,000 - 1,400 €1,100 - 1,600 US\$1,400 - 2,000

Provenance

James Hall Collection, Bonhams sale 17 December 2008, lot 85 The second glass Sotheby's sale 12 May 1998, lot 50

104

TWO MIXED TWIST WINE GLASSES, CIRCA 1760

One with a tulip shaped bowl, the stem with a pair of mercurial air corkscrews encircled by a pair of opaque white spiral tapes, *14.9cm high*, the other with a generous bell bowl, the stem with a tight multiple spiral air cable inside of two pairs of opaque white spiral threads, *17.9cm high* (2)

£900 - 1,300 €1,000 - 1,500 US\$1,300 - 1,800



105

105

TWO OPAQUE TWIST 'LYNN' WINE GLASSES, CIRCA 1765

Both with ogee shaped bowls with slightly deceptive bases, the bowls moulded with a series of horizontal bands, on opaque twist stems, one with a multiple column enclosed by a twelve-ply spiral band, *13.8cm high*, the other with an unusual triple-series opaque twist stem with two pairs of corkscrews around a solid core and enclosed by a twelve-ply spiral band, *14.4cm high* (2)

£900 - 1,200 €1,000 - 1,400 US\$1,300 - 1,700

Provenance

The smaller glass from the Levine Collection



AN OPAQUE TWIST FIRING GLASS, CIRCA 1760-70

With a heavy ogee bowl on double series opaque twist stem containing a multi-ply corkscrew within a pair of four-ply spiral bands, on a domed or helmet foot, *10.8cm high*

£600 - 800 €690 - 920 US\$850 - 1,100

Provenance

Dr Michael Scorer Collection

107

A 'LYNN' OPAQUE-TWIST WINE GLASS, CIRCA 1765

The round funnel bowl moulded with a series of concentric rings, the single series stem containing two pairs of spiral tapes, 15.4cm high

£600 - 800 €690 - 920 US\$850 - 1,100

Provenance

A. C. Hubbard Jr. Collection Bonhams sale 30 November 2011, lot 177

Illustrated by Ward Lloyd, A Wine Lover's Glasses (2000), p.51, pl.61(c) and p.49

108

AN UNUSUAL OPAQUE-TWIST CORDIAL GLASS WITH AN OPALESCENT STEM, CIRCA 1765

The small round funnel bowl set on a double-series stem of opalescent hue, containing a multiple spiral core encircled by a thirteen-ply spiral band, above a conical foot, *15.6cm high*

£600 - 1,000 €690 - 1,100 US\$850 - 1,400

Provenance

Dr Michael Scorer Collection

A very similar cordial glass with an opalescent stem, from the Chris Crabtree Collection was sold by Bonhams 15 June 2011, lot 74

109

A RARE MOULDED WINE GLASS, CIRCA 1765

The ogee bowl finely moulded with intersecting spiral ribs, the double series opaque twist stem with a pair of five-ply spiral bands outside of a multi-ply corkscrew, on a conical foot, *15cm high*

£700 - 900 €800 - 1,000 US\$990 - 1,300



AN OPAQUE TWIST SWEETMEAT GLASS, CIRCA 1760

With a lipped double ogee bowl set on a triple collar, above a shoulderknopped multiple spiral opaque twist with a smaller basal knop, on a domed and folded foot, *16.1cm high*

£700 - 1,000 €800 - 1,100 US\$990 - 1,400

Provenance

Paddy Wood Collection Sotheby's sale 5 May 2002, lot 192

111

A GOOD COMPOSITE-STEMMED LIGHT BALUSTER AND OPAQUE TWIST WINE GOBLET, CIRCA 1755-65

with a generous round funnel bowl, on a teared knop and a threeringed annular knop, above a double-series opaque twist stem section with a shoulder knop and small basal knop, *19.1cm high*

£2,000 - 3,000 €2,300 - 3,400 US\$2,800 - 4,200

Provenance Dr Michael Scorer Collection

112

AN ENGRAVED OPAQUE TWIST SWEETMEAT GLASS, CIRCA 1765

The lipped double ogee bowl finely engraved with a frieze of flowers including honeysuckle and carnation, each flower on a leafy stem, on a single series opaque twist stem containing a single twelve-ply spiral band, on a domed and folded foot, *16.8cm high*

£1,000 - 1,300 €1,100 - 1,500 US\$1,400 - 1,800

Provenance Grant Righton Collection



113 A MIXED TWIST CORDIAL GLASS, CIRCA 1765

The funnel-shaped bowl with a pan top and slightly deceptive lower part, the mixed opaque and airtwist stem with a central opaque white corkscrew within a multiple spiral airtwist, *15.3cm high*

£800 - 1,200 €920 - 1,400 US\$1,100 - 1,700

114

A MIXED TWIST WINE GLASS, CIRCA 1760-65

With a round funnel bowl, the well-constructed mixed twist stem containing a multiple spiral air corkscrew alternating with a single opaque white spiral thread, on a conical foot, *15.8cm high*

£600 - 800 €690 - 920 US\$850 - 1.100

Provenance

Sotheby's sale 15 December 1998, lot 52

115

A PINK COLOUR-TWIST WINE GLASS, CIRCA 1765

With an ogee bowl, set with a multi-ply white corkscrew outlined in translucent pale red or pink, heavy conical foot, *14.7cm*

£1,000 - 1,200 €1,100 - 1,400 US\$1,400 - 1,700

Provenance

Sotheby's sale 12 February 1963, lot 172 W G T Burne Collection Dr Michael Scorer Collection

A similar glass was in the Julius and Ann Kaplan Collection, Bonhams 15 November 2017, lot 57. Another was sold by Bonhams 4 June 2008, lot 288

116

A RED COLOUR-TWIST WINE GLASS, CIRCA 1760-70

The pan-topped bucket bowl engraved with a border of vines, the stem with a pair of opaque white multi-ply corkscrews encircling a dark sealing-wax red ribbon corkscrew, *14.9cm high* (chip to foot)

£1,000 - 2,000 €1,100 - 2,300 US\$1,400 - 2,800

Provenance

Dr Eric Catford OBE, Sotheby's sale 22 June 1964, lot 91 Dr Michael Scorer Collection



118

117 A COLOUR TWIST WINE GLASS, CIRCA 1765-70

With an ogee bowl, the stem with an opaque white spiral tape edged on one side in green and the other side in bright red, the coloured ribbon alternating with an opaque white spiral gauze, on a neat conical foot, 14.3cm high

£1,000 - 1,400 €1,100 - 1,600 US\$1,400 - 2,000

118

A RED COLOUR-TWIST WINE GLASS, CIRCA 1765

with a neat round funnel bowl, the stem containing an opaque white heavy corkscrew outlined in red, encircled by a pair of fine white spiral threads, 14.7cm high

£1,200 - 1,500 €1.400 - 1.700 US\$1,700 - 2,100

Provenance

Dr Michael Scorer Collection

119

A RARE BROWN COLOUR-TWIST WINE GLASS, CIRCA 1770

with a flared bucket bowl ribbed on the lower part, the stem with a white spiral gauze corkscrew encircled by a single fine brown thread, 14.1cm high (crack in bowl)

£400 - 800 €460 - 920 US\$570 - 1,100

Provenance

S H V Hickson Collection Sotheby's sale 16 May 1966, lot 98 Dr Michael Scorer Collection

120

A RED COLOUR-TWIST WINE GLASS, CIRCA 1765

with a straight-sided ogee bowl, the double series stem containing an opaque white corkscrew edged on both sides in dark red, encircled by a pair of white spiral threads, one of which is partly outlined with a fine air twist strand, 14.4cm high

£2,000 - 2,500 €2,300 - 2,900 US\$2,800 - 3,500



122

123

121

A BLUE COLOUR-TWIST WINE GLASS, CIRCA 1765

With an ogee bowl slightly deceptive at the base, the stem with an opaque white core of a multi-ply gauze encircled by two pairs of translucent blue spiral threads, *15.5cm high*

£2,000 - 2,500 €2,300 - 2,900 US\$2,800 - 3,500

122

A RICH BLUE AND WHITE COLOUR-TWIST WINE GLASS, CIRCA 1765-70

With a well-constructed bell bowl, the stem with a pair of spiral threads outside of an indigo-blue twisted ribbon formed around a white core, *16.5cm high*

£3,000 - 3,500 €3,400 - 4,000 US\$4,200 - 5,000

123 AN INTENSE BLUE COLOUR-TWIST WINE GLASS, CIRCA 1760-65

Of drawn trumpet shape, the stem with two pairs of white spiral threads around a rich translucent blue vertical core, on a conical foot, *16.2cm high*

£1,800 - 2,400 €2,100 - 2,800 US\$2,500 - 3,400

Provenance Dr Michael Scorer Collection



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

Probably Dutch, the bell shaped bowl engraved with a bird alighting on a fruiting vine branch, the stem with a pair of ribbed opaque white corkscrews outlined on the outside in red and on the interior core in green, on a heavy conical foot, *15.7cm high*

£1,000 - 1,500 €1,100 - 1,700 US\$1,400 - 2,100

125

A GREEN AND RED COLOUR-TWIST WINE GLASS, CIRCA 1765-70

The bell shaped bowl of small size, the stem with a pair of ribbed opaque white corkscrews outlined in bright translucent red and with an interior core in pale translucent green, on a conical foot, *16.7cm high*

£2,000 - 3,000 €2,300 - 3,400 US\$2,800 - 4,200

Provenance A. C. Hubbard Jr. Collection Bonhams sale 30 November 2011, lot 199

126

A COLOUR-TWIST SMALL WINE GLASS, CIRCA 1765-70

With a waisted bucket bowl, the colour-twist stem with a single red thread and a single blue thread encircling an opaque white multi-ply corkscrew, *14.6cm high*

£2,500 - 3,500 €2,900 - 4,000 US\$3,500 - 5,000



A RARE MIXED COLOUR-TWIST WINE GLASS, CIRCA 1765

With a bell bowl, the mixed colour twist stem with an intense translucent blue spiral thread encircling a multiple spiral air twist corkscrew, on a conical foot, *17.5cm high*

£2,000 - 3,000 €2,300 - 3,400 US\$2,800 - 4,200

Provenance

Henry Fox Collection Bonhams sale 2 June 2004, lot 86 James Hall Collection Bonhams sale 17 December 2008, lot 168

This glass belongs to a series of bell-shaped glasses, mostly decorated with a distinctive style of engraving, either of large single animals or botanical flowers. The stems all combine an airtwist corkscrew with a single coloured thread. Closely-related examples are also seen with green colour-twist threads in the stem, see lot 129 in this sale

128 A LARGE COLOUR-TWIST GOBLET, CIRCA 1765

The bucket-shaped bowl set on a stem with an opaque-white gauze core entwined by a pair of dark, slate-blue threads, on a heavy conical foot, *18cm high*

£2,500 - 3,500 €2,900 - 4,000 US\$3,500 - 5,000

Provenance

A. C. Hubbard Jr. Collection Bonhams sale 20 May 2012, lot 53

Illustrated by Ward Lloyd, A Wine lover's Glasses (2000), p.53, pl.64b



129

AN ENGRAVED MIXED COLOUR-TWIST WINE GLASS, CIRCA 1765

The bell-shaped bowl very finely engraved with a botanical specimen, the stem with a multiple spiral air-twist gauze encircled by a single opaque jade-green thread, *16.8cm high*

£4,000 - 5,000 €4,600 - 5,700 US\$5,700 - 7,100

Provenance

Sotheby's sale 25 May 1993, lot 33

This fine glass belongs to a series of closely-related mixed colourtwist wine glasses all with botanical-style engraving, the stems either with blue, green or opaque green threads. Three glasses from this group, probably engraved by the same hand were in the Julius and Ann Kaplan Collection, Bonhams sale 15 November 2017, lots 60, 63 and 64. Another with a similar opaque jade green thread was in the A.C. Hubbard Jr. Collection sold by Bonhams 30 November 2011, lot 228. Further examples with related engraving were in the Seton Veitch Collection, discussed together in Delomosne and Son Ltd's 2006 catalogue, pl.43 where a Low Countries origin is suggested



131

130

TWO SIMILAR OPAQUE TWIST WINE GLASSES, CIRCA 1765

The generous bell bowls both with two rows of beads enclosed within their heavy bases, the stems both containing a multi-ply corkscrew encircled by a pair of spiral threads, on heavy conical feet, *16.8cm and 17.6cm high* (2)

£900 - 1,200 €1,000 - 1,400 US\$1,300 - 1,700

For the type see L.M. Bickerton, 18th Century English Drinking Glasses (1987), pl.670. A pair of related glasses enamelled in the Beilby Workshop was sold by Bonhams 15 November 2017, lot 91

131

AN OPAQUE TWIST FIRING GLASS AND A FACETED WINE GLASS, CIRCA 1760-75

The firing glass with an engraved border, double series opaque twist stem and terraced firing foot, *10.9cm high* (the bowl cloudy), the wine glass engraved with heartsease, berry sprigs and sunbursts among an 'OXO' pattern chain, on a domed or helmet foot, *14.3cm high* (foot chipped) (2)

£750 - 900 €860 - 1,000 US\$1,100 - 1,300



AN ENGRAVED FIRING WINE GLASS WITH FOX HUNTING, CIRCA 1780

With a round funnel bowl engraved with two gentlemen in uniform riding through woodland with two hounds in pursuit of a fox, on a hexagonal faceted stem and heavy firing foot, *15.3cm high*

£800 - 1,200 €920 - 1,400 US\$1,100 - 1,700

133

AN ENGRAVED FACETED STEM WINE GLASS, CIRCA 1775

With an ogee bowl engraved with a landscape vignette in the chinoiserie traditions with buildings, trees and a section of wall, birds perched on a pole at the top of a gatehouse, the base of the bowl cut with a 'hidden Jacobite' rose when viewed from above, on a diamond faceted stem, *15.5cm high*

£700 - 1,000 €800 - 1,100 US\$990 - 1,400

Provenance

James Hall Collection Bonhams sale 17 December 2008, lot 180

134

A FOX HUNTING WINE GLASS, CIRCA 1775-80

With a cup shaped bowl finely engraved all around with two huntsmen on horseback riding with five hounds in pursuit of a fox, in a landscape with trees and a stately house, on a hexagonal faceted stem, *13.1cm high* (small resin-filled footrim chip)

£500 - 800 €570 - 920 US\$710 - 1,100

Provenance

James Hall Collection Bonhams sale 17 December 2008, lot 182



135

AN EXCEPTIONAL ENGRAVED HORSE RACING WINE GLASS, CIRCA 1775-85

The ogee bowl engraved with a horse race, four horses galloping towards the finishing post, the jockeys all with raised whips, the race watched by two standing figures of gentlemen, trees and mountains in the distance, the bowl with a petal cut base and set on a diamond faceted stem, *15.3cm high* (one very tiny chip)

£2,500 - 3,500 €2,900 - 4,000 US\$3,500 - 5,000

Provenance

Christie's sale 18 December 1995, lot 83 James Hall collection Bonhams sale 17 December 2008, lot 181



136

136

A MASSIVE ENGRAVED FACET-STEM GOBLET, CIRCA 1775-80

The large cup-shaped bowl wheel engraved with a rococo foliate scroll cartouche enclosing a scene of an elaborate castellated house, a figure of a gentleman standing at one side surveying the scene, the stem cut with hexagonal facets extending into the base of the bowl, on a conical foot, *23cm high*

£1,200 - 1,500 €1,400 - 1,700 US\$1,700 - 2,100

Provenance

John Carson Collection of ceremonial glasses Phillips sale 6 June 2001, lot 47 Chris Crabtree Collection Bonhams sale 15 December 2010, lot 168



AN INSCRIBED AND DATED BEILBY GOBLET, DATED 1773

The large round funnel bowl enamelled in opaque white with an ornate rococo scroll cartouche inscribed 'P:Bairnsfather 1773', the reverse of the bowl with a floral swag including three auriculas, the rim gilded, on a double series opaque twist stem and conical foot, *17.5cm high* (broken and restuck with some resin reconstruction)

£800 - 1,500 €920 - 1,700 US\$1,100 - 2,100

Provenance Dr Michael Scorer

138

A BEILBY ENAMELLED LARGE WINE GOBLET, CIRCA 1765-70

With a curiously large bell shaped bowl painted in opaque white enamel with a border of different flowerheads linked by scrolling leaves, the flowers including honeysuckle, carnation and a group of three auriculas, traces of a gilded rim, on a double series opaque twist stem, 19.8cm high (foot chipped)

£2,000 - 4,000 €2,300 - 4,600 US\$2,800 - 5,700

A matching border occurs on a wine glass in the Corning Museum illustrated by James Rush, A Beilby Odyssey (1987), p.71, pl.33c

AN EXCEPTIONAL BEILBY ENAMELLED TUMBLER FOR THE ORDER OF THE THISTLE, CIRCA 1765

Of slightly-tapering bucket shape, painted in colours or in polychrome with a thistle surmounted by a royal crown, inscribed in opaque white below 'Nemo me Impune Lacessit.', the reverse painted in opaque-white with a spray of four bell-flowers growing from a leafy stalk in front of a separate flowering twig, two butterflies in flight on either side, 10.3cm high

£10,000 - 14,000 €11,000 - 16,000 US\$14,000 - 20,000

Provenance

Bonhams sale 30 November 2011, lot 22

This beaker is one of only three recorded examples of Beilbyenamelled vessels associated with the Order of the Thistle. A matching ale glass from the collection of A.C. Hubbard, Jr. was sold by Bonhams also on 30 November 2011, lot 150. The third example, also an ale glass is in the Lorimer Collection in Philadelphia Museum of Art, illustrated by Simon Cottle 'The Other Beilbys: British enamelled glass of The 18th Century', Apollo, 1986, p.322, pl.IX. A tumbler of similar size and form in the City of Bristol Museum is painted with the same floral subject in white enamel with an inscription to the Coal Trade. This is illustrated by James Rush, A Beilby Odyssey (1986), p.97, pl.59

The Order of the Thistle is a Scottish order that was established in the late 17th century and revived by Queen Anne. Knights of the Order are appointed by the monarch. From 1763 to 1768 only a small number of Knights were created, each of whom may have commissioned the Beilbys to create this small service. Charles Schaw Cathcart, 9th Lord Cathcart (1721–1776) entered 1763; William Douglas, 3rd Earl of March (1725–1810) entered 1763; John Campbell, 4th Duke of Argyll (1693–1770) entered 1767; Henry Scott, 3rd Duke of Atholl (1729–1774) entered 1767; Frederick Howard, 5th Earl of Catlisle (1748–1825), entered 1767; William Henry Kerr, 4th Marquess of Lothian (1710–1775), entered 1768; John Ker, 3rd Duke of Roxburghe (1740–1804), entered 1768.

The Duke of Buccleugh was probably a customer of the Beilby workshop as an unusually large pair of decanters decorated in opaque-white enamel can be found today at Bowhill, the family seat. Also John Murray, the 3rd Duke of Atholl may have ordered a service of enamelled glass painted with coronets from a Newcastle glasshouse in 1764 (see Cottle, op. cit., p.323).



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



140 A FINE AND LARGE BEILBY ENAMELLED OPAQUE TWIST GOBLET, CIRCA 1765-70

With a bucket shaped bowl painted in white enamel with a landscape vignette featuring a towering obelisk and Classical ruins, two very stylised figures at the right hand side of the scene engaging in conversation, a single butterfly on the reverse, the double series opaque twist stem with a multi-ply corkscrew encircled by a twelve-ply spiral band, *17.3cm high*

£7,000 - 9,000 €8,000 - 10,000 US\$9,900 - 13,000

Provenance

Sotheby's sale 14 April 1992, lot 146

This splendid goblet is of a shape much favoured by the Beilbys, presenting a large flat surface. Several examples were painted with Classical ruins including a goblet in the Victoria and Albert Museum with an almost identical composition to the present lot. This is illustrated by James Rush, The Ingenious Beilbys (1973), p.67, pl.38a. Rush also shows as pl.7 a goblet with a pyramid placed on the right hand side of similar ruined arches. This relates to the decoration on the reverse of the Pollard Goblet in the A.C. Hubbard Jr. Collection, sold by Bonhams 30 November 2011, lot 152



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

With a round funnel bowl, enamelled in white with a border of foliate scrollwork in the rococo manner, the rim with traces of gilding, on a single series opaque twist stem with a gauze corkscrew outlined with heavier spiral threads, *14.4cm high*

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

For a related glass see L.M. Bickerton, 18th Century English Drinking Glasses (1986), p.345, pl.1,128

142

A BEILBY ENAMELLED WINE GLASS, CIRCA 1770

The ogee bowl neatly enamelled in white with vines, on a double series opaque twist stem containing a pair of spiral ribbons outside of a multiply corkscrew, above a conical foot, *15.1cm high*

£700 - 1,000 €800 - 1,100 US\$990 - 1,400

Provenance

Michael Scorer Collection

143

A BEILBY ENAMELLED WINE GLASS, CIRCA 1765

The round funnel bowl neatly enamelled in white with a border of fruiting vines, on a double series opaque twist stem with a pair of heavy spiral threads encircled by a fifteen-ply spiral band, *14.2cm high*

£1,000 - 1,400 €1,100 - 1,600 US\$1,400 - 2,000





145



146

144

A GLASS POSSET POT AND COVER AND TWO SMALLER POSSET GLASSES, CIRCA 1720-40

The large covered pot of bell shape with two strap handles and a long spout, *19cm high* (small crack in the body, the foot reduced), together with a posset glass with double handles and a slender spout, *9.2cm high*, and a two-handled posset or syllabub glass without a spout, *10cm* (4)

£600 - 900

€690 - 1,000 US\$850 - 1,300

145

TWO RARE TRIPLE-SPOUTED OIL LAMPS, 18TH CENTURY

One with a squat body with a trailed band at the circumference, on a plain circular foot, 11cm high, the other of shield or urn shape raised on a tall true baluster stem and a domed and folded foot, *18.3cm high* (2)

£750 - 1,000 €860 - 1,100 US\$1,100 - 1,400

For closely-related shapes see W. A. Thorpe, History of English and Irish Glass (1929), pl.LX

146

TWO FOUR-SPOUTED OIL LAMPS AND ANOTHER WITH A SINGLE SPOUT, 18TH CENTURY

With globular bodies each applied with four individual trailed lamp nozzles, one raised on a short knopped stem and plain, heavy foot, *14.3cm high*, the other on a spreading folded foot, *14.5cm* (both with some internal bloom), together with a lamp with a single spout, set on a tall plain stem and folded foot, *15.8cm high* (3)

£600 - 800 €690 - 920 US\$850 - 1,100



147

SIX VARIOUS GLASS LAMPS, 18TH OR EARLY 19TH CENTURY

Comprising two large lace-makers lamps with hollow knopped stems supporting bulbs and applied single loop handles, on folded feet, *26.5cm and 23cm high*, another similar with a candle nozzle at the top, *18cm high*, another of plain globular form with an applied side handle, on a conical folded foot, *12.8cm high*, and a pair of lamps with double ogee bowls, centre-knopped stems and domed and folded feet, *14.5cm high* (6)

£700 - 900 €800 - 1,000 US\$990 - 1,300

148

AN ENGRAVED DECANTER AND STOPPER, CIRCA 1800-20

Of tapered shape with three bladed neck rings and a flattened tear shaped stopper, engraved with a shipping scene with three galleons braving a storm, *28.5cm high* (2)

£400 - 500 €460 - 570 US\$570 - 710

149

AN UNUSUAL GLASS OPTICAL VASE OR LAMP, MID 18TH CENTURY

With a funnel mouth set on a thin and clear globe, the incised-twist stem with three knops, on a slightly-domed folded foot, 22.5cm high

£500 - 700 €570 - 800 US\$710 - 990



148









151



152

150

AN INTERESTING 'KETTLEDRUM' SHAPED RUMMER PERHAPS **OF CYCLE CLUB SIGNIFICANCE, CIRCA 1800**

The bowl of distinctive double ogee shape, deeply cut with zig-zag bands forming the initials WW, the letters alternating with a wheel-cut garter star motif, the short stem with a two-ring annular knop, 12.2cm high

£400 - 500 €460 - 570 US\$570 - 710

The Cycle Club is closely associated with Sir Watkin Williams Wynn, and although he died in 1749, his name continued in the family through many generations and each successive Watkin Williams Wynns were all Presidents of the Cycle Club.

A tumbler bearing the name of Sir Watkin Williams Wynn and probably commemorating the Cycle Club was sold by Bonhams 17 May 2017, lot 45. It has been suggested that some of the Jacobite clubs such as the Cycle had different sets of glasses for use at the separate venues where the club met.

This form of the Garter Star was a popular ornament at the time and was a favourite decorative motif used by Thomas Pardoe, an enameller at Swansea. It features on a Swansea pottery service believed to have been ordered by Admiral Nelson when he visited South Wales.

151 A HORSE RACING RUMMER, PROBABLY NEWCASTLE, DATED 1812

The round or cup shaped bowl engraved with two horses galloping to the finish, with the inscription 'Octavian beating Woodman over York, Aug't Meeting 1812', the reverse engraved with a rose, on a plain tapering stem between collars, above a plain circular foot, 11.8cm high

£1,200 - 1,500 €1,400 - 1,700 US\$1,700 - 2,100

Provenance

Christie's sale 21 June 2011, lot 308

Octavian (1807–1833) was a chestnut Thoroughbred best known for winning the St Leger Stakes in 1810. He was owned by George Osborne, 6th Duke of Leeds. Apart from his classic success, his most important win came in 1812 when he won a division of the Great Subscription Purse at York. At the August Meeting in 1812 Octavian won the Subcription for 5 year olds over 4 miles, beating Woodman and five other runners. Octavian was 6/4 on and won easily. This glass celebrates a racing rivalry, as Octavian had also beaten Woodman at the same meeting in 1810.







154

A VICTORIAN HORSE RACING GOBLET, CIRCA 1875

With a diamond-point engraved portrait of a galloping horse with jockey, titled below 'SPINAWAY, winner of The Oaks, 1875', on a faceted baluster and star-cut foot, *15.8cm high*

£500 - 700 €570 - 800 US\$710 - 990

The 97th Oaks Stakes took place at Epsom on Friday 28th May 1875. The 5/4 favourite Spinaway won by two lengths, winning $\pounds 2,925$ (equivalent to about $\pounds 305,000$ today).

155

A MASSIVE SUNDERLAND BRIDGE RUMMER MADE FOR THE GOLDEN LION INN, BOSTON, CIRCA 1820

With a bucket shaped bowl, one side engraved with a view of the cast iron bridge over the Wear in Sunderland, drapery festoons below including details of the building of the bridge, the reverse with the crest of a rampant lion representing the Golden Lion Inn in Boston, the name of the landlord C.F. Barber written above, Union wreaths and hanging vines engraved in between, the stem with a single ball knop, *21.8cm high*

£800 - 1,200 €920 - 1,400 US\$1,100 - 1,700

Provenance

Christie's sale 16 October 1990, lot 6

The Golden Lion still stands as a public house in the High Street in Boston, Lincs. The 18th century inn is first recorded in the renewal list of licenses in 1784. A Sunderland Bridge rummer of identical form and apparently by the same hand, was in the Ian Robertson Collection, Delomosne and Son Ltd Exhibition 2013, cat. no.24

152

THREE INTERESTING ENGRAVED RUMMERS, CIRCA 1800-1820

One of funnel shape engraved with Naval insignia, *13.8cm high*, another bucket shaped rummer with a farm, animals and a windmill, *12.6cm*, the third also bucket shaped, engraved with the scene inside John Wilkinson's forge at Ironbridge, the initials HB on the reserve, *12.5cm* (3)

£400 - 600 €460 - 690 US\$570 - 850

Provenance

Marie Denne Collection

The rummer depicting a forge is taken from a trade token made for John Wilkinson, Iron Master in 1787. A similar rummer is illustrated alongside the token by Charles Hajdamach, British Glass 1800-1914 (1991), p.153, pls.118-9

153

A NEWCASTLE HORSE RACING RUMMER, CIRCA 1861

The plain bucket shaped bowl engraved with a portrait of the racehorse 'Kettledrum', with his jockey up, on a short knopped stem, *14.3cm high*

£600 - 800 €690 - 920 US\$850 - 1,100

Kettledrum (1858–1885) achieved fame in 1861 when, as a three-yearold he won the Derby and the Doncaster Cup and finished second in the 2000 Guineas and the St Leger. A pub in Mereclough was named in his honour





157



156

A LARGE NEWCASTLE RUMMER ENGRAVED BY J WILLIAMS, CIRCA 1820

With a cup-shaped bowl, engraved within a rectangular panel with an unnamed racehorse, the reverse with an oval armorial panel, the panels linked by garlands of flowers hung from tasselled sunbursts, beneath a border of fine diamonds, the stem and foot with elaborate cutting, *19.2cm high*

£1,000 - 1,400 €1,100 - 1,600 US\$1,400 - 2,000

The attribution to the Newcastle engraver J Williams is based on a signed example with identical flowers and distinctive frames to the panels, on a goblet with a matching stem exhibited by Delomosne and Son Ltd as part of the lan Robinson Collection, 2013 catalogue, no.14. The arms on the present lot are close to those of the ogle family of Ogle Castle, Northumberland, although here a chevron replaces the central bar used by the Ogle family.

157

THREE EARLY WINE BOTTLES, FIRST HALF 18TH CENTURY

Comprising a small sealed wine bottle, dated 1712, of squat onion shape, the seal embossed 'TW 1712', *12.3cm high* (broken), an onion shaped bottle without a seal, with iridescence, *13.7cm high* (small star crack), and a bottle of shouldered mallet shape, the seal inscribed 'R Hawkins', *18.5cm high* (neck cracked) (3)

£900 - 1,300 €1,000 - 1,500 US\$1,300 - 1,800

Provenance

Dr Michael Scorer Collection

David Burton, Antique Sealed Bottles (2016) records on p.565 that an example of the TW 1712 bottle was in the Tom Floyd Collection, Christie's sale 13 February 1990. The R Hawkins bottle is mentioned on p.1141.

158

AN EMERALD GREEN CUT GLASS OVAL DISH, CIRCA 1820

The green colour of unusual intensity, the underside of the base cut with a band of strawberry diamonds between fan motifs, the border also with strawberry diamonds and a dentil rim, the centre with traces of a diamond point inscription 'A Hamilton...', 20.8cm long (chips)

£400 - 600 €460 - 690 US\$570 - 850

58 | BONHAMS





160

159

A STEVENS AND WILLIAMS ROCK CRYSTAL VASE, PERHAPS BY JOHN ORCHARD, CIRCA 1890-1900

Of ovoid form on a domed foot, finely carved within six tall arcaded panels, three with long-tailed birds in pine and peony trees, alternating with three panels of flowering branches including a Warratah-type flower, the scalloped neck and domed foot engraved with a milled border forming panels of foliage and daisy heads, *25cm high*

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

John Orchard was the principal engraver of Rock Crystal glass for Stevens and Williams, often using designs by Joseph Keller. The shape of the panels on the present vase is similar to the Dragon pattern and this relates to a Stevens and Williams bowl by John Orchard in the Corning Museum, Accession No.98.2.6.

160

A PAIR OF ROCK CRYSTAL STYLE CLARET JUGS AND STOPPERS ATTRIBUTED TO JOHN ORCHARD FOR STEVENS AND WILLIAMS, CIRCA 1890

The generous ovoid bodies set on scalloped feet and applied with loop handles and hollow pointed stoppers, carved with cashmir shaped panels cut and engraved all over with formal honeysuckle-and daisy-like flowers, *35cm high* (tiny fracture above one handle) (4)

£3,000 - 4,000 €3,400 - 4,600 US\$4,200 - 5,700





A STEVENS AND WILLIAMS CAMEO BOTTLE VASE, CIRCA 1885

The shape influenced by Islamic metalwork with a tall neck above a smaller bulb above a globular body, the frosted ruby glass ground overlaid in white and carved all around with flowering hydrangea, loop borders at the rim, shoulder and base, *30.5cm high*, wheel-cut mark on the footrim STEVENS & WILLIAMS LTD BRIERLEY HILL, engraved signature on the base C.E. Rowley

£2,000 - 3,000 €2,300 - 3,400 US\$2,800 - 4,200

Provenance

The Royal Brierley Collection Dispersal Sale, Sotheby's 1998, lot 181 Christie's sale 17 May 2001, lot 93

This vase formed part of the Royal Brierley factory collection. The blank vase was created circa 1885 and the cameo work was finished later by Ernest Rowley

162 A ST. LOUIS ACID ETCHED AND FROSTED WATER EWER, CIRCA 1866

Of slender tear-drop shape with a looped handle, the frosted ground cased in pale ruby or cranberry and acid etched all around with two herons among bulrushes, two little frogs hiding among other aquatic plants in the foreground, *32.3cm high*

£600 - 800 €690 - 920 US\$850 - 1,100

The design was made in several colourways. For a matching beaker in amber see Charles Hajdamach, British Glass 1800-1914 (1991), pl.194, p.201. Another in blue overlay is in the Saint Louis Collection.

163 A VENETIAN LATTICINIO EWER ATTRIBUTED TO SALVIATI, CIRCA 1880

In the Renaissance style, internally-decorated with *verto a retorti* in yellow, aventurine and white, the loop handle with a moulded satyr mask at the lower terminal, *34cm high*

£500 - 700 €570 - 800 US\$710 - 990



A CURIOUS CASED GLASS EWER WITH ACID ETCHED DECORATION, CIRCA 1870-90

Of ovoid shape on a wide circular foot, in milk white glass cased in rich cobalt blue, the thin outer layer acid-etched all over with a very intricate design of foliate scrolls and interlaced tendrils, *28cm high* (a minor flaw, possibly a bubble burst during manufacture on one side of the ewer only)

£800 - 1,200 €920 - 1,400 US\$1,100 - 1,700

It is interesting to compare this ewer with a pair of vases preserved in the family of Daniel Pearce and his son Lionel who experimented with many different techniques while working for Thomas Webb & Son, see Charles Hajdamach, British Glass 1800-1914 (1991), p.228, col. pl.21

165

A STEVENS AND WILLIAMS 'DOLCE RELIEVO' CAMEO GLASS VASE, CIRCA 1885

Of ovoid shape in primrose-yellow with a rose-pink overlay etched to reveal a design of flowering branches and a butterfly, a band of chevrons around the flared neck, *13.2cm high*

£500 - 700 €570 - 800 US\$710 - 990

The technique known as *Dolce Relievo* was developed by John Northwood while working at Stevens and Williams in 1884. This vase is typical of the delicate shading that resulted from the careful application of difference layers of acid etching





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









167

166

A SET OF SIX LOBMEYR ENGRAVED BEAKERS, CIRCA 1880

In the style of 18th century Silesian glass, the tapering shapes finely fluted and engraved with 'laub und bandelwerk' ornament, each glass including birds on a fountain, further birds by a flower vase and figures of a conjurer and a man holding a fan, the wide circular feet engraved with further scrollwork, *10.7cm high*, unmarked (6)

£1,000 - 1,500 €1,100 - 1,700 US\$1,400 - 2,100

A BOHEMIAN STANGENGLAS IN ROCK CRYSTAL STYLE, CIRCA 1840-60

The cylindrical body deeply engraved in *Tiefschnitt* with a forest scene, one side with a hunter fighting with a bear, the reverse with a further hunter climbing over a fallen tree trunk as he flees from a wolf, the knopped stem and foot heavily faceted, *28.8cm high*

£800 - 1,200 €920 - 1,400 US\$1,100 - 1,700

167

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





168

A BOHEMIAN ROCK CRYSTAL STYLE GOBLET WITH SILVER MOUNTS, CIRCA 1850

with a campana shaped bowl set on a septagonal knopped stem and foot, the bowl engraved all around with a forest scene, a single huntsman walking and a family of foxes in the foreground, with silver mounts to the rim and foot and a garland of birds and leaves entwined at the stem, *25.5cm high*

£800 - 1,200 €920 - 1,400 US\$1,100 - 1,700

169

A BOHEMIAN CRYSTAL GLASS TANKARD BY FRANZ PAUL ZACH, CIRCA 1870

The clear glass stein with a heavy loop handle and applied prunts at the base following medieval traditions, the front engraved with the bust of a gentleman carousing, signed among the strapwork with the initial 'Z', with a hinged pewter cover in *Historismus* style, *21.5cm high including thumbrest*

£600 - 800 €690 - 920 US\$850 - 1,100

170

A FINELY-ENGRAVED BOHEMIAN HORSE RACING GOBLET, CIRCA 1830-40

The hexagonal chalice in clear crystal glass on which is set an amberstained panel, engraved in the manner of August Böhm with two gentlemen owners on horseback watching from an enclosure as four jockeys ride a series of race horses through their training, the hexagonal stem of the goblet terminating in six separate polished feet, *17.3cm high*

£1,200 - 1,500 €1,400 - 1,700 US\$1,700 - 2,100

171

A BOHEMIAN AMBER STAINED JAR AND COVER ATTRIBUTED TO FRANZ HANSEL, CIRCA 1840

Of broad-fluted cylindrical shape with cut diaper panels on the clear ground, the front and back both with an oval panel stained in amber and finely engraved, one with a turbaned figure on a spirited horse, the other side with a figure attempting to calm a reading horse, a palm tree to one side, *19.5cm high* (2)

£1,200 - 1,500 €1,400 - 1,700 US\$1,700 - 2,100



172



172

TWO BOHEMIAN TRANSPARENT ENAMELLED BEAKERS, CIRCA 1840-60

Both cut with a series of circular panels or 'printies', each one enamelled with a swimming fish, one *ranftbecher* with the fish in blue and yellow, the other goblet with pink or orange fish, some picked out in gilding, *both 12.5cm high* (2)

£800 - 1,200 €920 - 1,400 US\$1,100 - 1,700

173 TWO BOHEMIAN TRANSPARENT-ENAMELLED BEAKERS, CIRCA 1850-80

Both cut with broad flutes and part amber-stained, one painted with full-length costume figures of two gentlemen and two ladies, *14.5cm high*, the other with Chinoiserie acrobats all around, *13.2cm high* (2)

£700 - 900 €800 - 1,000 US\$990 - 1,300

174

A BOHEMIAN RUBY STAINED GOBLET AND A BLUE OVERLAY BEAKER, CIRCA 1850

The ruby campana-shaped goblet with an engraved panel of the Three Fates, the ground with gilded sprigs, *18.8cm high*, the footed beaker with a panel engraved in the style of Anton Pfeiffer with Christ bearing the Cross, *15.6cm high* (2)

£700 - 900 €800 - 1,000 US\$990 - 1,300

175

A BOHEMIAN DEEP AMBER STAINED GOBLET, CIRCA 1835-40

Of campana shape cut with broad flutes, stained in deep amber all over save for a single viewing lens, the main panel carefully engraved with a panel of a galloping horse, on a short stepped base above a scalloped foot heavily cut underneath with a diaper pattern, *15.2cm high*

£600 - 800 €690 - 920 US\$850 - 1,100



174







176

A BOHEMIAN BLUE STAINED BEAKER VASE, CIRCA 1860

Of tall, slightly tapering form on a spreading circular foot, engraved through to the clear glass with a stag and a doe in a forest clearing, tall trees on the reverse, *20cm high*

£600 - 800 €690 - 920 US\$850 - 1,100

177

A BOHEMIAN STAG HUNTING GOBLET OR VASE, CIRCA 1840-50

Of campana shape on an hexagonal stem and petal-cut spreading foot, fully stained in rich amber, the reserved panel cut and engraved through to clear with a huntsman on horseback and his hound pursuing a stag through a forest, the reverse with three clear viewing lenses, *21.6cm high*

£1,000 - 1,400 €1,100 - 1,600 US\$1,400 - 2,000

178

A BOHEMIAN WINE GOBLET, CIRCA 1850

The tapering bowl overlaid in deep ruby and cut through to clear glass with a series of oval panels, the square front panel carved in shallow cameo with a huntsman and his dog, on a red and white colour-twist stem, the domed foot also with deep ruby overlay, *18cm high*

£700 - 1,000 €800 - 1,100 US\$990 - 1,400







A FINE FRENCH SUITE ENAMELLED BY BROCARD WITH MOUNTS BY CHRISTOFLE, CIRCA 1885

Comprising a wine jug and hinged cover, a sugar bowl with a separate cover and two mugs or tankards, the clear crystal glass enamelled in the Orientalist traditions with intricate leaf scrolls and strapwork in turquoise and white heightened in gold, all signed 'Brocard', the silver-plated mounts including borders of Chrysanthemum *mons* in Japan style, stamped CHRISTOFLE & CIE, *wine jug 25.5cm high* (5)

£3,000 - 5,000 €3,400 - 5,700 US\$4,200 - 7,100

180

A BOHEMIAN RICH RUBY TANKARD WITH GILT METAL COVER, CIRCA 1850

The broad-fluted tapering form stained in dark ruby and brightly gilded with a formal border and leaf-like scrolls around the base, the hinged metal cover with ornament in high relief, *19cm high*

£600 - 800 €690 - 920 US\$850 - 1,100



A CLICHY CONCENTRIC MILLEFIORI BASKET PAPERWEIGHT, CIRCA 1850

With a central pink-and-white star-shaped cane within five rows of various canes in pink, green, purple and white, one row formed only of pink rose canes, within an outer border of 'moss-ground' canes held within a basket of white tubular staves, *6.5cm diam, 4.4cm high*

£3,000 - 4,000 €3,400 - 4,600 US\$4,200 - 5,700

182

A BACCARAT GARLANDED DOUBLE CLEMATIS PAPERWEIGHT, CIRCA 1850

The larger flower with pink and white striped petals and a honeycomb centre, on a single stem with a separate open clematis bud, seven serrated leaves placed loosely around, the outer garland formed of alternate white and red canes, *7.3cm diam, 4.8cm high*

£600 - 800 €690 - 920 US\$850 - 1,100



THE SCOTTISH SALE

Including a selection of Jacobite Glass from British Private Collections Wednesday 25 April 2018 Edinburgh A LARGE JACOBITE AIRTWIST GOBLET, 24cm high £3,000 - 5,000 *

ENQUIRIES +44 (0) 131 240 0911 katherine.wright@bonhams.com



Bonhams

bonhams.com/edinburgh

* For details of the charges payable in addition to the final hammer price, please visit bonhams.com/buyersguide

PART 2: BRITISH POTTERY AND PORCELAIN

Lots 183-460 at 1.30pm

A TRIBUTE TO AUREA CARTER

Aurea Carter was well known to all serious collectors of British pottery and porcelain, her stall just off Portobello Road being one of the regular Saturday morning calls for those hunting for rare and interesting items. Knowledgeable and enthusiastic, she was an engaging friend who will be missed by many. To pay tribute to the enormous breadth of Aurea's ceramic interests, from her remaining stock and private collection Bonhams' specialists Fergus Gambon and John Sandon have personally selected sixty of the most interesting and charming objects, ranging from smart and sophisticated Chelsea porcelain through to the naivety of early Staffordshire figures and animals. These lots are identified in this catalogue with Aurea Carter's name as the Provenance.



183

183 A RARE NORTH STAFFORDSHIRE SLIPWARE CUP, DATED 1703

A plain strap handle applied to the squat body, decorated with vertical and horizontal feathered panels, the taller everted neck inscribed 'F B 1703' in trailed and jewelled slips onto the buff-coloured ground, 7.9cm high (damaged)

£2,000 - 3,000 €2,300 - 3,400 US\$2,800 - 4,200

A very similar cup dated 1695 is illustrated by David Barker and Steve Crompton, Slipware (2007), p.29

184

A STAFFORDSHIRE SLIPWARE OWL JUG, CIRCA 1700

The baluster-form vessel in the shape of a bird, the glazed chestnutred body trailed and dotted in dark brown and cream coloured slip to represent the plumage on the bird's breast and wings, the spreading foot with a border of rings and lines trailed in the same coloured slips, a ring handle applied at the back, *18.3cm high* (minor rim chips, the bird's tail lacking), sold together with a replacement head of recent manufacture (2)

£3,000 - 4,000 €3,400 - 4,600 US\$4,200 - 5,700

An owl jug with very similar decoration is in the Glaisher Collection in the Fitzwilliam Museum, see Rackham's Catalogue (1935), col. pl.3. Another is in the British Museum. These trailed and dotted examples are much rarer than the jugs of 'Ozzy' type with juggled slip decoration.









185 A GOOD LONDON DELFTWARE BLUE DASH TULIP CHARGER, LATE 17TH CENTURY

Painted in blue, yellow and pale green with a large tulip flanked by two others, other formal flowers and seed pods among slender leaves, within a faint yellow line and blue dashes to the rim, the back tin glazed, *36cm diam* (very minor glaze loss to the rim only)

£2,500 - 3,000 €2,900 - 3,400 US\$3,500 - 4,200

186 THREE EARLY LONDON DELFTWARE PHARMACY POTS, FIRST HALF 17TH CENTURY

From Aldgate, Southwark or Rotherhithe, of traditional 'albarello' form, one painted with arches and step triangles in blue and ochre, 7.1cm high (cracks and crazing), one with horizontal stripes in blue and manganese, 5.3cm, the third later 17th century example of very shallow shape and plain white, 3.1cm high (3)

£2,000 - 3,000 €2,300 - 3,400 US\$2,800 - 4,200

Many related vessels have been excavated in London and were used by apothecaries for dispensing. These are discussed by Michael Archer, Delftware (1997), pp.381-385, also the same author, Delftware in the Fitzwilliam Museum (2013), p.315, and by Frank Britton, London Delftware (1987), p.103-4

70 | BONHAMS

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.
187 A WINCANTON DELFTWARE BOWL AND TWO DELFTWARE FOOD WARMERS, CIRCA 1750-60

The bowl with hexagonal Chinoiserie panels reserved on a powdered manganese ground, *25cm diam* (broken and restored), the food warmers applied with scrolled handles and human masks, one painted in blue with formal flowers and leaves, *19.5cm high* (cracked and chipped), the other with more naturalistic plants, *15.8cm high* (some damage) (2)

£600 - 800 €690 - 920 US\$850 - 1,100

Provenance

Aurea Carter

188

A RARE ENGLISH DELFTWARE CUP, CIRCA 1760

Probably London and of plain U-shape applied with a simple strap handle, painted in blue with flowers growing from rockwork just below the rim, the handle with fine horizontal dashes, an insect beside the lower terminal, *5.5cm high* (minor loss to glaze only)

£600 - 800 €690 - 920 US\$850 - 1,100

The distinctive profile of this cup is also seen on an example in Bristol Museum illustrated by Frank Britton, English Delftware in the Bristol Collection (1982), p.131, 9.16. See also the cup in the Victoria and Albert Museum attributed to William Griffith, Lambeth High Street illustrated by Michael Archer, Delftware (1997), p.350, H.6

189

A VAUXHALL DELFTWARE BOWL, CIRCA 1730-35

Painted in colours with distinctive Chinese figures alternating with vases of flowers, a scrolling sgraffito border below the orange rim, *26.2cm diam* (cracked)

£800 - 1,200 €920 - 1,400 US\$1,100 - 1,700

The pattern matches sherds found at Vauxhall Cross. See the plate of the same pattern illustrated by Massey, Marno and Spero, Ceramics of Vauxhall (2007), p.23, no.4. See also no.3 for almost identical painting in blue and white on a sucrier and cover

190

A LONDON DELFTWARE MUG, CIRCA 1720-30

Attributed to Vauxhall, of cylindrical form with an almost domed foot and applied strap handle, painted in blue, red and green with a stylised Chinese landscape, a formal border below the rim, *14.5cm high* (chips and losses to rim)

£500 - 700 €570 - 800 US\$710 - 990

A similar mug in the Victoria and Albert Museum is illustrated by Michael Archer, Delftware (1997), p.249, C.17. Mugs of the same shape are found dated 1722 and 1728. See Lipski and Archer, Dated English Delftware (1984), p. 181, figs.813 and 814.













191 SIX ENGLISH DELFTWARE POLYCHROME PLATES, CIRCA 1760-70

Three of large size, one painted with a squirrel amongst foliage, one with a vase of flowers on a table and one with formal flowers, possibly by Richard Frank, Redcliff Back, Bristol, *33 to 34.5cm diam*, three of smaller size, comprising a pair with manganese flowers growing from yellow rockwork, *23cm diam*, and one with a tree in sponged manganese and blue, probably Lambeth or Vauxhall, *22.3cm diam* (all with typical rim chips) (6)

£650 - 900 €750 - 1,000 US\$920 - 1,300

Provenance

Aurea Carter

192

FIVE ENGLISH DELFTWARE PLATES, MID 18TH CENTURY

Comprising a pair naively painted in blue with two rabbits flanking a leafy plant, a formal border inside the rim, probably London, 22.7cm diam, another pair painted in colours with a long-tailed bird amongst flowers and foliage, 22.7cm diam, and a plate painted in blue with a wading bird beside rockwork and flowers, rectangular brown panels around the cavetto, 23cm diam (all with typical rim chips) (5)

£500 - 600 €570 - 690 US\$710 - 850

Provenance Aurea Carter

193

A RARE STAFFORDSHIRE 'LITTLER'S BLUE' SALTGLAZE TEAPOT AND COVER AND A MUG, CIRCA 1750

Both decorated on the exterior in deep all over blue, the globular teapot and cover with a crabstock handle and spout, *9.3cm high* (restored), the mug of gentle bell shape, the applied strap handle 'pinched' at the lower terminal, *12.6cm high* (cracked) (3)

£800 - 1,200 €920 - 1,400 US\$1,100 - 1,700

The manufacture of 'Littler's Blue' or 'Littler-Wedgwood Blue' is discussed by Diana Edwards and Rodney Hampson, White Salt-Glazed Stoneware of the British Isles (2005), p.118

194 FIVE STAFFORDSHIRE WHITE SALTGLAZE PIECES, MID 18TH CENTURY

Comprising a rare plate, the border moulded with roses, butterflies, leaves and basketwork, *23cm diam*, a pierced dish or stand moulded with scrolls and basketwork, *22.2cm diam*, a small leaf dish with peg feet, *18cm long* (restored), a double-handled sauceboat moulded with shells, *18.8cm long* (restored), and a sauceboat moulded with birds, lions and other beasts, *22.5cm long* (damaged) (5)

£600 - 800 €690 - 920 US\$850 - 1,100

195

A GROUP OF STAFFORDSHIRE SALTGLAZE, CIRCA 1750-60

Comprising two block-moulded teapots and covers, the sides with panels depicting a unicorn and a stag hunt, with faceted spouts and 'notched' handles, the smaller with a button finial, *10.3cm high* (minor damage), the larger with a kylin finial, *12.5cm high* (minor damage, cover possibly matched), a creamboat or small sauceboat with diaper moulding, *13cm long*, and a small mould in the form of a pineapple, *12.2cm long* (6)

£300 - 400 €340 - 460 US\$420 - 570

Provenance Aurea carter

196

A STAFFORDSHIRE SALTGLAZE MINIATURE TEAPOT AND COVER AND ANOTHER WHITE SALTGLAZE TEAPOT AND COVER, CIRCA 1750-55

The miniature teapot with a drab-coloured cylindrical body, the crabstock handle, spout and finial in white, applied with delicate white scrolled sprigs, possibly Humphrey Palmer's factory at Hanley, *7.2cm high* (restored), the other of globular form with three claw feet and a 'notched' handle, the body moulded with shells and formal borders, *10.2cm high* (cracked, chipped, cover restored) (4)

£600 - 800 €690 - 920 US\$850 - 1,100

Provenance

Aurea Carter

For another teapot attributed to Palmer, see Diana Edwards and Rodney Hampson, White Salt-Glazed Stoneware (2005), p.75, colour pl.52

197

SIX PIECES OF WHITE SALTGLAZE, CIRCA 1750-60

Comprising a pair of rare asparagus servers, *9.6cm long* (one restored), a small star-shaped mould, *8.1cm wide*, a teapot or kettle stand, *12.2cm diam*, a small footed bowl or salt, 4.4cm high (cracked), and a cup moulded with shells, *6cm high* (6)

£700 - 900 €800 - 1,000 US\$990 - 1,300

















201

A NOTTINGHAM BROWN STONEWARE LOVING CUP, DATED 1779

Of characteristic form with twin grooved handles, turned foot and everted rim, the brown body with a lustrous glaze and inscribed 'Mary Mattox', the reverse with 'Her Cup 1779', rouletted borders below and around the foot and rim, *14.7cm high* (cracked)

£800 - 1,200 €920 - 1,400 US\$1,100 - 1,700

A pair of related cups dated 1772 is illustrated in Nottingham Salt-Glazed Stoneware 1690-1800, Nottingham City Museums and Galleries (2010), p.57, no.106

199

198

A CREAMWARE DESSERT BASKET AND STAND AND A SALTGLAZE STRAWBERRY DISH, CIRCA 1760-80

The basket and stand of quatrelobed form, pierced with foliate garlands below scrolled and shell-moulded rims picked out in blue, a blue cornflower painted in the centre of the stand, *stand 26.4cm wide*, the strawberry dish with three peg feet, pierced base and moulded scrollwork borders, *27.6cm wide* (chip, fine crack) (3)

£500 - 700 €570 - 800 US\$710 - 990

200

THREE WHIELDON-TYPE PIECES, CIRCA 1770

Comprising the base from a food warmer of cylindrical twin-handled form, moulded with two female heads, mottled underglaze in shades of green, grey and brown, *17.2cm high* (cracked and chipped), a two handled cup mottled in blue, green and brown, *7.7cm high*, and a slender cup mottled in brown, *8cm high* (cracked) (3)

£550 - 750 €630 - 860 US\$780 - 1,100

Provenance

Food warmer from the Frank Falkner and Starling Collections Aurea Carter

201

EIGHT WHIELDON-TYPE PLATES AND A PLATTER, CIRCA 1770-80

With typical mottled decoration, comprising a large silver-shaped plate, a rectangular platter with a fine fluted rim and seven plates including one with grey ground, one with rim picked out in green and another with regularly spaced green, blue and ochre markings on a brown mottled ground, 23-35cm diam (one plate cracked) (9)

£450 - 550 €520 - 630 US\$640 - 780

Provenance Aurea Carter







A STAFFORDSHIRE CREAMWARE GROUP OF WHIELDON **TYPE, CIRCA 1760-70**

Modelled as two lambs lying side-by-side with their heads together, the markings sponged in brown, on an oval base, 8.5cm wide (some restoration)

£700 - 900 €800 - 1,000 US\$990 - 1,300

The same model occurs in Longton Hall porcelain, see the example sold by Bonhams on 20 May 2015, Lot 95

203

A STAFFORDSHIRE MODEL OF A PUG IN WHIELDON STYLE, CIRCA 1780-1800

Seated on a light green rectangular base with its tail curled to the left, its head turned to the viewer and its collar applied with a bell, its coat sponged in brown, 6.9cm high (some restoration)

£500 - 700 €570 - 800 US\$710 - 990

204

A RARE CREAMWARE MODEL OF A SQUIRREL, CIRCA 1780

Comically modelled nibbling at a nut with underglaze ochre markings, on a hollow domed foot, 11.5cm high

£500 - 700 €570 - 800 US\$710 - 990

Provenance

Aurea Carter

Squirrels are only rarely found represented in English porcelain and earthenwares, most examples being rather more sophisticated than this charmingly naive model



205

TWO STAFFORDSHIRE WALL POCKETS, CIRCA 1770 AND 1790

One in lead-glazed earthenware, modelled as the head of a satyr below that of a dolphin, coloured in grey, green ochre and blue, 18.5cm high (minor restoration), the other pearlware, moulded with Cupid with a quiver of arrows at his side, the details picked out in blue, 24.5cm long (2)

£400 - 600 €460 - 690 US\$570 - 850

Provenance Aurea Carter







208



206

A STAFFORDSHIRE COFFEE POT AND COVER OF WHIELDON **TYPE, CIRCA 1765**

In lead-glazed cream coloured earthenware and of pear shape with a scrolled spout and reeded strap handle, the domed cover with an acorn finial, crisply moulded in relief with four panels of shell-like designs and mottled in grey, green, yellow and blue glazes, 24.2cm high (restored) (2)

£1,000 - 1,500 €1,100 - 1,700 US\$1,400 - 2,100

207

A WHIELDON-STYLE TEAPOT AND COVER AND TWO JUGS, **CIRCA 1770**

In lead-glazed creamware, the globular teapot and cover mottled in green blue and brown, 14.5cm high (chips, some restoration), the large jug in brown, 19.5cm high (some restoration), the smaller jug with a shaped rim and turned bands around the body, mottled in green, brown, blue and ochre, 8.7cm high (restored) (4)

£1,000 - 1,500 €1,100 - 1,700 US\$1,400 - 2,100

208

A STAFFORDSHIRE CREAMWARE CAULIFLOWER TEAPOT AND **COVER AND A SIMILAR TEA CANISTER, CIRCA 1770**

The teapot of globular form with a scrolled spout, moulded in the form of a cauliflower and naturalistically coloured, 13.5cm high (restored), the canister of square section, also in cauliflower form, 12cm high (cover lacking) (3)

£800 - 1,200 €920 - 1,400 US\$1,100 - 1,700

209 A STAFFORDSHIRE GLAZED REDWARE TEAPOT AND COVER, CIRCA 1740-50

The compressed globular body sprigged on both side with creamcoloured reliefs of flower-filled baskets, the cover with grapes and vine leaves, the spout and top of the handle edged in slip, 8.8cm high (chips) (2)

£750 - 1,000 €860 - 1,100 US\$1,100 - 1,400

For a group of related teapots, see Rosalie Wise Sharp, China to Light Up a House, Vol.2 (2016) p.23

210

A GOOD YORKSHIRE PRATTWARE MODEL OF A HORSE, CIRCA 1800

Standing on a slightly shaped rectangular base, the bright yellow saddle secured with a blue girth, with sponged ochre and blue markings, *15.2cm high*

£1,000 - 1,500 €1,100 - 1,700 US\$1,400 - 2,100

A very similar horse is illustrated by Pat Halfpenny, English Earthenware Figures (1991), p.119 and is impressed on the base 'St ANTHONY 2'

211

A CREAMWARE MUG AND A COW CREAMER AND COVER, CIRCA 1785-1800

The mug modelled as the head and shoulders of Lord Rodney coloured in brown and green glazes, the loop handle moulded with acanthus leaves, *11.3cm high* (fine crack, handle restored), the cow creamer with a shaped rectangular base and markings in brown, ochre and green, *17cm long* (chipped, minor restoration) (3)

£500 - 700 €570 - 800 US\$710 - 990

Provenance

Aurea Carter

212

THREE TOBY JUGS, CIRCA 1785 AND LATER

Comprising a creamware 'step' Toby unusually modelled with a small dog between his feet and wearing a purple jacket, the base with stepped recess, *25cm high* (damage and restoration), another Toby, possibly Davenport, wearing a characteristic red jacket, the base sponged in bright colours, *24.5cm high* (minor restoration), and a Toby of 'Village Idiot' type, possibly 19th century, *19.6cm high* (handle restored) (3)

£700 - 1,000 €800 - 1,100 US\$990 - 1,400



210



211







213 (detail)

213

A FINE PEARLWARE 'FAIR HEBE' JUG BY ROBERT GARNER, CIRCA 1788-90

Modelled by Jean Voyez with three figures in high relief against an oak tree, a gentleman standing on one side, a bottle impressed RG at his feet and a dog jumping up beside him, a ribbon impressed 'A BUMPER A BUMPER' behind his head, the reverse with a man offering a bird's nest to his female companion, a notice posted above them impressed 'FAIR HEBE', the trunk impressed 'I.Voyez 1788' just below, 24.4cm high

£1,200 - 1,500 €1,400 - 1,700 US\$1,700 - 2,100

The many different versions of Fair Hebe jugs are discussed by Robert Charleston in his ECC paper, Jean Voyez, Transactions vol.5, pt.1, pp.8-41. Voyez apparently provided models for Fair Hebe jugs to a number of different potters, including Richard Astbury, Enoch Wood and Robert Garner. A small size jug in plain creamware is known with a portrait on the reverse of the poet William Shenstone, the author of a song from 1743 which included lines in praise of a 'Fair Hebe', quoted in Charleston's paper



214

ANOTHER PEARLWARE 'FAIR HEBE' JUG BY ROBERT GARNER, CIRCA 1788-90

Modelled by Jean Voyez with three figures in high relief against an oak tree, a gentleman standing on one side, a bottle impressed RG at his feet, the reverse with a man offering a bird's nest to his female companion, a notice posted above them impressed 'FAIR HEBE', the trunk faintly impressed 'I.Voyez 1788', *24.4cm high*

£800 - 1,200 €920 - 1,400 US\$1,100 - 1,700

See the footnote to the previous lot

215

A STAFFORDSHIRE GROUP OF HUDIBRAS, CIRCA 1810

On a rectangular plinth, finely modelled riding a brown horse and drawing his sword with his right hand, wearing a red jacket, yellow breeches and a black hat, *32.8cm high* (minor restoration)

£450 - 550 €520 - 630 US\$640 - 780

Provenance

Aurea Carter

Hudibras was an English mock-heroic narrative poem by Samuel Butler, published between 1663 and 1678. Fifty years later, a new edition was published with illustrations by William Hogarth





A GOOD WOOD FAMILY GROUP OF ST GEORGE AND THE DRAGON, CIRCA 1780-1800

Dramatically modelled with St George on horseback, pushing his spear into the mouth of the dragon as it is trodden under hoof, the Saint and the dragon picked out in yellow and green glazes, the horse and mound base sponged in brown, *28cm high* (some restoration)

£1,200 - 1,500 €1,400 - 1,700 US\$1,700 - 2,100

This model is included in John Wood's account book for 30 March 1784 but it was also produced by Enoch and Ralph Wood. See Pat Halfpenny, English Earthenware Figures (1991), p.75

217

A RARE PEARLWARE TOBACCO BOX AND COVER, EARLY 19TH CENTURY

Of oval form with lion mask handles, the sides with a drinking scene, the cover with a bear-baiting group forming the finial, the bear standing and grasping the neck of a small dog who stares up at it, *19.5cm high* (minor damage) (2)

£800 - 1,000 €920 - 1,100 US\$1,100 - 1,400







218 A WILLIAM GREATBATCH CREAMWARE TEAPOT AND COVER, CIRCA 1770-82

Of footed globular form with a pierced gallery around the shoulder, printed and hand-coloured with scenes of Juno and 'the World with Sun, Moon and Stars', panels of puce scrollwork around the handle and spout, *15.5cm high* (minor chips) (2)

£700 - 800 €800 - 920 US\$990 - 1,100

Provenance

Aurea Carter

For the same prints on a cylindrical teapot see David Barker, William Greatbatch (1991), pl.18

219

A WILLIAM GREATBATCH CREAMWARE TEAPOT AND COVER, CIRCA 1770-82

Of cylindrical form, printed in colours and hand-painted with scenes of 'The Prodigal Son Feasted on his Return' and 'The Prodigal Son Returns Reclaim'd', puce-sponged and floral panels around the handle and spout, *13cm high* (some damage and restoration) (2)

£500 - 600 €570 - 690 US\$710 - 850

For a similar teapot see David Barker, William Greatbatch (1991), pl.144

220

TWO PRINTED CREAMWARE MUGS, LATE 18TH CENTURY

Of cylindrical form, the larger printed in black by Sadler in Liverpool with 'The Triple Plea', *17.2cm high* (cracked and slightly stained), the smaller in red with 'His Royal Highness Frederick Duke of York', on horseback and flanked by military trophies, *12.1cm high* (chipped) (2)

£650 - 750 €750 - 860 US\$920 - 1,100

Provenance Aurea Carter

The smaller mug probably commemorates the victory at Valenciennes on 26 July 1793. A related print on a bowl is illustrated by David Drakard, Printed English Pottery (1992), p.172, no.465





221 TWO CREAMWARE ARMORIAL MUGS AND A PEARLWARE MUG, LATE 18TH CENTURY

One creamware mug with an entwined handle, painted with a full coat of arms, 12.6cm high (restored), the other printed and hand-coloured with 'The Butchers Arms', 12.9cm high (restored), the pearlware mug printed in black with the arms of 'The Friendly Society of Cordwainers of England', 12.5cm high (3)

£800 - 1,200 €920 - 1,400 US\$1,100 - 1,700

Provenance

Aurea Carter

222

A PRINTED CREAMWARE JUG, CIRCA 1800

Of large size and bellied form applied with a broad strap handle, printed in black and hand-coloured with Masonic emblems and mottoes 'Memento Mori' and 'United for the benefit of Mankind', the reverse with a figure of Charity below the Eye of Providence, a three masted ship below the spout, 27.7cm high (spout restored)

£550 - 700 €630 - 800 US\$780 - 990

Provenance

Aurea Carter

223

TWO STAFFORDSHIRE CREAMWARE JUGS, CIRCA 1800-1810

One printed with 'Britains Glory, The Spinning Machine', signed 'T Baddeley Hanley', the reverse with a figure of Plenty, 20cm high, (chipped), the other jug with 'The Shipright's Arms', the reverse with a ship under repair, 21.7cm high (2)

£750 - 1,000 €860 - 1,100 US\$1,100 - 1,400

Provenance

Aurea Carter

The 'Britains Glory' print is also seen on a jug exhibited in Creamware and Pearlware, NCS Exhibition 1986, no.108

224

FOUR CREAMWARE JUGS, CIRCA 1800

Of bellied form with broad strap handles and black-printed decoration, comprising a jug commemorating the death of George Washington, inscribed 'Washington in Glory' and 'America in Tears', 21.2cm high (restored), a Wedgwood jug with hunting prints, 22cm high (spout restored), another depicting the death of General Wolfe, 21.5cm high (restored), and a later jug of Nelson interest, 22cm high (damaged) (4)

£800 - 1,200 €920 - 1.400 US\$1,100 - 1,700

Provenance Aurea Carter













227



225 TWO CREAMWARE PRINTED PLAQUES, CIRCA 1799

Probably Liverpool, of upright oval form, printed in black with George Washington after the portrait by Gilbert Stuart, one within a giltwood frame, *12.5cm high excluding frame* (losses to frame), the other unframed, *12.5cm high* (restored) (2)

£650 - 750 €750 - 860 US\$920 - 1,100

Provenance

Aurea Carter

Probably made to commemorate Washington's death in 1799. Another example was exhibited in the NCS Creamware and Pearlware Exhibition 1986, illustrated in the catalogue at p.87

226

A CREAMWARE BOWL AND COVER AND FOUR CREAMWARE PLATES, CIRCA 1780-1800

The bowl with a spreading foot and applied foliate border, the cover with pierced panels and a stalk finial, *26.3cm high* (some restoration), one plate printed in black with a portrait of Jacques Necker, *25.5cm diam*, the others printed in black with a church and cottages beside a river, within acorn and oak leaf swags, *25cm diam*, impressed WEDGWOOD (6)

£400 - 600 €460 - 690 US\$570 - 850

Provenance Aurea Carter

Jacques Necker (1732-1804) was a French banker and statesman who rose to great prominence prior to the Revolution

227

A CREAMWARE MOULD, A CREAMWARE MUG AND FOUR AGATEWARE KNIFE HAFTS, LATE 18TH CENTURY

The mould in the form of a fish with three pierced tiers surrounding it, *16.7cm long*, the small cylindrical mug applied with swags and masks picked out in blue against a light brown ground sponged in grey-blue, *8.4cm high* (chipped), the hafts of pistol grip form, three mounted as forks, *7.5cm long excluding mounts* (two restored) (5)

£500 - 600 €570 - 690 US\$710 - 850

Provenance Aurea Carter

228

THREE CREAMWARE DUCK SAUCEBOATS, CIRCA 1780

One left in the white with crisply moulded plumage, *13.5cm long* (minor restoration), the other two slightly larger with green, ochre and brown markings, *16.8cm and 17.4cm long* (one cracked, one with minor restoration) (3)

£500 - 700 €570 - 800 US\$710 - 990

Provenance Aurea Carter

A COLLECTION OF ENGLISH CREAMWARE DESSERT WARES, CIRCA 1800-10

Painted in colours with named botanical specimens within brown line rims, comprising a pair of sauce tureens and covers, three shaped dishes, two pairs of plates and three further plates, *sauce tureens and covers 14.6cm high* (some damage and restoration) (14)

£450 - 550 €520 - 630 US\$640 - 780

Provenance

Aurea Carter

230

229

A GROUP OF DON POTTERY DESSERT WARES, CIRCA 1820

With floral decoration, comprising a pair of shell-shaped dishes boldly painted with flowers, black line rims, *20.7cm diam* (one with wear to rim), and another shell-shaped dish and three matching plates printed in black and hand-coloured with floral sprays within formal foliate borders, black line rims, *plates 21.5cm diam* (6)

£450 - 550 €520 - 630

US\$640 - 780

Provenance

Aurea Carter, the printed pieces ex Griffin Collection

231

TWO COMMEMORATIVE MUGS AND OTHER PRINTED EARTHENWARES, 19TH CENTURY

Comprising a Queen Victoria coronation mug with her portrait in puce, 7.2cm high, a larger 'God Save Queen Caroline' lustre mug, 7.7cm high, four Dawson nursery plates with 'Fortune Telling' and 'Queen Victoria and Prince Albert' prints, 16.7cm diam, impressed and printed marks, three Brameld plates from the Don Quixote series, 22cm and 25cm, and two Choisy nursery plates, 21cm (11)

£400 - 600 €460 - 690 US\$570 - 850

Provenance

Aurea Carter

232

FOUR PIECES OF WELSH POTTERY, EARLY 19TH CENTURY

Comprising a plate from a supper set, painted in sepia by Thomas Pardoe with an 'Ocelot', gilt line borders, *20.1cm diam* (some damage), a rectangular dish painted with roses by William Pollard, *26.4cm wide*, a puzzle jug printed in blue with 'Chrysanthemum' pattern, *19.3cm high* (chipped), and a plate printed in black with a two-masted ship, *22.5cm diam*, impressed DILLWYN AND CO (4)

£750 - 1,000 €860 - 1,100 US\$1,100 - 1,400

Provenance Aurea Carter



229 (part)



230



231 (part)







234



235

233

THREE POTTERY ANIMAL MODELS, CIRCA 1800-1820

Comprising a large pearlware model of a sheep reclining on a green base, its face and hooves picked out in black, *17cm long*, a smaller creamware model of a sheep, *11.3cm long*, and a pearlware hunting dog with brown markings and black collar, lying on a bright yellow and black sponged base, *16cm long* (all with minor restoration) (3)

£500 - 600 €570 - 690 US\$710 - 850

Provenance

Aurea Carter

234

TWO VERY UNUSUAL PRATTWARE MODELS OF MERMAIDS, CIRCA 1800

Lying on hollow oval bases, bare-breasted and with flowing hair, their green bodies incised with fish scales, their legs terminating in both hooves and claws, the light green and ochre bases with incised decoration, one with a painted formal border, *9cm wide* (one with chips to base) (2)

£800 - 1,000 €920 - 1,100 US\$1,100 - 1,400

235

THREE PRATTWARE JUGS, CIRCA 1795-1800

One moulded in relief with portraits of Admiral Duncan and Captain Trollope wearing titled sashes, probably from one of the Scottish east coast potteries, *16.8cm high* (chipped), another with titled portraits of Admiral Nelson and Captain Berry, *13.2cm high* (chipped), the third jug moulded with classical figures and a drinking scene, *18.2cm high* (cracked and stained) (3)

£600 - 800 €690 - 920 US\$850 - 1,100

236

TWO EARLY STAFFORDSHIRE GROUPS, CIRCA 1820

One depicting Abraham just about to sacrifice Isaac as the messenger from God appears behind him, a sheep at his feet, picked out in bright colours, *18.7cm high* (minor restoration), the other depicting the Seventh Labour of Hercules, Hercules grappling a bull, the base applied with flowers and leaves, *15.3cm wide* (minor restoration) (2)

£500 - 700 €570 - 800 US\$710 - 990

Provenance Aurea Carter





237

A STAFFORDSHIRE BUST OF NEPTUNE, CIRCA 1825

Bearded and wearing feathers in his hair, his costume moulded with fishscales and fins picked out in bright green and orange, the pale orange socle outlined in black, 34cm high (minor restoration)

£600 - 800 €690 - 920 US\$850 - 1,100

A similar example inscribed on the reverse '1826' is illustrated by Pat Halfpenny, English Earthenware Figures (1991), p.207

238

TWO WOOD FAMILY STAFFORDSHIRE BUSTS, LATE 18TH AND **EARLY 19TH CENTURY**

One depicting Reverend George Whitfield, his robes left in the white, his face and hair delicately coloured, 32.3cm high (minor restoration), the other of Homer wearing a blue band in his hair, on a black socle, 34.5cm high, impressed E WOOD (restored) (2)

£500 - 600 €570 - 690 US\$710 - 850

Provenance Aurea Carter



239

239

A NEALE PEARLWARE FIGURE OF MINERVA AND A DERBY PORCELAIN FIGURE OF GRIMALDI, CIRCA 1785-1825

Minerva in battle dress with a gilded helmet and a shield at her side, standing on an earthen mound on a square-stepped base, 20.6cm high, impressed NEALE AND CO (minor restoration), Grimaldi on a rectangular base before a marbled column, both arms outstretched, his costume finely painted and gilded, 13.2cm high (minor losses) (2)

£700 - 1,000 €800 - 1,100 US\$990 - 1,400

Another Grimaldi is illustrated by Peter Bradshaw, Derby Porcelain Figures (1990), p.417, pl.338





A LARGE BLUE-PRINTED EARTHENWARE PLATTER OF 'DURHAM OX' PATTERN, CIRCA 1820

Of lobed oval shape, printed in blue with a scene of 'Durham Ox with John Day', the owner standing beside his beast within a rustic landscape, the broad border with stylised scrolling flowers and foliage. *54cm wide* (light wear)

£600 - 800 €690 - 920 US\$850 - 1,100

241

A RARE SPODE BLUE-PRINTED EARTHENWARE GARDEN SEAT, CIRCA 1820

Of octagonal form, printed in blue with the 'Lanje Lijsen' or 'Jumping Boy' pattern, within borders of arched panels of prunus alternating with two standing ladies, two sides pierced with overlapping circles, *47.5cm high*, SPODE in blue (fine crack)

£700 - 900 €800 - 1,000 US\$990 - 1,300

Another seat of the same form is shown by Leonard Whiter, Spode, (1970), fig.100

A RARE NEALE CREAMWARE FLOWERPOT, COVER AND STAND AND A PAIR OF WEDGWOOD CREAMWARE VASES

The flowerpot of square section with applied classical ornament and entwined snake handles picked out in green, painted with flowers in green monochrome and in colours, *17.2cm high*, the vases with crisp sprigged decoration and painted in brown monochrome with flowers, oakleaves and acorns, *16.5cm high*, one impressed WEDGWOOD (5)

£500 - 700 €570 - 800 US\$710 - 990

Provenance

Aurea Carter

A pair of similar flowerpots is illustrated by Diana Edwards, Neale Pottery and Porcelain (1987), p.145

243

FOUR NEALE PEARLWARE FIGURES AND A YELLOW CAVALRYMAN, CIRCA 1790-1810

The figures in classical style with square plinths, carefully decorated in a soft palette, three representing Apollo, the fourth Ceres, *15.5cm high*, impressed marks and titles (some restoration), the small figure of a cavalryman with an all over bright yellow glaze, *11cm high* (small chips) (5)

£400 - 500 €460 - 570 US\$570 - 710

Provenance

Aurea Carter

244

TWO NEALE VASES, CIRCA 1778-80

In classical style, one in variegated porphyry creamware with gilded applied details including a medallion depicting Hercules and the Nemean Lion, black basalt plinth, *20cm high*, 'I NEALE HANLEY' in wafer on base (cover lacking, wear to gilding), the other of the same shape, in green earthenware with enamelled decoration and gilded highlights, white stoneware plinth, *20cm high*, impressed Neale and Co (cover lacking, wear to gilding) (2)

£550 - 650 €630 - 750 US\$780 - 920

Provenance

Aurea Carter

The first vase was exhibited in the NCS Creamware and Pearlware Exhibition 1986 and is illustrated in the catalogue at p.95. Hercules and the Nemean Lion is taken from a prototype originally in Lorenzo de' Medici's collection of gemstones



242



243







246 (part)



247



248

245

THREE WEDGWOOD JASPER 'TROPHY' COFFEE CANS AND SAUCERS, 2ND QUARTER 19TH CENTURY

One in solid light blue jasper, sprigged in white relief with classical festoons hung from rams' heads, the panels containing white trophies alternating with figure cameos on pale lilac jasper grounds, *saucer* 13.5cm diam, impressed upper case marks, one similar with a lilac dip ground and white sprigs, *saucer* 13.6cm diam, impressed upper case marks, (can restored), the last with green vine leaf swags and lilac panels on a white ground, *saucer* 13.7cm diam, impressed upper case mark (restored) (6)

£700 - 900 €800 - 1,000 US\$990 - 1,300

246

TWO WEDGWOOD STANDS AND TWO CANDLESTICK VASES, 19TH CENTURY

One octagonal stand in solid blue jasper and raised on four feet, applied with griffins at the corners, 24.5cm wide, impressed WEDGWOOD, the other in green jasper dip with ram's heads applied to the top and winged creatures on the corners of the base, 22.8cm high, impressed WEDGWOOD (minor damage), one candlestick vase in black basalt, 21.2cm high (cover lacking, damaged), the other in blue jasper dip with crisp sprigging, 16.8cm high, impressed WEDGWOOD and '2 FEBY 1805' (cover lacking, damaged and restored) (4)

£600 - 900 €690 - 1,000 US\$850 - 1,300

The rare '2nd February 1805' mark is discussed by David Prendergast, Ars Ceramica, no.21, 2005, pp.6-11. It relates to the death of the sculptor Thomas Banks

247 TWO WEDGWOOD SOLID BLUE JASPER FLOWERPOTS, LATE 18TH CENTURY

Of square section with stepped bases and arched panels to the rim, panels to the sides applied with classical reliefs including Hope, Venus and Cupid (Night shedding poppies) and a sacrifice subject, flanked by stylised flowering plants, *15.2cm high*, impressed WEDGWOOD (covers lacking, a few small chips) (2)

£500 - 700 €570 - 800 US\$710 - 990

248

A WEDGWOOD SOLID BLUE JASPER BUTTER TUB AND COVER AND BOWL, LATE 18TH CENTURY

The butter tub of cylindrical form, the side applied with sprigs including amorini and Domestic Employment modelled by Hackwood from designs by Lady Templetown, above an engine-turned band, *11.2cm high*, impressed WEDGWOOD (cover restored), the bowl with similar sprigs and a figure of Sterne's Poor Maria, an engine-turned band below, lapidary polished interior, *19.2cm diam*, impressed WEDGWOOD (fine crack) (3)

£600 - 800 €690 - 920 US\$850 - 1,100



A GROUP OF ENGLISH DRY-BODIED STONEWARES, CIRCA 1790-1800

Comprising a Wedgwood 'Bamboo Ware' teacup and saucer, the moulded bamboo picked out in blue and white enamel against the buff-coloured body, *saucer 14cm diam*, impressed lower case marks, a Turner solid blue jasper cup and saucer applied with cupids, *saucer 12.4cm diam*, saucer impressed TURNER, and a small Mayer black basalt plaque depicting Bacchic children, *10.5cm x 14.4cm*, impressed MAYER (5)

£550 - 700 €630 - 800 US\$780 - 990

Provenance

Aurea Carter

250

A LARGE WEDGWOOD AND BENTLEY VARIEGATED VASE, CIRCA 1775

In a creamware body, applied to one side with a gilded medallion of Hercules of the Nemean Lion, the twin handles and moulded borders also picked out in gold against the powdered green 'porphyry' ground, mounted on a square black basalt plinth, *34.5cm high*, base with 'WEDGWOOD AND BENTLEY ETRURIA' wafer mark (cover lacking, short bodycrack, some restoration)

£700 - 1,000 €800 - 1,100 US\$990 - 1,400

251

A RARE PAIR OF MINTON BLACK BASALT BUSTS, CIRCA 1835

Depicting Earl Grey and Lord Brougham, the Earl wearing classical costume, Brougham wearing legal attire, the square plinths with typical Minton cut-out corners visible on the underside, *15.8cm and 14.8cm high* (2)

£500 - 600 €570 - 690 US\$710 - 850

Minton's black basalt production appears to have been extremely limited as only a small number of pieces survive. Another bust of Lord Brougham was sold by Christie's on 12 October 1987. Biscuit versions of the models are illustrated by Geoffrey Godden, Minton Pottery and Porcelain of the First period (1968), pl.134



250







A WEDGWOOD AND BENTLEY PLAQUE, CIRCA 1772-80

Of oval form with a fluted integral frame, modelled in a high relief with 'The Marriage Supper of Perseus and Andromeda', *28.1cm wide*, unmarked (broken and repaired)

£500 - 800 €570 - 920 US\$710 - 1,100

This exceptional series of plaques was first listed in the Wedgwood and Bentley Catalogue of 1773, in Class II, the present panel appearing as no.5. Amongst the first large-scale panels made by Wedgwood in basalt, the source is believed to have been a set of metal plaquettes by the Italian sculptor Gugliemo della Porta, aided by a Flemish craftsman Jacopo Cobaert made between 1550 and 1575. Aileen Dawson, Masterpieces of Wedgwood (1984), pp.37-38 discusses the fine moulded detail which was a considerable technical achievement on the part of the potter.

253

A WEDGWOOD AND BENTLEY BLACK BASALT PORTRAIT PLAQUE, CIRCA 1772-80

Of upright oval form with a fluted integral frame, the Roman head in profile to the left, titled below 'DOMI AUG', *20cm high* (later drilled suspension hole)

£1,000 - 1,500 €1,100 - 1,700 US\$1,400 - 2,100





A VERY LARGE WEDGWOOD BLACK BASALT PLAQUE, 'THE DEATH OF A ROMAN WARRIOR', LATE 18TH OR 19TH CENTURY

The rectangular plaque modelled in high relief with a detailed scene of a fallen warrior being borne by his fellows and attendant figures, *27.2cm x 49.2cm*, impressed upper case mark

£3,000 - 4,000 €3,400 - 4,600 US\$4,200 - 5,700

This important panel, also known as the 'Death of Meleager' is taken from a sarcophagus in the Albani Collection and now in the Capitoline Museum in Rome. Wedgwood's version first appeared in the factory catalogue in 1773 and while the subject remained in production throughout the 19th century, these plaques were rarely attempted because of inevitable firing difficulties. A similar plaque from the Jeanne Zorensky Collection was sold by Bonhams, 19 March 2013, lot 10

255

A RARE WEDGWOOD BLACK BASALT BUST OF VENUS, CIRCA 1851

Modelled after Canova, mounted on a circular socle and looking to her left, her hair tied into a bun at the back, *33.5cm high*, impressed VENUS, uppercase mark on bust and socle (tiny flaw on nose)

£1,000 - 1,500 €1,100 - 1,700 US\$1,400 - 2,100

A parian example is illustrated by Maureen Batkin, The Parian Phenomenon (1989), p.198, fig.661. The model was shown by Wedgwood at the Great Exhibition.









259

256

A WEDGWOOD SCENT BOTTLE AND OTHER WEDGWOOD PIECES, LATE 18TH AND EARLY 19TH CENTURY

The solid blue jasper bottle of flattened form with a lapidary polished edge, white metal top and glass stopper, applied with classical ornament, *10.7cm long* (chipped), the others comprising a black basalt oil lamp and cover with rosso antico reliefs, *12.8cm long*, another with a crescent-shaped handle, *14.3cm long*, (cover lacking), and a rosso antico inkwell and pounce pot and liner with black reliefs in ancient Egyptian style, *5.9 and 4.9cm high* (inkwell with cover lacking) (7)

£600 - 800 €690 - 920 US\$850 - 1,100

Provenance

Aurea Carter

257

A GROUP OF WEDGWOOD PLAQUES, CIRCA 1780-1800

Including a portrait medallion of Jonas Hanway in profile, *10.2cm high*, a small circular medallion celebrating the French Revolution, probably modelled by Henry Webber, *5.1cm diam*, two framed blue jasper plaques, *11.1 and 10.1cm wide*, (one broken), a small tri-colour plaque mounted as a brooch, *2.7cm diam*, and nine other medallions, *various sizes* (14)

£700 - 1,000 €800 - 1,100 US\$990 - 1,400

258

A GROUP OF JASPERWARE PLAQUES AND MEDALLIONS, LATE 18TH AND 19TH CENTURY

Comprising a pair of Turner oval plaques of Venus in blue jasper, 18.2cm wide, impressed TURNER, a late Wedgwood plaque of Admiral Keppel, 13.5cm high, impressed WEDGWOOD, and six smaller plaques including a Wedgwood tricolour medallion and another of the 'Dancing Hours', 3.8 to 15.3cm wide, various marks (9)

£450 - 550 €520 - 630 US\$640 - 780

Provenance

Aurea Carter

259

A WEDGWOOD PLAQUE, LATE 19TH CENTURY

In solid light blue jasper and of rectangular form, applied with a group of six putti gathering grapes and other fruits, within original polished wood frame, *10.2cm x 28cm visible image*

£500 - 700 €570 - 800 US\$710 - 990



260

A BLACK BASALT PART TEA SERVICE AND A COFFEE POT AND **COVER OF WELLINGTON INTEREST, CIRCA 1813**

The tea service of oblong form with lion-head spouts, moulded with a bust of Wellington attended by Britannia and Fame, the reverse inscribed 'India, Portugal and Spain. VITTORIA 21 June 1813', comprising teapot and cover, sucrier and cover and milk jug, teapot 29.3cm long (chips), the coffee pot and cover applied with Wellington on horseback and trophies of war, 22.8cm high (metal collar to spout, metal finial) (7)

£800 - 1,000 €920 - 1,100 US\$1,100 - 1,400

Provenance

Aurea Carter

261

A SET OF FIFTEEN WEDGWOOD BLACK BASALT PLAQUES, LATE 18TH CENTURY

Of upright oval form with integral reeded frames, applied in high relief with portrait heads of illustrious Greeks and Romans in profile, pierced for suspension, 7.4cm high, impressed WEDGWOOD (15)

£600 - 800 €690 - 920 US\$850 - 1,100

262

A SET OF THIRTEEN SIMILAR BLACK BASALT PLAQUES, LATE **18TH CENTURY**

Of upright oval form with integral reeded frames, applied in high relief with portrait heads of illustrious Greeks and Romans in profile, eight pierced for suspension, five within later gilt metal mounts, 7.2cm high, impressed WEDGWOOD (13)

£600 - 800 €690 - 920 US\$850 - 1,100

263

A SET OF TWENTY-EIGHT BLACK BASALT PLAQUES, LATE **18TH CENTURY**

Of upright oval form, applied in high relief with portrait heads of illustrious Greeks and Romans in profile, in later gilt metal frames, 5.5cm high (some drilled for suspension) (28)

£1,000 - 1,500 €1,100 - 1,700 US\$1,400 - 2,100



261



262







264

A RARE BATTERSEA ENAMEL BOTTLE TICKET FOR 'BURGUNDY', CIRCA 1753-56

Engraved by Ravenet after a design by James Gwin, printed in red and lightly overpainted in colours with a figure of sleeping Venus, Cupid to one side drawing back folds of drapery, titled 'Burgundy', 6.9cm wide (typical chips and cracks)

£1,200 - 1,500 €1,400 - 1,700 US\$1,700 - 2,100

See Egan Mew, Battersea Enamels (1926), fig.21 (top left). A similar example was sold by Bonhams on 20 May 2015, lot 57. A ticket with the same print but titled 'MADEIRA' was in the Mullens collection. The same design was also used for 'BURGOYNE', 'MULSEAU' and 'W WINE'.

265 A RARE BATTERSEA ENAMEL BOTTLE TICKET FOR 'PORT', CIRCA 1753-56

Engraved by Ravenet after a design by James Gwin, printed in red and lightly overpainted in colours with two putti struggling with a youthful satyr on top of a large barrel, fruiting vines around them, the barrel titled 'PORT', *7.8cm wide* (some restoration)

£1,000 - 1,500 €1,100 - 1,700 US\$1,400 - 2,100

A similar example was sold by Bonhams 20 May 2015, lot 60 and another from the Schreiber Collection in the Victoria and Albert Museum is illustrated by Egan Mew, Battersea Enamels (1926), fig.20 (top left).

266

A RARE BATTERSEA ENAMEL BOTTLE TICKET FOR 'MADEIRA', CIRCA 1753-56

Engraved by Ravenet after a design by James Gwin, printed in red and lightly overpainted in colours with a putto leaning on a barrel painted with the title 'MADEIRA', pointing at a distant sailing ship, *7.1cm wide* (some restoration)

£1,000 - 1,500 €1,100 - 1,700 US\$1,400 - 2,100

A similar example is illustrated by Egan Mew, Battersea Enamels (1926), fig.21 (bottom right) and another by John Salter, Wine Labels (2004), fig.994, p.294. Another was sold by Bonhams 20 May 2015, lot 61. Madeira was considered to be improved by a long sea voyage, hence the distant ship forming part of the design





267 A GOOD SOUTH STAFFORDSHIRE ENAMEL BONBONNIERE, CIRCA 1765-70

The rabbit modelled at lodge on a grassy oval mound, its coat and face delicately painted, the hinged lid with a floral spray reserved on a green gingham ground, *6.1cm long*

£600 - 800 €690 - 920 US\$850 - 1,100

A similar example from the Mort and Moira Lesser Collection was sold by Bonhams, 19 October 2011, lot 114

268

A GOOD CHELSEA BONBONNIÈRE, CIRCA 1756-58

Modelled as a smiling boy grappling a boar, wearing a yellow hat and puce breeches, his turquoise jacket adorned with a sash inscribed 'PLUS. DE. BRUIT. QUE. DE. BESOGNE', the mound base applied with tiny flowers and leaves picked out in colours, the London enamel cover painted with flowers within a gilt metal hinged mount, *4.4cm wide* (two tiny chips)

£2,000 - 3,000 €2,300 - 3,400 US\$2,800 - 4,200

See G E Bryant, The Chelsea Porcelain Toys (1925), p.158, pl.45 for the model. See also p.170, pl.51 for another example from the Otto Blohm Collection.



269 A RARE LIMEHOUSE SAUCEBOAT, CIRCA 1746-48

Of shallow oval form supported by three claw feet with lion mask terminals, painted on both sides with a house set within a European rural landscape and reserved on a moulded basketweave ground, human faces in profile painted either side of the spout, the interior with a chrysanthemum, a border of shells and scrolls below the rim, *20cm long* (broken and restored)

£2,000 - 3,000 €2,300 - 3,400 US\$2,800 - 4,200

Fragments from a sauceboat of the same form with similar decoration were excavated on the factory site. See The Limehouse Porcelain Manufactory, MOLAS monograph 6, figs.31 and 32





A GOOD ST JAMES'S SCENT BOTTLE AND STOPPER, CIRCA 1750-59

Modelled as a young man embracing a lady, both figures delicately painted in a pale palette, their costumes outlined in black, the lady with pink rose sprigs painted on her skirt, the neck of the bottle with gilt metal mount and chained butterfly stopper, the domed foot inscribed 'LE MOIEN DE PARVENIR', a single pink rose painted on the underside, *10.5cm high* (minute chips and minor loss only) (2)

£4,000 - 5,000 €4,600 - 5,700 US\$5,700 - 7,100

Provenance

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

Exhibited at Chelsea Town Hall, June 1924. Illustrated in the Cheyne book of Chelsea China, pl.27 no.32. A similar example in the British Museum is illustrated by G E Bryant, The Chelsea Porcelain Toys (1925), pl.26, no.5. Listed as the 'Standing Lovers', this bottle is included in the 'Second Category' as discussed by Kate Foster, Chelsea Scent Bottles - 'Girl in a Swing' and Another Group, ECC Trans, Vol.6, Pt.3, p.289, no.29. A related model is also found at Chelsea, see Yvonne Hackenbroch, The Irwin Untermyer Collection (1957), fig.178, pl.73.

270

A RARE ST JAMES'S NEEDLECASE, CIRCA 1750-59

Modelled in the form of a punnet of strawberries, the crisply moulded basketwork sides painted with floral sprigs and two cherries, the strawberries picked out in red, gilt metal mount, *13cm long* (part of handle restored)

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

Conical punnets of this kind were used to sell strawberries by street vendors in the late eighteenth and early 19th centuries





272 A CHELSEA FIGURE OF A CARTER, CIRCA 1753-55

Modelled by Joseph Willems, standing with his left hand tucked inside his coat, a tankard in his right hand, wearing a broad-brimmed hat and a white costume, the plain circular base applied with flowers, *13cm high* (some damage and restoration)

£2,000 - 3,000 €2,300 - 3,400 US\$2,800 - 4,200

Provenance

Chas E Dunlap Collection

See Peter Bradshaw, 18th Century English Porcelain Figures (1981), p.102, pl.30 for another example together with a figure of an ostler from the same series.

273

A VERY RARE CHELSEA MODEL OF AN OWL, CIRCA 1745-49

Naturalistically modelled in great detail, its talons firmly gripping the irregular rocky base upon which it stands, *20.6cm high* (damage and firing defects)

£4,000 - 6,000 €4,600 - 6,900 US\$5,700 - 8,500

Unlike the bird series produced at Chelsea during the raised anchor period, based on George Edwards' Natural History of Uncommon Birds, the very few known bird models from the triangle period do not appear to have print sources. The ornithological accuracy of the present lot suggests it may have been modelled directly from life. Related models are found in saltglaze, creamware and at Bow. A rather more slender Chelsea owl from the red anchor period is illustrated by Frank Stoner, Chelsea, Bow and Derby Porcelain Figures (1955). See also Arthur Lane and Robert Charleston, ECC Trans, Vol 5, pt 3, p.120 where it is suggested that some Chelsea triangle period models were directly copied by the St James's factory. Few Chelsea owls from the Triangle period are recorded. Another was sold by Bonhams, 8 September 2010, lot 63



A CHELSEA 'HANS SLOANE' PLATE, CIRCA 1755

Of shaped silver form with a brown line rim, painted with a botanical specimen, perhaps hornbeam, a small blue sprig to one side and three insects in flight, *21cm diam*, red anchor mark (restored rim chips)

£1,200 - 1,500 €1,400 - 1,700 US\$1,700 - 2,100

Provenance

Aurea Carter

The specimen is not recorded by Sally Kevill-Davies, Sir Hans Sloane's Plants on Chelsea Porcelain (2015)

275

A RARE CHELSEA 'SCOLOPENDRIUM' DISH, CIRCA 1750-53

Of deep circular form with a petal shaped border picked out in brown, moulded in relief with five scolopendrium leaves forming a wheel-like design, each picked out in bluegreen, the veining in yellow and black, *19.4cm diam* (minor damage)

£800 - 1,200 €920 - 1,400 US\$1,100 - 1,700

Chelsea teawares with scolopendrium moulding are occasionally found but plates and dishes are very rare

276

A CHELSEA COLOURED TEAPLANT BEAKER, CIRCA 1745-49

Of tall lobed form with a shaped rim, moulded in high relief with spiralling teaplant branches picked out in bright colours, *7.2cm high* (a few small rim chips)

£1,000 - 1,500 €1,100 - 1,700 US\$1,400 - 2,100

A cream jug, sucrier and cover and another beaker of similar form are illustrated by Yvonne Adams, Chelsea Porcelain (2001), p.37, figs.3.23, 3.24 and 3.25



277 A CHELSEA CUP AND SAUCER, CIRCA 1750-52

Of octagonal form, painted in Japanese Arita style with red-ground panels reserving white scrollwork, alternating with flowers and emblems on a white ground, a single floret in the centre, *saucer 14.1cm wide* (minor restoration, cup with rim chip) (2)

£1,200 - 1,500 €1,400 - 1,700 US\$1,700 - 2,100

A similar beaker and saucer is illustrated by John Austin, Chelsea Porcelain at Williamsburg (1977), p.63, no.44

278

TWO CHELSEA TEABOWLS, CIRCA 1750-52

Of octagonal form and decorated in Japanese style, one of 'Flaming Tortoise' pattern, the interior painted with a coiled dragon, the exterior with a continuous landscape with two storks and a small mystical creature amongst pine trees and flowering shrubs, *5.6cm high*, the other taller and in Arita style, *6.8cm high* (restored area at rim) (2)

£1,200 - 1,500 €1,400 - 1,700 US\$1,700 - 2,100

279 A CHELSEA SAUCER AND CHELSEA CUP, CIRCA 1750-52

Of octagonal form, the saucer painted with a river landscape in Vincennes style, within a red tramline band, the border with a ladybird and floral sprigs, brown line rim, *10.5cm diam*, raised anchor mark (small restored rim chip), the cup with twin handles, painted with flowering plants, *7cm high*, raised anchor mark (restored) (2)

£550 - 650 €630 - 750 US\$780 - 920

Provenance Aurea Carter







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







282



280

AN EXCEPTIONAL CHELSEA BISCUIT KILN WASTER OF A **CABBAGE BOWL, CIRCA 1755**

Recovered from the Chelsea factory site at 32 Church Street, the moulded bowl discarded carefully because of distortion and burning at one side, it remained unglazed and was found intact during excavations, 10cm high, 17.5cm wide at the rim (cracked)

£700 - 1,000 €800 - 1,100 US\$990 - 1,400

Frank Tilley gave an account of the excavations at 32 Church Street in Chelsea in 1907, in gardens next door to the Lawrence Street manufactory. The remains of various kilns were discovered and a selection of almost-complete unglazed porcelain vessels that had been carefully set aside. Tilley published some of these in his book Teapots and Tea (1957) and illustrated this cabbage bowl as pl.LIV no.162. The Tilleys sold this bowl to Tom Burn at Rous Lench Court and it was included in Christie's Rous Lench sale, 30 May 1990, lot 335.

281

A CHELSEA ECUELLE AND COVER. CIRCA 1755

Of shallow circular form with fan-like handles picked out in gold, the shallow domed cover with a flower finial, painted in colours with floral sprays and scattered sprigs, gilded rim, 17.2cm wide, red anchor mark (cover damaged) (2)

£500 - 700 €570 - 800 US\$710 - 990

282

A LONGTON HALL BOWL AND A FIGURE OF WINTER, CIRCA 1755-60

The exterior of the bowl moulded with overlapping leaves, some edged in green and yellow with veins picked out in puce, the interior with scattered floral sprigs in 'Trembly Rose' style, 14cm wide (restored), Winter as a man warming his hands over a brazier, wearing a heavy coat and ermine-trimmed puce cap, 11.7cm high (2)

£600 - 800 €690 - 920 US\$850 - 1.100

Provenance

Aurea Carter

283

A PAIR OF CHELSEA DISHES, CIRCA 1755

Modelled as cabbage leaves with stalks curling round to form the handles, the veins picked out in puce, the borders in green and bright yellow, a flower spray painted in the centre, 14 and 14.4cm long, red anchor marks (tiny chips, one with minor restoration) (2)

£600 - 800 €690 - 920 US\$850 - 1,100

Provenance Aurea Carter





A CHELSEA STAND AND A WORCESTER PLATE, CIRCA 1755-70

The stand painted with birds perched on branches, including a bullfinch, insects in the centre, brown line rim, *19.2cm diam*, red anchor mark, the lobed plate painted in London in the workshop of James Giles with flower sprays and sprigs, gilded rim, *19.5cm diam* (restored rim chip) (2)

£600 - 800 €690 - 920 US\$850 - 1,100

285

TWO CHELSEA FIGURES OF A MUSE AND FLORA, CIRCA 1762-65

The Muse of Music of large size holding a golden trumpet and a book, her costume richly decorated, *30cm high*, gold anchor mark (restored), Flora scantily clad and standing beside a vase of flowers, *23.8cm high*, gold anchor mark (base cracked, minor losses) (2)

£800 - 1,200 €920 - 1,400 US\$1,100 - 1,700

286

A PAIR OF CHELSEA SWEETMEAT FIGURES, CIRCA 1765

Modelled as a man and a woman in rustic dress standing before flowering trees, an open basket beside them, their costumes richly patterned and gilded, the bases applied with brightly coloured flowers, *16cm and 16.8cm high*, gold anchor marks (minor losses and restorations) (2)

£600 - 800 €690 - 920 US\$850 - 1,100

287

A RARE CHELSEA CIRCULAR BASKET, CIRCA 1755

The everted sides pierced with basketwork and applied with florets at the intersections, each picked out in blue and yellow, the interior painted with a group of colourful insects, including a caterpillar, ladybird and butterfly, brown line rim, *17.3cm diam* (slight damage to applied flowers)

£500 - 700 €570 - 800 US\$710 - 990

Provenance Aurea Carter



285











288 A LONGTON HALL SPOON TRAY, CIRCA 1755

Of distinctive star shape, charmingly painted by the 'Castle Painter' with a boy flying a kite, hills and a group of classical buildings in the distance, brown line rim, *17.1cm wide* (rim chipped and worn)

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

Provenance

Graham and Oxley (Antiques) Ltd, English Porcelain Painters Exhibition 1981

This shape of spoon tray is unique to Longton Hall and is found in two sizes. Examples are illustrated by Bernard Watney, Longton Hall (1957), pl64B and 65A. The 'Castle Painter' is likely to be John Hayfield, described in the 1755 third agreement as the only painter employed at that time.

289

A LONGTON HALL MASONIC MUG, CIRCA 1758-60

Of bellied form with a turned foot and characteristic scrolled handle, printed by Sadler in Liverpool with the Arms of the Grand Lodge amongst rococo scrollwork, *12.1cm high*

£700 - 900 €800 - 1,000 US\$990 - 1,300

A similar but smaller Longton Hall mug with the same print signed 'Sadler, En'l Liver'l' from the Norman Stretton Collection was sold by Bonhams, 21 February 2001, lot 137

290 A LONGTON HALL STAND AND A SAUCER, CIRCA 1753-55

The oval stand with a fluted border, painted in bright famille rose colours with a Chinese boy standing beneath a willow tree, looking towards an oversized flowering plant, *18.8cm wide* (rim chip), the saucer in imari colours and gold with bamboo and flowering plants, *11.9cm diam* (rim chip) (2)

£500 - 600 €570 - 690 US\$710 - 850

Provenance

Aurea Carter

291

A SMALL LONGTON HALL LEAF DISH, CIRCA 1755

Of triangular form, the upper surface crisply moulded in relief with three hollyhock leaves edged in bright green, their stalks trailing around the brown line rim, their veins picked out in puce, *14.5cm wide* (minor chips)

£700 - 1,000 €800 - 1,100

US\$990 - 1,400

Provenance

Aurea Carter

The form of this dish is most unusual as six hollyhock leaves are more usually found in the border of a larger dish, allowing space for central decoration by the 'Castle Painter' or flowers in 'Trembly Rose' style

292

A RARE LONGTON HALL FIGURE OF A STREET VENDOR, CIRCA 1756-58

Boldly modelled standing on a square base, her right hand on her hip, her left hand supporting a pale yellow cylindrical vessel carried on her head, her brown jacket lined in pale pink, her skirts with a dotted diaper design, a corsage secured at her breast with a red ribbon, 26.4cm high (minor chip and losses only)

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

Only a small number of Longton Hall figures are recorded on square bases of this type, similar to some found on contemporary Derby figures. The companion figure of a male vendor was sold by Bonhams on 8 September 2010, lot 76. See also the figure of a huntress on a similar base sold by Bonhams on 1 May 2013, lot 106. The high quality of the modelling and enamelling on this figure makes it amongst the finest produced at Longton Hall, a factory whose figure production has recently been reassessed with a high percentage of the models formerly attributed to Longton being re-ascribed to Vauxhall













293

A RARE LONGTON HALL DISH, CIRCA 1753-55

Of shaped oval form, painted in famille rose style with a flowering stem growing from hollow blue rockwork, a butterfly in flight above, the border with scattered sprigs, brown line rim, *22cm wide* (slight wear to rim)

£1,000 - 1,500 €1,100 - 1,700 US\$1,400 - 2,100

Provenance

Eugenia Cary Stoller Collection

A similar dish from the Broderip Collection is in the Victoria and Albert Museum, no. C.1027-1924. A dish of the same shape with underglaze blue decoration is illustrated alongside a related shard from the factory site by David Barker and Sam Cole, William Littler at Longton Hall, Digging for Early Porcelain (1998), p.17, fig.17

294

A COLLECTION OF CUPS, CIRCA 1760-70

Comprising a Richard Champion moulded cup, a Worcester cup of 'Staghunt' pattern, a Chelsea two-handled cup painted in puce with birds, a Chaffers famille rose cup, a similar Philip Christian cup, and a Worcester 'Scarlet Japan' pattern cup, *6.2 to 6.5cm high* (Chelsea cup cracked, Chaffers cup chipped) (6)

£400 - 600 €460 - 690 US\$570 - 850

Provenance

Aurea Carter

295

FIVE VAUXHALL SAUCERS, A CHAFFERS BOWL, A BOW COFFEE CAN AND A BOW TEABOWL, CIRCA 1753-60,

The saucers painted in blue in Chinese style, one of unusually large size, painted with a hut on an island, the border with sgraffito and diaper panels, another with a pine tree by a fence, one other with Chinese river scenes, *11.6cm-14.3cm diam* (three with damage), the corrugated Chaffers bowl of 'Jumping Boy' pattern, *10.3cm diam* (chipped), the early Bow can with a Chinese island in blue, *5.9cm high*, the teabowl with Chinese emblems, *6.8cm diam* (chipped) (8)

£700 - 900 €800 - 1,000 US\$990 - 1,300

Provenance Aurea Carter





A RARE VAUXHALL FIGURE, CIRCA 1755-60

Probably representing David Garrick, standing on a simple rectangular base beside a classical plinth, his left hand pointing to a script, his right hand held to his chest, his costume richly patterned and gilded, *19.4cm high* (some restoration)

£1,200 - 1,500 €1,400 - 1,700 US\$1,700 - 2,100

Illustrated by Peter Bradshaw, 18th Century English Porcelain Figures (1981), p.236, pl.142 and described as Longton Hall. More recently, the class of figures to which this lot belongs has been reattributed to Vauxhall. See ECC Trans, vol 16, pt 1, p 68

297

A VERY RARE BOW FIGURE OF A FINE LADY, CIRCA 1757-60

After an original modelled by Reinicke, standing and holding an open fan before her, wearing a bright yellow sack back dress applied with tied ribbons to the front, a gilded pocket watch suspended from her waist, her puce underskirts delicately pencilled in black, the scrolled base also pencilled and applied with flowers, *16.3cm high* (minor chips and losses, slight wear)

£3,000 - 5,000 €3,400 - 5,700 US\$4,200 - 7,100

297

The Meissen prototype is inspired by a drawing by Christophe Huet, See Len and Yvonne Adams, Meissen Portrait Figures, P.115 for the figure and her companion, the Marquis. Other Bow examples are illustrated by Peter Bradshaw, Bow Porcelain Figures (1992), p. 161 and English Porcelain Figures (1981), p.161. See also Frank Stoner, Chelsea, Bow and Derby Porcelain Figures (1955), pl.74. A similar figure was sold by Phillips, 13 September 2000, lot 215 (for £21,275)



A BOW FIGURE OF A TURK, CIRCA 1755

Modelled in dancing attitude with his left hand on his hip and his right arm outstretched, wearing a turban and a sealing wax red fur-trimmed coat over a yellow tunic, the low mound base applied with a flower, *17.4cm high* (some restoration and losses)

£700 - 900 €800 - 1,000 US\$990 - 1,300

A similar figure was in the Dr Peter Bradshaw Collection, Bonhams, 24 January 2007 and is illustrated by Peter Bradshaw, Bow Porcelain Figures (1992), col pl.XII. The prototype was probably the Meissen figure by Kaendler, taken from illustrations for the Comte de Ferriol's 'Les Nations du Levant'.

299

A BOW FIGURE OF A COOK, CIRCA 1755

Standing and holding a circular dish laid with two chickens and slices of lemon, wearing a turban, white apron and breeches in sealing wax red, his jacket painted with scattered flowers, *18cm high*, impressed 'B' to reverse of base (some restoration)

£700 - 900 €800 - 1,000 US\$990 - 1,300

The model is after Bouchardon's 'Cris de Paris' and is also recorded in Chelsea. Cooks are mentioned in the 1756 Bowcock Memorandum, sixteen being ordered from him by the dealer Fogg

300

A BOW FIGURE OF A HUNTSMAN, CIRCA 1765

Standing with a 'dismal hound' at his side and a gun in his left hand, his costume painted in pink, green and yellow with pencilled details, the low mound base applied with flowers, *17.5cm high* (some restoration)

£800 - 1,200 €920 - 1,400 US\$1,100 - 1,700

301

TWO BOW MODELS OF A LIONESS AND A PARROT, CIRCA 1760-65

The lioness standing before bocage, on a rectangular base moulded with scrollwork and applied with flowers, *10.8cm high* (some damage and restoration), the parrot perched on a woody stump applied with flowers and leaves, its feathers painted in red and two tones of green, *10.6cm high* (a few chips and some restoration) (2)

£700 - 1,000 €800 - 1,100 US\$990 - 1,400

A similar model of a lioness, lacking bocage, is illustrated by Anton Gabszewicz, The Freeman Collection (1982), p. 154


301



302

302

A RARE BOW FIGURE OF A BOY SELLING FISH, CIRCA 1758-60

Standing on a square base applied with shells and coral, grasping an upturned basket of fish on the ground before him, wearing blue stripy trousers and a lilac jacket with yellow collar and cuffs, *14.5cm high* (damage and restoration)

£600 - 800 €690 - 920 US\$850 - 1,100

A similar figure with his companion is illustrated by Peter Bradshaw, Bow Porcelain Figures (1992), p 136. The female figure from the pair, sold by Phillips, 8 June 1994, lot 204 was impressed with a T mark suggesting that the repairer or modeller was John Toulouse.

303

AN UNRECORDED BOW FIGURE OF A LADY, CIRCA 1760

Modelled standing on a low scrolled base, bent forward to gather the folds of her floral skirt and stepping forward gingerly to avoid the seven small chicks at her feet, her bright yellow bodice trimmed in puce, her broad-brimmed hat tied with a red ribbon, *13.2cm high* (restored)

£600 - 800 €690 - 920 US\$850 - 1,100

304

TWO BOW FIGURES, CIRCA 1765

On scrolled bases, one modelled as a seated cellist wearing floral breeches and a pink jacket, *17.8cm high* (some restoration), the other as a monk reading from the Holy Book, *14.8cm high* (some restoration) (2)

£600 - 1,000 €690 - 1,100 US\$850 - 1,400



303



304











306

305

A BOW CREAM PAIL OR PIGGIN, CIRCA 1752-55

Of bucket shape with a twisted overhead handle and plain rim, the sides applied with florets and sprigs of prunus, *8.2cm high*

£500 - 800 €570 - 920 US\$710 - 1,100

306

A BOW CREAM PAIL OR PIGGIN, CIRCA 1752-55

Of bucket shape with a twisted overhead handle and gently shaped rim, the sides applied with florets and sprigs of prunus, *7.8cm high*

£500 - 700 €570 - 800 US\$710 - 990

307

A BOW MODEL OF A LION, CIRCA 1755

Seated on a rectangular base with its left paw resting on a woody stump, hand-modelled details on the face, mane and paws, *10.5cm high* (a few tiny chips and slight staining)

£450 - 550 €520 - 630 US\$640 - 780

Provenance Aurea Carter

This model is shown alongside its companion by Anton Gabszewicz, Made at New Canton (2000), p.104, fig.93

308



308

A BOW MODEL OF A PUG, CIRCA 1753

Left in the white and modelled looking towards its hind quarters, the rectangular cushion upon which it rests with incised decoration, *11.3cm wide* (fine crack)

£800 - 1,000 €920 - 1,100 US\$1,100 - 1,400

A pair of pugs on similar cushions is illustrated by Elizabeth Adams and David Redstone, Bow Porcelain (1981), p.201, pl.130. A single example was sold by Bonhams, 17 May 2017, lot 267

309

AN EARLY ENGLISH PORCELAIN PLATE, NINE DERBY FLOWERS AND AN INTERESTING COFFEE CAN, MID 18TH CENTURY

The plate probably experimental Bow from the 1740s, left in the white and applied onto the border with prunus sprigs, *22.8cm diam* (chipped, misfired), the Derby flowers also in the white, *4cm to 6.5cm diam* (some damage and restoration), the coffee can probably Derbyshire, printed in black with a titled portrait of the King of Prussia, the reverse with a figure of Fame, *6.3cm high* (chipped) (11)

£400 - 600 €460 - 690 US\$570 - 850

Provenance Aurea Carter

310

AN EARLY BOW PICKLE DISH, CIRCA 1748-52

Of vine leaf form with a serrated edge and three simple peg feet, painted in famille rose style with a flowering plant issuing from a banded hedge, *8cm long* (rim chips, slight stain to underside)

£700 - 900 €800 - 1,000 US\$990 - 1,300

A similar dish from the Billie Pain Collection was sold by Bonhams, 26 November 2003, lot 36



309





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









311

A BOW PART TABLE SERVICE, CIRCA 1765

Painted in blue with fan-shaped and circular panels of Chinese landscapes and floral sprigs, reserved on powder blue grounds, comprising two lobed dishes, two heart-shaped dishes, one oval dish, five large plates and seven small plates, *large plates 20.7cm diam*, pseudo Chinese character marks (a few pieces with damage) (17)

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

312

A BOW SHELL PICKLE STAND, CIRCA 1755

Modelled as three deep shells resting on a rocky base applied with smaller shells and seaweed, the interior painted in blue with curious scrolls and tendrils, a scrolled border inside the rim, *21cm wide* (minor restorations)

£400 - 500 €460 - 570 US\$570 - 710

Provenance

Raymond Yarborough Collection

313

A RARE BOW DISH, CIRCA 1755

Of irregular lobed oval form, the underside crisply moulded as a shell and applied with three feet encrusted with tiny shells and corals, painted in famille rose style with a peony plant growing from hollow rocks, a green diaper and half-flower border inside the rim, *16.9cm diam* (restored)

£300 - 500 €340 - 570 US\$420 - 710

314 TWO BOW FIGURES OF HARLEQUIN AND COLUMBINE, CIRCA 1765-75

On scrolled bases, Harlequin playing pipes and well-coloured, his costume painted with flowers, playing cards and geometric patterns, *15.5cm high* (minor chips and losses, hat restored), Columbine playing a hurdy-gurdy, *14.5cm high*, anchor and dagger mark in red, cross and dot mark in blue (minor chips and losses, one branch of bocage lacking) (2)

£600 - 800 €690 - 920 US\$850 - 1,100

315

A RARE BOW DUCK TUREEN, CIRCA 1755-58

Modelled with its head turned in a realistic manner, the plumage with individual overlapping feathers picked out in shades of brown, grey, purple and green, the beak bright yellow, *11.8cm long* (cover lacking)

£800 - 1,200 €920 - 1,400 US\$1,100 - 1,700

The model derives from Chelsea. See Anton Gabszewicz and Geoffrey Freeman, Bow Porcelain (1982), no 264 for another example. For a pair see Yvonne Hackenbroch, The Untermyer Collection catalogue (1957), colour plate 10, fig. 20, where the source is given as George Edwards, Natural History of Uncommon Birds (1743-47) Vol III, pl. 157. An example with its cover was sold by Bonhams, 5 December 2007, lot 168

316

TWO RARE BOW ANIMAL GROUPS, CIRCA 1752-60

One modelled as a ewe and lamb, after Meissen, the irregular base applied with flowers, their fleeces picked out in light brown, *13cm long* (cracked, ears restored), the other as a goat and kid with brown markings, the scrolled base outlined in puce, *10.3cm wide* (restored) (2)

£700 - 1,000 €800 - 1,100 US\$990 - 1,400

A similar ewe and lamb group is illustrated by Anton Gabszewicz, The Freeman Collection (1982), p.151. A similar goat and kid group was sold by Bonhams, 8 June 2005, lot 122

317

A PAIR OF BOW CANDLESTICKS AND TWO SMALL BOW FIGURES, CIRCA 1770-75

The pair modelled with figures of Cupids with hounds before bocage, *25cm high* (some damage and restoration, nozzles replaced), the small figures of Levantine children, the girl on a low mound base, the boy on a pierced pedestal base, *12.8cm and 15cm high*, anchor and dagger marks in red (some restoration) (4)

£800 - 1,200 €920 - 1,400 US\$1,100 - 1,700



314





316















318 A BOW MODEL OF A SQUIRREL, CIRCA 1765

Modelled nibbling on a nut, the low scrolled base applied with fruit and picked out in puce, 5.5cm high (ears restuck, front paws chipped)

£600 - 800 €690 - 920 US\$850 - 1,100

A similar squirrel with different colouring, from the Billie Pain Collection, was sold by Bonhams, 26 November 2003, lot 38

319

A BOW MODEL OF A MONKEY, CIRCA 1760-65

Seated on a low mound base and eating fruit, its coat carefully painted in tones of brown, 5.7cm high (chip and minor losses)

£600 - 800 €690 - 920 US\$850 - 1,100

Two related models are also recorded. One has a similar monkey carrying a baby monkey on its back, see Anton Gabszewicz, The Freeman Collection (1982), p.154. The other has the monkey mounted on the same base as a putto, see the example sold by Bonhams, 17 May 2017, lot 175

320

A RARE DERBY PARTRIDGE BOX AND COVER, CIRCA 1760

Of attractive small size, modelled on a nest of sieved clay picked out in green and yellow, its plumage carefully painted in tones of brown and black, its breast in pale blue and puce, 13.5cm long (chip to inner flange of cover) (2)

£600 - 800 €690 - 920 US\$850 - 1.100

Provenance Aurea Carter

An earlier white partridge tureen and cover is illustrated by Gilbert Bradley, Derby Porcelain (1990)

321

A DERBY BASKET AND A BOW 'FRILL' VASE AND COVER, **CIRCA 1765**

The basket painted in 'Moth Painter' style with a sprig of cherries and brightly coloured insects, 28cm wide, patch marks (small section restored), the vase and cover modelled by John Toulouse, the exterior applied with flowers and human masks picked out in bright colours, insects painted in between, the cover with a bird finial, 22.5cm high (minor damage, finial restored) (3)

£500 - 700 €570 - 800 US\$710 - 990

322 A DERBY CHESTNUT BASKET AND A DERBY PLATE, CIRCA 1765

The basket moulded with basketwork and flowering plants, the cover pierced and surmounted by a club-shaped finial, the moulding picked out in blue, a Chinese landscape within the interior, *20.5cm high*, patch marks (finial restored), the plate with a border of pierced latticework panels applied with florets, painted in 'moth painter' style with a cherry sprig and insects, *21.8cm diam* (3)

£700 - 900 €800 - 1,000 US\$990 - 1,300

Provenance

Aurea Carter

323

A RARE DERBY SUCRIER OR BOX AND COVER, CIRCA 1760

of square section with indented corners, the cover with an elaborate flower finial picked out in yellow and two tones of green, painted panels of flowers to each side, the corners with scarlet panels pencilled in black with a diaper design, *11.4cm high* (restoration to knop and one corner of the cover) (2)

£450 - 600 €520 - 690 US\$640 - 850

Provenance

Aurea Carter

324

A GROUP OF CHELSEA AND DERBY PORCELAINS, CIRCA 1755-70

Comprising a Chelsea dish of cabbage leaf form, painted with puce veins and a flower spray within a green and yellow border, 24 cm long, red anchor mark (rim chip), a Derby sugar box and cover of octagonal from, painted with flowers, brown line rim, 8.2cm wide (tiny chips, stained), and a Chelsea-Derby fluted saucer painted with a botanical specimen, gilt dentil rim, 14.7cm diam, red anchor mark (3)

£500 - 700 €570 - 800 US\$710 - 990

Provenance

Aurea Carter

325

A DERBY FIGURE AND A DERBY GROUP, CIRCA 1760-1775

The figure of a girl seated on a wide base, a basket of grapes on her lap, her costume with pale colouring and 'cotton stem' flowers, *12.5cm high*, patch marks (minor losses), the group modelled as a sheep and lamb before brightly coloured bocage, *15.4cm high*, patch marks (minor losses and restorations) (2)

£550 - 650 €630 - 750 US\$780 - 920

Provenance Aurea Carter







325











326 TWO PAIRS OF WORCESTER PLATES, CIRCA 1765

Of octagonal form, painted in blue on a powder blue ground with the 'Fan-Panelled Landscape' pattern (I.B.27), *17.1cm and 19cm diam*, pseudo Chinese character marks (a few tiny chips) (4)

£700 - 900 €800 - 1,000 US\$990 - 1,300

327

A WORCESTER COFFEE CUP AND SAUCER AND ANOTHER WORCESTER COFFEE CUP, CIRCA 1775

Painted in blue with the 'Fisherman in a Fan-Shaped Panel' pattern (I.B.26), the fan-shaped panels alternating with circular floral panels, reserved on a powder blue ground, the single coffee cup with gilded highlights, *saucer 11.7cm diam*, crescent and square marks (minute chips) (3)

£500 - 700 €570 - 800 US\$710 - 990

328

TWO WORCESTER SAUCEBOATS, CIRCA 1755-58

One of high-footed form, the crisply moulded panels painted in blue with the 'Triangular Platform' pattern (I.B.19), *19.5cm long,* workman's mark (tiny rim chips), the other of two-handled form, painted in blue with the 'Two-Handled Sauceboat Landscape' pattern (I.B.32), *16.2cm wide,* workman's mark (2)

£650 - 800 €750 - 920 US\$920 - 1,100

329

THREE WORCESTER COFFEE CUPS, CIRCA 1755

Of 'Scratch Cross' type, plain U-shape with grooved handles, painted in tones of blue with the 'Prunus Root' pattern (I.D.27), *5.8-6cm high*

£600 - 800 €690 - 920 US\$850 - 1,100

Provenance

Grant Righton Collection

329

330 A RARE WORCESTER LEAF-SHAPED DISH, CIRCA 1760

Modelled as two overlapping cabbage leaves, painted in blue with the 'Blown Tulip Leaf Dish' pattern (I.E.26), *25.5cm long*, workman's mark (rim chips)

£400 - 600 €460 - 690 US\$570 - 850

331

A RARE WORCESTER MUG, CIRCA 1778-80

Of cylindrical form, printed in blue with the 'Man Holding a Gun' pattern (II.A.2), the reverse with 'Man Shooting a Gun' pattern (II.A.4), *crescent mark*, 12.1cm high

£600 - 800 €690 - 920 US\$850 - 1,100

Provenance

Grant Righton Collection

332

TWO WORCESTER TEAPOTS AND COVERS, CIRCA 1760-1780

Of globular form, the larger with crisp feather-moulding, painted in blue with the 'Feather Mould Floral' pattern (I.E.6), *15.6cm high*, workman's mark (spout chipped and cracked), the smaller with an attractive flower finial, painted in Chinese Export style with colourful floral sprays within iron red and gold formal borders, *13.4cm high* (4)

£500 - 700 €570 - 800 US\$710 - 990

333

THREE WORCESTER COFFEE CUPS, CIRCA 1765-70

One moulded with scolopendrium leaves picked out in green, black and gold, floral sprigs in between, brown line rim, *6.4cm high* (restored chip), one with the 'Two Quail' pattern, gilded scrolls inside the shaped rim, *6.3cm high*, the last with a cow and two Mandarin figures beside a tree, *5.8cm high* (wear to gilded rim) (3)

£400 - 500 €460 - 570 US\$570 - 710

Provenance Aurea Carter















A VERY RARE WORCESTER PORRINGER AND COVER, CIRCA 1757-58

Of shallow circular form with two fan-like handles crisply moulded with radiating flutes, the low-domed cover with a flower finial, painted within the interior with a full spray of garden flowers, the exterior with further sprays and sprigs, *22.4cm wide* (2)

£2,000 - 3,000 €2,300 - 3,400 US\$2,800 - 4,200

Porringers are a great rarity in Worcester porcelain and the finely painted enamels on this example have fired to an exceptional brightness and clarity. For another very similar example, see Simon Spero, Early Worcester and Chelsea Porcelain from the Miles Collection (2015], no.46. An underglaze blue example painted with birds is illustrated by John Sandon, Dictionary of Worcester Porcelain (1993), p.265

335

A LARGE WORCESTER BASKET, CIRCA 1760

Of circular form, the sides pierced with interlocking circles and applied with florets at the intersections picked out in red, the interior painted with an apple and garden flowers, brightly coloured sprigs of fruit and flowers inside the rim, *21cm diam* (rim chips)

£450 - 550 €520 - 630 US\$640 - 780

Provenance Aurea Carter



336

A RARE WORCESTER MUG AND WORCESTER TEABOWL AND SAUCER, CIRCA 1758-60

The cylindrical mug charmingly painted with three multi-coloured moths and a ladybird in flight, scattered sprigs around them, brown line rim, *8.6cm high* (cracked), the teabowl and saucer painted in similar style with floral sprays and insects, *saucer 11.3cm diam* (saucer with fine cracks) (3)

£500 - 600 €570 - 690 US\$710 - 850

338

Provenance

Aurea Carter, the teabowl and saucer from the Nina Weil and Tryhorn Collections

337

A WORCESTER PART TEA AND COFFEE SERVICE, CIRCA 1760

Printed lightly in black with the 'L'Amour' print, some signed 'R Hancock Fecit', comprising a small teapot and a cover, the reverse with 'The Minuet' print, a teapot stand, a small sparrow beak jug and a teabowl, coffee cup and saucer, *teapot 11.9cm high* (teapot cover poorly fitting, tiny chip to jug) (7)

£1,100 - 1,500 €1,300 - 1,700 US\$1,600 - 2,100

Provenance Grant Righton Collection

338

A RARE WORCESTER CREAMBOAT, CIRCA 1754

Of hexagonal form with an angular handle and a geranium leaf moulded below the spout, the moulded rococo panels containing black 'Smokey Primitive' prints of a castle and another fortified building, the interior with a bird perched on a branch, *11.1cm long*

£600 - 800 €690 - 920 US\$850 - 1,100



339 **TWO WO**

TWO WORCESTER DISHES, CIRCA 1758-70

One modelled as a vine leaf with fine moulded veining, the rim and stalk handle picked out in green, the centre printed in black with three moths, *17.8cm long*, the other a 'Blind Earl' sweetmeat dish, printed in black and hand-coloured with the 'Watermill' pattern highlighted in gold, *15.2cm long* (2)

£800 - 1,200 €920 - 1,400 US\$1,100 - 1,700

Provenance

Aurea Carter, the sweetmeat from the Sir Jeremy Lever Collection





A GOOD SET OF SIX WORCESTER 'TRIOS', CIRCA 1780

Of reeded form and 'Earl of Dalhousie' type, painted with circular landscape panels edged with turquoise husks and surrounded by floral garlands, the blue borders richly gilt, comprising six teacups, six coffee cups and six saucers, *saucers 14cm diam*, crescent marks (18)

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

Provenance

Grant Righton Collection

A service of the pattern was sold by Bonhams on 15 November 2017, lot 225 $\,$

341

A WORCESTER TEA CANISTER AND COVER AND A MILK JUG, CIRCA 1780

Of reeded form and 'Earl of Dalhousie' type, the canister with a flower finial, painted with circular landscape panels edged with turquoise husks and flanked by formal flowers and insects, below blue borders richly gilt, *canister 16.7cm high*, crescent marks (3)

£700 - 1,000 €800 - 1,100 US\$990 - 1,400

Provenance Grant Righton Collection



A WORCESTER PART TEA AND COFFEE SERVICE, CIRCA 1780

Of reeded form and 'Earl of Dalhousie' type, painted with circular landscape panels, formal flowers and scattered insects, within gilded underglaze blue borders, comprising a teapot, cover and stand, sucrier and cover, slop bowl, saucer dish, four teacups, four saucers and a similar coffee cup, *teapot 13.6cm high*, crescent marks (some damage) (16)

£900 - 1,200 €1,000 - 1,400 US\$1,300 - 1,700

Provenance

Grant Righton Collection

343

A WORCESTER PART TEA AND COFFEE SERVICE, CIRCA 1772-75

With kakiemon panels of flowers and 'banded hedges' reserved on a blue scale ground, comprising a teapot and cover, milk jug, saucer dish, slop bowl, a teacup and saucer and a coffee cup and saucer, *teapot and cover 14.3cm high,* crescent, square and W marks (chips to spout of teapot) (9)

£600 - 800 €690 - 920 US\$850 - 1,100

Provenance Aurea Carter



344

A RARE PAIR OF WORCESTER BASKETS, CIRCA 1770

Of attractive small size and circular form, the sides pierced with interlocking circles and applied with florets at the intersections, each picked out in puce against the yellow ground, the interior painted with flowers reserved on a scale blue ground, more flowers on the pierced borders, *12.2cm diam*, square marks (2)

£800 - 1,200 €920 - 1,400 US\$1,100 - 1,700

Provenance

Sir John and Lady Acland With Albert Amor

Worcester baskets of this small size are only very rarely found with coloured decoration. A set of four painted with 'Dishevelled Birds' and scale blue grounds is illustrated by John Sandon, The Dictionary of Worcester Porcelain (1993), colour pl.30





A WORCESTER TEAPOT AND COVER PAINTED IN THE GILES WORKSHOP, CIRCA 1770

Of globular form with a low domed cover and flower finial, painted in colours on both sides with Teniers style figures, a man playing a hurdygurdy and a girl listening to one side, a seated shepherdess and a man gathering faggots to the reverse. the handle and spout gilded, *15cm high* (broken and restored) (2)

£2,000 - 3,000 €2,300 - 3,400 US\$2,800 - 4,200

Provenance

Nelson A Rockefeller Collection Graham and Oxley (Antiques) Ltd, English Porcelain Painters Exhibition 1981, no.27

An identical example is illustrated by R L Hobson, Worcester Porcelain (1910), pl.LVII(6)

346

A WORCESTER TEAPOT AND COVER AND A SAUCER DISH, AND A PHILIP CHRISTIAN JUG, CIRCA 1770

The Worcester pieces painted in Mandarin style with Chinese figures and blue 'bubble' borders, the teapot with three figures within an interior, *13.7cm high* (finial restored, some wear), the saucer dish of 'Conjuror' pattern, *18.4cm diam*, the sparrow beak jug painted with flowers, *8.9cm high* (fine crack) (4)

£600 - 800 €690 - 920 US\$850 - 1,100

347







A PAIR OF WORCESTER DESSERT PLATES, CIRCA 1775

Decorated in Japanese style with the 'Brocade' pattern, comprising panels of dragons, flowering prunus, mons or stylised chrysanthemums on diaper ground panels and small green panels reserved with further leaves and flowers, all richly gilt, 21.7cm diam, crescent marks in gold (2)

£400 - 600 €460 - 690 US\$570 - 850

Provenance

Grant Righton Collection

348

A WORCESTER TEA CANISTER AND COVER, CIRCA 1775-80

Of reeded ovoid 'French' shape, painted in Sèvres style with the 'Hop Trellis' pattern, garlands of green foliage and red berries around a frame of gilt and puce scrollwork, a turquoise scale border on the shoulder, foot and around the cover, 16.5cm high (finial restored) (2)

£600 - 800 €690 - 920

US\$850 - 1,100

349

A WORCESTER TEACUP AND A COFFEE CUP AND SAUCER, **CIRCA 1770-72**

Painted in the Giles workshop, the teacup painted in colours with a bird perched on a wispy branch in 'Naturalistic' style, gilded rim, 4.7cm high, crossed swords mark, the coffee cup and saucer with flower sprays and sprigs, also in early 'Naturalistic' style, brown line rims, saucer 12.2cm diam (minute rim chips) (3)

£1,000 - 1,500 €1,100 - 1,700 US\$1,400 - 2,100



350

A GROUP OF WORCESTER PORCELAINS, CIRCA 1765-75

Comprising a pair of square dishes of 'Marchioness of Huntley' pattern, 20cm wide (some wear), a trumpet vase with Mandarin figures alternating with panels of gilt and red scrollwork, 15.4cm high, and a teacup and saucer painted with 'fancy' birds and insects reserved on a blue scale ground, saucer 13.2cm diam, square marks (5)

£600 - 800 €690 - 920 US\$850 - 1,100

Provenance Aurea Carter





A CHAFFERS FIGURE OF 'LA NOURICE', CIRCA 1758-60

Modelled seated, a baby in swaddling clothes at her breast, wearing a dress decorated with sprigs in red, puce and green, with a yellow bodice and a black cap, set on a plain rectangular base, *15.9cm high* (broken and restored)

£600 - 800 €690 - 920 US\$850 - 1,100

For a similar example see the NCS Made in Liverpool exhibition, 1993, front cover and no 99, p 86, later sold by Bonhams from the Peter Bradshaw Collection, 24 January 2007, lot 45. It copies a Chelsea model based on a French source from Avon

A CAUGHLEY TEABOWL AND SAUCER BY FIDELLE DUVIVIER, CIRCA 1792

Of spirally shanked form, painted by Duvivier at the Chamberlain workshop with a young gardener watering flowers beside a rustic fence, the interior of the teabowl with a seated girl, the white ground with regularly spaced florets in green and gold, gilded rims, *saucer 14cm diam* (slight wear to gilding) (2)

£1,500 - 2,500 €1,700 - 2,900 US\$2,100 - 3,500

Provenance

352

Jean Sewell (Antiques) Ltd Godden Reference Collection With Graham and Oxley (Antiques) Ltd

See Geoffrey Godden, Chamberlain-Worcester Porcelain (1972), p.54 and pls.238-241 where the attribution to Fidelle Duvivier of the important service of which this lot forms part is discussed at length. This saucer is illustrated at pl.240. The service was painted by the artist during a brief period at the Chamberlain factory in October 1792, at a time when the firm was painting Caughley blanks. The wage records for that month include the entry 'M DEVIEA', presumably phonetic spelling for Monsieur Duvivier. The milk jug and the tea canister from the service, also from the Godden Reference Collection, were sold by Bonhams on 3 October 2012, lot 181 and 13 November, lot 210. No other Caughley porcelain is found with this type of decoration. Indeed, it appears that Duvivier left Worcester before this single service was complete as a few pieces seem to be by another hand. See the spoon tray from the Billie Pain Collection sold in these rooms 26 November 2003, lot 332

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

With a corrugated border and shaped rim, the centre painted with figures in a rural landscape, a group of three in the foreground and a horse-rider in the middle distance, two groups of buildings visible through the mist in the distance, a formal border in turquoise and gold around the rim, *21cm diam* (some wear)

£2,000 - 3,000 €2,300 - 3,400 US\$2,800 - 4,200

Provenance

John Daniel, manager of the New Hall factory Mr Gray, probably Thomas Cartlidge Gray of Hanley Geoffrey Godden

This plate formed part of a lost New Hall dessert only rediscovered in 1998. The service was made for John Daniel, manager of the New Hall factory and was sold to a Mr Gray at a sale of his effects in around 1830. Gray must have drawn the service to the attention of Llewellynn Jewitt who illustrated a dish in his article in The Art Journal of January 1864. The service is discussed and extensively illustrated by Geoffrey Godden, New Hall Porcelain (2004), frontispiece, colour plates 40-44, pls.65-68 and 195-202. It is discussed at pps.167-173 and 257-261. The importance of the service is in the range of fine quality decoration by Duvivier and number of previously unrecorded shapes that it includes. Godden suggests that the views depict scenes of rural Staffordshire, kilns, factory buildings, windmills and a horse-racing scene all being included.

354

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

With a corrugated border and shaped rim, the centre painted with figures in a rural landscape, two figures in the foreground and a factory-like building by a bridge in the distance, a formal border in turquoise and gold around the rim, *21.2cm diam* (some wear)

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

Provenance

John Daniel, manager of the New Hall factory Mr Gray, probably Thomas Cartlidge Gray of Hanley Geoffrey Godden

See the footnote to the previous lot. A detail of this plate is illustrated by Geoffrey Godden, New Hall Porcelains (2004), p.170 (top right)











355 AN IMPORTANT CAUGHLEY SAUCE TUREEN AND COVER, CIRCA 1790-93

Of quatrelobed oval form with shell handles and an entwined knop picked out in gold, painted in the Chamberlain studio in Worcester with small circular landscapes, reserved on a ground of regularly spaced and delicately painted floral sprigs, the pink border with a gilt chain-like motif, each link containing a blue and puce sprig, *18cm wide* (slight wear to rim) (2)

£1,000 - 1,500 €1,100 - 1,700 US\$1,400 - 2,100

This tureen is from a significant Caughley service discussed in a paper by Chris Brown, 'A Polychrome Dessert Service', Caughley Society Newsletter, February 2011. The palette and border design bears a strong resemblance to the Marquis of Donegal service, illustrated by Geoffrey Godden, Chamberlain-Worcester Porcelain (1982), p.24. Both services are of Caughley porcelain decorated at the Chamberlain studio in Worcester. The Chamberlains invoiced the Marquess on 18 September 1793, providing a likely date for the decoration of this landscape service, which is the work of at least three artists. Some views may have been taken from contemporary engravings. Another sauce tureen from the service was sold by Bonhams 18 May 2011, lot 466



A PAIR OF RARE CAUGHLEY PLATES, CIRCA 1775-80

With lobed rims, painted in blue with the 'Flaming Rock' pattern, the rock flanked by flowering plants with an insect in flight above, the border with panels of Chinese emblems reserved on a powder blue ground, *22cm diam*, S marks (2)

£600 - 800 €690 - 920 US\$850 - 1,100

357

A CAUGHLEY BASKET AND A CAUGHLEY PLATE, CIRCA 1775-80

Of oval form, the pierced sides applied with florets at the intersections, the entwined handles applied with flowers, leaves and 'hot cross bun buds' at the terminals, printed in blue with the 'Pinecone' pattern, *18cm wide*, C mark (minor losses to applied flowers and leaves), the lobed plate painted in blue with the 'Flaming Rock' pattern, *21.7cm diam*, C mark (2)

£650 - 800 €750 - 920 US\$920 - 1,100

358

A RARE NEW HALL 'TOBACCO LEAF' TEA AND COFFEE SERVICE, CIRCA 1810-1812

Richly decorated with pattern 856 in orange, green, white and gold, reserved on a deep blue ground, comprising a rare coffee pot and cover, teapot, cover and stand, milk jug, saucer dish, slop bowl, six teacups, six coffee cans and six saucers, *coffee pot and cover 24.6cm high*, pattern number in puce and red (stand restored) (26)

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

A saucer dish of the same pattern is illustrated by David Holgate, New Hall (1987) and a tea service of the same shape by Geoffrey Godden, New Hall Porcelains (2004), p.251 where it is shown beside the original purchase receipt dated April 1812.



359

A PARIS PORCELAIN TEA CUP FROM NELSON'S 'BALTIC' SERVICE, CIRCA 1802

Painted in London with a border of oak leaves and gilded acorns flanking a fouled anchor within a laurel wreath, inscribed in gold 'Nelson 2nd April Baltic', '14 Febry' and 'Glorious 1st Augt', *5.7cm* high

£600 - 800 €690 - 920 US\$850 - 1,100

Provenance:

Probably presented to Horatio Nelson in 1802 William, 1st Earl Nelson Hilare Barlow, Dowager Countess Nelson, Duchess of Bronte With Vincent Thomas Antiques, Dorchester

The origin of the Baltic Service is uncertain but it is generally believed to have belonged to Nelson himself. It is traditionally believed that the set was part of a presentation of chinaware given to Nelson in 1802 by the Ladies of the City of London. A teapot and cover and milk jug from the service were sold by Bonhams on 1 January 2015, lots 27 and 28

THE PHILIP AND MAURICE ASPREY COLLECTION OF LOWESTOFT PORCELAIN



Philip Rolls Asprey

This Lowestoft collection was started soon after the end of the Great War when my father, Philip Rolls Asprey, was demobbed, having served in France and Salonika winning a Military Cross and Croix de Guerre.

He joined the family firm, Aspreys of Bond Street, in January 1919 together with another ex-soldier, D.M. Hunting who was later to become so well known for his research and articles on Lowestoft porcelain.

Mr Hunting was employed by Aspreys as a designer of mechanical novelties, having served for most of the war at Aldershot. Both he and my father had lost brothers on the Western front and they soon became friends as well as colleagues. Having been born at Lodden on the Norwich-Lowestoft road Mr Hunting soon developed an interest in the local porcelain factory, an interest not lost on my father. Hunting was very friendly with Jim Kiddell of Sotheby's and, having built a large collection of Lowestoft including many early pieces, he died in 1959 and his family asked Sotheby's to sell the pieces in two sales in 1961 and 1962. My father developed his interest into what was to become a considerable collection of Lowestoft porcelain, although he was also interested in antique silver, jewellery, portrait miniatures and early works of art, all of which were to become subjects of importance in the family business, whose management he took over in 1928. When he died in 1980 his collection was split four ways, parts of which have since been sold.

My own interest in Lowestoft stemmed not only from my father but from Mr Hunting who used to drag me around the salesrooms during the latter stages of the war and into the 'fifties. However, because of business commitments it was not until the 'seventies that I became truly interested and involved. Other than Mr Hunting I have had the good fortune to have had the advice of the late Billy Buck with his very gentle encouragement. I have also had the help of all the leading auctioneers and dealers in the business, to all of whom I am indebted.

I hope all these pieces will find new collectors who will be as interested in them as I have been. To paraphrase the famous Patek Philippe advertisement 'one is only a caretaker for the next generation'.

M.A. Feb 2018

A page from Mr Hunting's Catalogue, 1938





AN EXCEPTIONAL EARLY LOWESTOFT SHELL DISH, CIRCA 1758-60

Of large size and modelled as a scallop shell supported on the underside by three conical feet outlined in blue, the upper surface painted in blue with flowering plants and a willow tree, a bird and two insects in flight above, a feathered border just inside the rim, *15.8cm wide*, painter's number 3 associated with Richard Phillips (firing crack, minute rim chips)

£9,000 - 12,000 €10,000 - 14,000 US\$13,000 - 17,000

Provenance

Watney Collection, Bonhams sale 10 May 2000, lot 610 Philip and Maurice Asprey Collection

Illustrated by Bernard Watney, English Blue and White Porcelain (1973), pl.72c and by Christopher Spencer, Early Lowestoft (1981), p.112, pl.143b. A similar but damaged example was sold by Phillips, 6 March 1996, lot 276







361 (reverse)

361 AN IMPORTANT LOWESTOFT DRY MUSTARD POT AND COVER, CIRCA 1760-62

Of cylindrical form, the scrolled handle with thumbrest, the tall conical cover with a turned button finial, painted in blue with a bird perched upon a peony branch and another in flight, within 'lattice and flower' borders, *10.2cm high* (fine crack to upper handle terminal, cover with small chip under rim) (2)

£10,000 - 15,000 €11,000 - 17,000 US\$14,000 - 21,000

Provenance

Phillips sale, 11 December 1996, Lot 315 With Steppes Hill Farm Antiques Philip and Maurice Asprey Collection

The shape follows Bow examples which also exhibit the same tall cover, in line with other dry mustard pots of the period. No other Lowestoft example is recorded with its cover, this lot predating the example illustrated by Christopher Spencer, Early Lowestoft (1981), p.98, fig.122. A later example with a low cover and an acorn finial is illustrated by Geoffrey Godden, Lowestoft Porcelain (1985), p.98, pl.114 (left)





A FINE EARLY LOWESTOFT SAUCER DISH, CIRCA 1759-63

Of shallow circular form, painted in bright blue with a comical bird in flight beside a boldly painted flowering plant, within a 'lattice and flower' border, *18.2cm diam*, painter's numeral 3 inside footrim (cracked)

£4,000 - 6,000

€4,600 - 6,900 US\$5,700 - 8,500

Provenance

Hunting Collection, sold Sotheby's 31 October 1961, lot 61 Watney Collection With Simon Spero Godden Reference Collection Philip and Maurice Asprey Collection Illustrated by Geoffrey Godden, English Blue and White Porcelain (2004), endpapers and colour pl.78. This lot is one of a pair of important dishes bought by Bernard Watney in the Hunting sale at Sotheby's in 1961. The following year, Watney sold one of the dishes to the Norwich Castle Museum. See Sheenah Smith, Lowestoft Porcelain in Norwich Castle Museum (1975), no.250 and Christopher Spencer, Early Lowestoft (1981), p.102, fig.126. The early style of flower painting at Lowestoft is discussed by Spencer at pp,28-30 and s also found on a sugar bowl and cover in the Victoria and Albert Museum, illustrated by Geoffrey Godden, Lowestoft Porcelain (1985), p.61, pl.47 and on a vase and cover from the Hunting Collection shown at p.54, pl.36









A LOWESTOFT BOWL, CIRCA 1760-62

Of Hughes type, crisply moulded with three circular panels flanked by vertical trelliswork, flowers and foliage, the panels painted in blue with Chinese landscapes, a foliate meander border below the rim, the interior with a flower spray and 'lattice and flower' border, *15.4cm diam*, indistinct painter's number (rim chips)

£1,200 - 1,500 €1,400 - 1,700 US\$1,700 - 2,100

Provenance

Godden Reference Collection, Bonhams sale 30 June 2010, lot 134 Philip and Maurice Asprey Collection

Illustrated by Geoffrey Godden, English Blue and White Porcelain (2004), p.284, colour pl.7 and p.279, pl.338. The moulding on this early bowl is particularly crisp. Compare with an unglazed waster from the factory site illustrated by W W R Spelman, Lowestoft China (1905), PI.XXXVII

364

A GOOD LOWESTOFT BOWL, CIRCA 1762

Of Hughes type, crisply moulded with three circular panels flanked by vertical trelliswork, flowers and foliage, the panels painted in blue with Chinese landscapes, a scroll border below the rim, the interior with a flower spray and 'lattice and flower' border, *11.7cm diam*, painter's number 7

£800 - 1,000 €920 - 1,100 US\$1,100 - 1,400

Provenance

Bonhams East Anglian View, 5 October 2005, lot 437 Thrift Cottage Antiques Philip and Maurice Asprey Collection







A RARE LOWESTOFT CREAM JUG, CIRCA 1762

Of Hughes type and oval section, the pear-shaped body applied with a scrolled handle, the exterior moulded in relief with circular panels flanked by trelliswork, flowers and leaves, each panel surmounted by a scroll and painted in blue with a Chinese landscape, a border of dashes around the shaped rim, *9cm high*, indistinct painter's number inside footrim, perhaps 1

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

Provenance

Philip and Maurice Asprey Collection, acquired prior to 1938

Illustrated by D M Hunting, Private Catalogue of the Asprey Collection (1938), pl.14. A similar jug is illustrated by John Howell, Early Lowestoft, ECC Trans, Vol 11, Pt.2, pl.61(a) and another with different painted panels was sold by Phillips, 8 March 1995, lot 297. See also Christopher Spencer, Early Lowestoft (1981), p.83, fig.97 for a discussion of the dating of these jugs based on the degeneration to the handle details as the mould became worn. The handle details on this lot are strong, suggesting a slightly earlier date

366

A LOWESTOFT COFFEE CUP, CIRCA 1761

Of Hughes type, the U-shaped body applied with a scrolled handle with thumbrest, the exterior crisply moulded with three circular panels, one with 'IH' moulded below and flanked with trelliswork and flowers, the panels painted in blue with Chinese landscapes, a simple scroll border below the rim and a 'lattice and flower' border inside, *5.6cm high*, indistinct painter's number

£800 - 1,000 €920 - 1,100 US\$1,100 - 1,400

Provenance

With Rod Jellicoe, BADA Fair March 2015 Philip and Maurice Asprey Collection

A similar coffee cup is illustrated by John Howell, Early Lowestoft, ECC Trans, Vol.11, Pt.2, pl.59(b)





367

A RARE LOWESTOFT CREAMBOAT, CIRCA 1770

Crisply moulded in relief with a panel of sheep and their lambs, the reverse with cattle, reserved on a moulded basketweave ground, the scrolled borders and foliate foot picked out in blue, the interior with flower sprigs, *10cm long*

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

Provenance

Philip and Maurice Asprey Collection, acquired prior to 1938

Illustrated by D M Hunting, Private Catalogue of the Asprey Collection (1938), pl.13. Another example from the E D Levene Collection is illustrated by Geoffrey Godden, Lowestoft Porcelains (1985), p.115, pl.138 and discussed at p.201. See also Bernard Watney, English Blue and White Porcelain (1973), fig.79B. A similar model, slightly larger in size, was produced at Bow. See the example sold by Bonhams, 21 May 2014, lot 83









A LOWESTOFT MILK JUG, CIRCA 1768-70

Of pear shape with a sparrow beak spout and scrolled handle, painted in a soft palette with a Chinese conjuror producing a bird from a vase on a table, a bowing figure pointing in surprise, the reverse with a large vase by a fence, an unusual iron red border inside the rim. *8.4cm high* (minor damage to rim)

£800 - 1,200 €920 - 1,400 US\$1,100 - 1,700

Provenance

Phillips sale 6 June 2001, lot 344 Philip and Maurice Asprey Collection

A very similar jug is illustrated by Geoffrey Godden, Lowestoft Porcelains (1985), p.28, pl.20 (right)

369

A RARE LOWESTOFT MILK JUG, CIRCA 1768

Of pear shape with a sparrow beak spout and scrolled handle with thumbrest, painted in colours with three Chinese figures, one playing a *guzheng* as the others listen, a table behind them and a red fence to the left, a red 'line, loop and dot' border inside the rim, 7.8cm high

£1,000 - 1,500 €1,100 - 1,700 US\$1,400 - 2,100

Provenance With Simon Spero Philip and Maurice Asprey Collection

370 A GOOD LOWESTOFT MILK JUG, CIRCA 1775

Of pear shape with a sparrow beak spout and scrolled handle, painted in Mandarin style with panels of a boy by a fence and a mother and child, narrower panels of dense iron red scrollwork by the handle and spout, *8cm high*

£800 - 1,200 €920 - 1,400 US\$1,100 - 1,700

Provenance

Barbara Leake Collection, Bonhams, 12 March 2008, lot 313 Philip and Maurice Asprey Collection

371

A LOWESTOFT COFFEE CAN, CIRCA 1772

Of slightly waisted cylindrical form with a scrolled handle, painted in blue with a flowering plant growing from hollow rockwork, an insect in flight beside the handle, a lattice border below the interior rim, *6.4cm high*

£600 - 800 €690 - 920 US\$850 - 1,100

Provenance

With Robyn Robb Philip and Maurice Asprey Collection

Fragments of a similarly shaped can were excavated on the factory site in 1903 and a partially reconstructed example is illustrated by Sheenah Smith, Lowestoft Porcelain in Norwich Castle Museum, Vol 1 (1975), no.98







A LOWESTOFT COFFEE CUP, CIRCA 1760-2

Of plain U-shape, the scrolled handle with a pointed thumbrest, painted in tones of blue with a group of flowering plants, a fine butterfly to the reverse, a 'scroll and flower' border inside the rim, 6.3cm high

£500 - 700 €570 - 800 US\$710 - 990

Provenance

Barbara Leake Collection, Bonhams sale 12 March 2008, lot 303 Steppes Hill Farm Antiques Philip and Maurice Asprey Collection

373

A GOOD LOWESTOFT MUG, CIRCA 1764

Of straight-sided form with a turned foot and scrolled handle with thumbrest, painted in blue with a Chinese river scene, the largest island with willow trees and pagodas, a sailing ship in the distance, a 'scroll and flower' border below the interior rim, *11.7cm high,* painter's number 6 inside footrim

£800 - 1,200 €920 - 1,400 US\$1,100 - 1,700

Provenance

Philip and Maurice Asprey Collection, acquired prior to 1938

Illustrated by D M Hunting, Private Catalogue of the Asprey Collection (1938), pl.2. Mugs of similar form, dated 1764 and 1765, are illustrated by Geoffrey Godden, Lowestoft Porcelains (1985), p.79. A mug of the same pattern bearing painter's number 5 is illustrated by Sheenah Smith, Lowestoft Porcelain in Norwich Castle Museum, Vol 1 (1975), no.219







A GOOD LOWESTOFT TOY TEAPOT AND COVER AND TEABOWL AND SAUCER, CIRCA 1765-68

The teapot of globular form with a straight spout, painted in blue with a Chinese island landscape within 'berry' borders, *teapot and cover* 8.1cm high, saucer 7.7cm diam (4)

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

Provenance

The Simpson Collection With Simon Spero 2003 Philip and Maurice Asprey Collection

Illustrated by Simon Spero, English Blue and White Miniature Porcelain, Antique Collecting, March 2003 and in the catalogue of the Simpson Collection, p.29.

375

A LOWESTOFT COFFEE POT AND COVER, CIRCA 1770-75

Of pear shape with a curved spout and scrolled handle, the domed cover with a mushroom finial, painted in blue with a standing Chinese fisherman within an elaborate Chinese river scene of islands, pagodas and two naive swimming ducks, 'lattice and flower' borders, *22.9cm high* (a few small chips to spout and cover) (2)

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

Provenance

With D M and P Manheim, New York With Roderick Jellicoe, International Ceramics Fair 1998 Philip and Maurice Asprey Collection

A similar coffee pot and cover is illustrated by Sheenah Smith, Lowestoft Porcelain in Norwich Castle Museum, Vol.1 (1975), no.123. A bowl of the same pattern from the Wallace Elliot Collection now in the Victoria and Albert Museum (C.54-1938) is inscribed 'Robert Harper Cantley' and dated '1773'.





A REMARKABLE EARLY LOWESTOFT MUG, CIRCA 1760-62

Of cylindrical form with a gently spreading foot and scrolled handle with thumbrest, delicately pencilled in blue-black with a slender Chinese figure standing beside a low zig-zag fence and holding a parasol, a vase to one side and a flowering plant to the other, the reverse with a bird in flight and another perched on a wispy branch, a simple scroll border inside the rim, *9.2cm high*, painter's number 5 inside footrim (fine cracks and restored chips to rim)

£3,000 - 5,000 €3,400 - 5,700 US\$4,200 - 7,100

Provenance

Simon Spero Exhibition 2004, No. 42 Philip and Maurice Asprey Collection

The decoration on this mug is unusually fine and detailed and is not affected by any running or blurring of the blue. The result is rather like a drawing and almost unknown in Lowestoft of this early period.







A VERY INTERESTING ENGLISH PORCELAIN BOWL, POSSIBLY LOWESTOFT, CIRCA 1775-80

Of plain form, painted in colours in Mandarin style with a comical fishing scene, a mother with two children standing in a boat pulling in a fishing net, a nearby island with a boy standing on one leg on a jetty holding a fishing net in both hands, a deep interior border with puce monochrome landscapes reserved on a red scale ground, *11.2cm diam* (rim chips)

£1,800 - 2,200 €2,100 - 2,500 US\$2,500 - 3,100

Provenance

With Thrift Cottage Antiques With Steppes Hill Farm Antiques Philip and Maurice Asprey Collection

378

A LOWESTOFT TEAPOT AND COVER, CIRCA 1775

Of globular form with a curved spout and button finial, painted in colours on both sides with a standing Chinaman with a bird perched on his right hand, watched by a woman and a child to the right, within red 'line and loop' borders, *14.2cm high* (2)

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

Provenance

Barbara Leake Collection, Bonhams sale 12 March 2008, lot 315 Philip and Maurice Asprey Collection

See Klaber and Klaber, Oriental Influences exhibition catalogue (1978) for the Chinese prototype of this pattern and Sheenah Smith, Lowestoft Porcelain in Norwich Castle Museum, Vol 2 (1985), no.79 for a jug of similar pattern and date. Later versions of the pattern exhibit a strange distortion in the outstretched arms of the child.









A GOOD LOWESTOFT FEEDING CUP, CIRCA 1770

With straight sides, straight spout and a scrolled handle, the top half-covered and straight at the rim, painted in blue with flowering plants and a two-panelled fence, an insect in flight above, *9.4cm high*, painter's number 5 inside footrim associated with Robert Allen (sold together with the original purchase invoice from Louis Levine of Cromer)

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

Provenance

With Louis Levine, Church Street Cromer Philip and Maurice Asprey Collection, acquired 8 July 1931 at a cost of £3 15s 0d.

Illustrated by D M Hunting, Private Catalogue of the Asprey Collection (1938), pl.8. Another similar example is illustrated by Sheenah Smith, Lowestoft Porcelain in Norwich Castle Museum, Vol 1 (1975), no.182, alongside a smaller example of the same shape

380

ANOTHER GOOD LOWESTOFT FEEDING CUP, CIRCA 1775-80

With a scrolled handle and curved spout, the cup-shaped body supported on a spreading foot, the top half-covered and shaped at the rim, printed in blue with the 'Three Flowers' pattern, *8.4cm high* (sold together with the original purchase invoice made out to Mr Hunting from J C Reeve of Norwich)

£1,200 - 1,500 €1,400 - 1,700 US\$1,700 - 2,100



Provenance

With J C Reeve, 63 Dereham Road Norwich Philip and Maurice Asprey Collection, acquired 19 February 1931 at a cost of £3 0s 0d.

Illustrated by D M Hunting, Private Catalogue of the Asprey Collection (1938), pl.8. Lowestoft feeding cups occur in straight-sided and shaped forms, the shaped form seen here being the rarest. A similarly-shaped example from the Watney Collection was sold by Bonhams on 1 November 2000, lot 998. They are only rarely found in good condition







A GOOD LOWESTOFT TEAPOT AND COVER, CIRCA 1775

Of globular shape with a plain handle and straight spout, the low domed cover with a pointed finial, boldly painted in 'Tulip Painter' style with sprays of garden flowers including rose, lily and chrysanthemum, the knop gilded with a formal floret, *13.3cm high* (2)

£3,500 - 4,000 €4,000 - 4,600 US\$5,000 - 5,700

Provenance

Barbara Leake Collection, Bonhams sale 12 March 2008, lot 309 Philip and Maurice Asprey Collection

The profile of this pot is unique to Lowestoft, especially the straight spout. Teapots with curved spouts were also produced, the plaster mould for one of these was recovered from the factory site and is illustrated by W W R Spelman, Lowestoft China (1905), PI.XIV





A LOWESTOFT MILK JUG, CIRCA 1770-75

Of pear shape with a sparrow beak spout and a plain handle, painted in 'Tulip Painter' style with a flower spray including a variegated orange and yellow tulip, the reverse with scattered sprigs, red line rim, *8.7cm high*

£2,000 - 2,500 €2,300 - 2,900 US\$2,800 - 3,500

Provenance

Godden Reference Collection Phillips sale 13 June 2000, lot 330 Philip and Maurice Asprey Collection

Illustrated by Geoffrey Godden, Lowestoft Porcelains (1985), p.28, pl.20

383

A FINE LOWESTOFT TEAPOT AND COVER. CIRCA 1775

Of large size and globular form, with a straight spout and plain handle, painted in 'Tulip Painter' style with sprays of flowers including a striking variegated tulip, panels of dense iron red scrollwork around the spout and handle reserving simpler floral sprays, *16.2cm high* (2)

£3,000 - 5,000 €3,400 - 5,700 US\$4,200 - 7,100

Provenance

With Winifred Williams, March 1974 Sotheby's sale 13 September 199, lot 146 Philip and Maurice Asprey Collection

Illustrated by D M Hunting, Lowestoft China Teapots, December 1951, fig.6c. A similar teapot is illustrated by John Howell, Lowestoft Porcelain at Broad House Museum, Autumn 2005, fig.7. A very similar spray is seen on a mug dated 1775, illustrated by Geoffrey Godden, Lowestoft Porcelain (1985), p.123, pl.151







A RARE LOWESTOFT PLATE, CIRCA 1768-70

The cavetto painted in blue with two Chinamen on an island, one with a fishing rod, the other standing before a table placed beside an elaborate zig-zag fence shaded by a willow tree, the border with four landscape vignettes, 23cm diam

£1,200 - 1,500 €1,400 - 1,700 US\$1,700 - 2,100

Provenance

Zeisler Collection, No 37 John Hewitt Collection, Albert Amor Philip and Maurice Asprey Collection

For a similar plate see John Howell, Lowestoft Porcelain in the Broad House Museum, Autumn 2005, pl.4. This design is only rarely found on Lowestoft plates

385

ANOTHER RARE LOWESTOFT PLATE, CIRCA 1768-70

The cavetto painted in blue with two Chinamen on an island, one with a fishing rod, the other standing before a table placed beside an elaborate zig-zag fence shaded by a willow tree, a small boat visible in the distance, the border with four landscape vignettes, *22.7cm diam*, indistinct painter's number inside footrim

£1,200 - 1,500 €1,400 - 1,700 US\$1,700 - 2,100

Provenance

With Steppes Hill Farm Antiques Philip and Maurice Asprey Collection

Another plate of the pattern is illustrated by Bernard Watney, English Blue and White Porcelain (1973), pl.78B, also with a small boat in the background.



A RARE LOWESTOFT CREAM TUREEN, COVER AND A STAND, CIRCA 1780-85

Of double ogee form with a turned foot, the domed cover with an elaborately modelled flower finial surrounded by a band of pierced formal designs, printed in blue with the 'Pinecone' pattern within single blue line borders, *stand 24.5cm diam* (sold together with the original purchase invoice from Law, Foulsham and Cole, London) (3)

£3,000 - 3,500 €3,400 - 4,000 US\$4,200 - 5,000

Provenance

With Law, Foulsham and Cole, 7 South Molton St, London (basket and cover) Philip and Maurice Asprey Collection, acquired July 1930 at a cost of £15 0s 0d (basket and cover)

Illustrated by D M Hunting, Private Catalogue of the Asprey Collection (1938), pl.9. This rare form is discussed by Geoffrey Godden, Lowestoft Porcelains (1985), p.217. Godden illustrates an example in English Blue and White Porcelain (2004), p.299, pl.374 but without the piercing seen on the cover of the present lot

387

A GOOD LOWESTOFT SLOP BOWL, CIRCA 1765

Of plain thrown form, painted in blue with irregularly shaped panels of Chinese landscapes and smaller floral panels, reserved on a deep powder blue ground, a single sprig within the interior, *14.5cm diam*

£600 - 800 €690 - 920 US\$850 - 1,100

Provenance

Thrift Cottage Antiques Philip and Maurice Asprey Collection

A group of tea and coffee wares of the same pattern is illustrated by Geoffrey Godden, Lowestoft Porcelains (1985), pls.94 and 95











With an ovoid body, cylindrical neck and 'kicked' handle with thumbrest, inscribed in bright blue 'A Trifle from LOWESTOFT' within a cartouche of shells and scrolls, flower sprays to either side, an elaborate border around the neck and a tramline border within the interior, *9.6cm high* (chip to lower handle terminal)

£14,000 - 18,000 €16,000 - 21,000 US\$20,000 - 25,000

Provenance

Levine Collection, sold Sotheby's 30 April 1925, Lot 26 (£30.0s.0d) With Albert Amor Ltd Wallace Elliot Collection, sold Sotheby's May 1938 Philip and Maurice Asprey Collection

Noted by A J B Kiddell, Inscribed and Dated Lowestoft Porcelain, EPC Trans, Vol.111, 1931, p.52(top). Illustrated by D M Hunting, Private Catalogue of the Asprey Collection, pl.16, 1938. This jug belongs to a small group of Lowestoft 'Trifles' which were made as gifts from Lowestoft and other East Anglian towns and villages. All appear to have been inscribed by the same hand, likely to have been that of Robert Allen. Most are in coloured enamels, only a very small number being recorded in underglaze blue. A 'Trifle from Lowestoft' inkwell inscribed in blue was sold by Bonhams on 23 April 2008, lot 227 and a similarly inscribed small teapot and cover from the Geoffrey Godden Collection on 30 June 2010, lot 144 and a small mug or can on 3 November 2016, lot 251. The shape of this jug is also extremely rare, the only other recorded example being illustrated by Margaret Corson, Variety in Lowestoft Porcelain (1992), pl.169a












389 (detail)

389

A VERY RARE EGG CUP, LOWESTOFT OR POSSIBLY ISLEWORTH, CIRCA 1775

Printed in blue with a bird in flight above trees, the reverse with a similar bird perched on a branch, swimming ducks on the spreading foot and a tramline border below the interior rim, *7.7cm high* (firing crack perhaps slightly extended); (sold together with the original purchase invoice made out to D M Hunting from J C Reeve of Norwich, and a letter from Hunting to Philip Rolls Asprey dated 24 July 1930 referring to the purchase)

£3,000 - 5,000 €3,400 - 5,700 US\$4,200 - 7,100

Provenance

With J C Reeve, 63 Dereham Road, Norwich Philip and Maurice Asprey Collection, acquired 23 July 1930 at a cost of $\pounds 2550d$

Illustrated by D M Hunting, Private Catalogue of the Asprey Collection (1938), pl.8. A similar egg cup from the Watney Collection is illustrated by Geoffrey Godden, Lowestoft Porcelains (1985), pl.109 (middle) and by Bernard Watney, English Blue and White Porcelain (1973), pl.82C (left). This featured in the ECC Isleworth Pottery and Porcelain Exhibition, 2003, catalogue p.107 in the section of possible Isleworth pieces

390 A RARE LOWESTOFT EYEBATH, CIRCA 1765

Moulded on both sides with scrolled panels edged with flowers and leaves, similar moulding on the foot, the stem fluted, painted in blue with floral sprigs, a 'line, loop and dot' border inside the rim, *5.4cm* high

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

Provenance

Philip and Maurice Asprey Collection, acquired prior to 1938

Illustrated by D M Hunting, Private Catalogue of the Asprey Collection (1938), pl.8. A similar eyebath is illustrated by Bernard Watney, English Blue and White Porcelain (1973), pl.82A and another from the Billie Pain Collection was sold by Bonhams, 26 November 2003, lot 231

391

A RARE LOWESTOFT EYEBATH, CIRCA 1765

Moulded on both sides with scrolled panels edged with flowers and leaves, similar moulding on the foot, the stem with crisp flutes, painted in blue with floral sprigs, a 'line, loop and dot' border inside the rim, *5.5cm high*

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

Provenance

Philip and Maurice Asprey Collection, acquired prior to 1938

Illustrated by D M Hunting, Private Catalogue of the Asprey Collection (1938), pl.8.







A LOWESTOFT PICKLE DISH, CIRCA 1760-61

Of vine leaf shape, the underside moulded with veining and the rim serrated, painted in blue with a flowering plant, a 'berry' border inside the rim, *9.6cm wide*

£600 - 800 €690 - 920 US\$850 - 1,100

034030 - 1,100

Provenance

With Fenichell Basmajian New York, November 2001, No.108 Bella Kleinman Collection, Christie's sale 6 December 2004, lot 166

See Christopher Spencer, Early Lowestoft (1981), fig.113 (left)

393

TWO LOWESTOFT MOULDED PICKLE DISHES, CIRCA 1770

Of deep leaf shape with veins and a smaller leaf moulded close to the stalk handle, painted in blue with flower sprays and smaller sprigs inside the rim, together with the original purchase invoice from Louis Levine of Norwich, *11.3cm*, painter's numbers 2 and 3 inside footrims (one with rim chip)

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

Provenance

With Louis Levine, Church Street, Cromer Philip and Maurice Asprey Collection, acquired 25 June 1930 at a cost of $\pounds4$ 0s 0d

Illustrated by D M Hunting, Private Catalogue of the Asprey Collection (1938), pl.6. A similar dish is illustrated by Sheenah Smith, Lowestoft Porcelain in Norwich Castle Museum, Vol.1 (1975), no.274

394

A RARE LOWESTOFT PICKLE DISH, CIRCA 1770

Of attractive small size and shallow leaf shape, crisply moulded with veins and a smaller leaf close to the stalk handle, painted in blue with a flower spray and smaller sprigs inside the rim, *9.2cm*, painter's number 6

£1,000 - 1,500 €1,100 - 1,700 US\$1,400 - 2,100

With Robyn Robb Philip and Maurice Asprey Collection

Larger and deeper versions of this form are known but no other example in this small size appears in the literature







A FINE LOWESTOFT BOTTLE VASE, CIRCA 1762

Of small size with a gently everted rim, painted in blue with strutting birds flanking a flowering peony, a further bird in flight to the reverse, a 'berry' border below the rim, *10.3cm high*, indistinct mark inside footrim

£2,500 - 3,000 €2,900 - 3,400 US\$3,500 - 4,200

Provenance

Billie Pain Collection, Bonhams sale 26 November 2003, lot 228 Philip and Maurice Asprey Collection

A very similar bottle is illustrated by Christopher Spencer, Early Lowestoft (1981) p.64, fig.73 and another by John Howell, Early Lowestoft, ECC Trans, Vol 11 Pt 2, pl.66(c)

396 A LOWESTOFT VASE AND COVER, CIRCA 1780-85

Of slender baluster form, the domed cover with a button finial, painted in Curtis style with sprays and sprigs of flowers, the borders with foliate garlands suspended from puce and pink scale panels, *14.3cm high* (restored) (2)

£500 - 700 €570 - 800 US\$710 - 990

Provenance

Philip and Maurice Asprey Collection, acquired prior to 1938

Illustrated by D M Hunting, Private Catalogue of the Asprey Collection (1938), pl.16. This lot probably originally formed part of a five-piece garniture. A speciality of the factory, nearly all such garnitures were in Chinese Export style but were considerably smaller than the Chinese originals









397 A RARE LOWESTOFT SAUCER, CIRCA 1770-75

Finely painted in pale colours with the 'Woman, Boy and Squirrel' pattern, the woman and boy standing beneath a willow tree, the squirrel set before an elaborate fence, within a cell border in iron red and green, *12.1cm diam*

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

Provenance

Bella Kleinman Collection, Christie's sale 6 December 2004, lot 207 Philip and Maurice Asprey Collection

A coffee cup and saucer from the same service is illustrated by John Howell, Transfer-Printed Lowestoft Porcelain, ECC Trans, Vol 7, pt 3, pl.188(b) alongside a blue-printed Lowestoft saucer of the same design. Another saucer is shown by Sheenah Smith, Lowestoft Porcelain in Norwich Castle Museum, Vol 2, no.159 where the **provenance** is given as the Aldred sale along with three other saucers and four teabowls of the same pattern. It has been suggested that the service was made for Obadiah Aldred, one of the partners in the Lowestoft factory

398

A GOOD LOWESTOFT MILK JUG, CIRCA 1775

Of squat form with a sparrow beak spout and scrolled handle, painted below the spout in Curtis style with a floral spray flanked by scattered sprigs and puce insects, a border of feathery scrolls and sprigs below the rim, *7.2cm high*

£600 - 800 €690 - 920 US\$850 - 1,100

Provenance

Anthony and Frances Packman Collection With Steppes Hill Farm Antiques Philip and Maurice Asprey Collection

Jugs with sparrow beak spouts and of more rounded form are only rarely found at Lowestoft, most being of more upright 'pear' shape

399

A LOWESTOFT POLYCHROME MUG, CIRCA 1785

Of cylindrical form with a slightly spreading foot and scrolled handle with thumbrest, painted in Curtis style with a cornucopia filled with flowers and surrounded by scattered sprigs, a panel of dense iron red scrollwork around the handle reserving more floral sprigs, *11.4cm high*

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

Provenance With Simon Spero, 2004 Philip and Maurice Asprey Collection

A similarly painted mug is illustrated by W W R Spelman, Lowestoft China (1905), PI.LXXIX







400

THE WROXHAM MUGS: AN IMPORTANT SET OF THREE LOWESTOFT GRADUATED MUGS, CIRCA 1775-80

Of cylindrical form with slightly spreading feet and scrolled handles with thumbrests, painted in Meissen style with a harbour scene, two figures standing on the quayside and two more beside a boat in the distance, a castle-like building to the right, the puce-scrolled borders delicately highlighted in pale yellow, flower sprays painted either side, a red 'double line, loop and dot' border inside the rims, *14.5cm*, *12.6cm* and *9.1cm* high (3)

£20,000 - 25,000 €23,000 - 29,000 US\$28,000 - 35,000

Provenance

G F Hotblack Collection, Sotheby's sale 6 December 1955 (£260.0.0d) C Staal Godden Reference Collection With E D Levine, Cromer, Norfolk, 1965 With David Gibbings With Steppes Hill Farm Antiques Philip and Maurice Asprey Collection

Exhibited at the English Ceramic Circle Exhibition at the Victoria and Albert Museum in 1948, nos. 457, 458 and 459. Illustrated in the catalogue at pl.106. Also at Christchurch Mansion, Ipswich between 1961 and 1964. Illustrated by Geoffrey Godden, Lowestoft Porcelains (1985), p.128, pl.160 where the painting is attributed to Richard Powles. See also p.246. The Wroxham Mugs were discovered in the vicinity of Wroxham Broad, Norfolk and are a unique survivor of a set of mugs with this unusual decoration.





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





401 (detail)

OTHER PROPERTIES

401

AN IMPORTANT INSCRIBED LOWESTOFT MUG, CIRCA 1775

Of cylindrical form, widening slightly towards the base, the scrolled handle with thumbrest, painted in colours with a hunting scene after a Lowestoft print, the huntsman resting his gun on his shoulder and looking back to his dogs who, in turn, look towards two birds beneath a tree to the right, a windmill, a country house and other buildings in the distance, inscribed in red below the scene 'THOS WEST' within a scrolled cartouche, a 'scroll and arrow' border below the rim, *13.5cm high* (cracked)

£5,000 - 7,000 €5,700 - 8,000 US\$7,100 - 9,900

This important and previously unrecorded mug belongs to a small group of Lowestoft porcelains painted with English rural scenes although none depict this subject. Naive but nonetheless charming, they are characterised by the distinctive manner of outlining foliage and the unique way in which groups of building are represented. A related mug was sold by Bonhams on 17 May 2017, lot 158. Other pieces from the group include the Remnant Bowl in Norwich Castle Museum, dated 1774 and illustrated by Sheenah Smith, Lowestoft Porcelain in Norwich Castle Museum, Vol.2, p.35 and the Gooch Jug, dated 1775 and illustrated by Geoffrey Godden, Lowestoft Porcelain (1985), p.127, pl.158. Godden attributes the decoration of this group to the Tulip Painter. See also the mug inscribed 'God speed ye Plough' sold by R H Sprake, 16 July 2010, lot 77.

The painting on this mug follows closely a printed scene which is unique to Lowestoft and depicts the same hunter and one of the two dogs. See the jug illustrated by Bernard Watney, English Blue and White Porcelain of the 18th Century (1973), pl.85B, probably the one described by the grandson of Robert Browne as the first piece of Lowestoft to be printed. See also John Howell, Transfer-Printed Lowestoft Porcelain, ECC Trans, Vol.7, Pt.3, p.210 for a discussion of the print. Two further pieces with the same print, dated 1772 and 1783, are illustrated at pl.174(a) and (b)

402 AN IMPORTANT LOWESTOFT MUG, CIRCA 1795

Of cylindrical form with a scrolled handle, inscribed 'A Trifle from Bungay' within a puce scrolled cartouche, a puce zig-zag border entwined with an undulating green and red foliate stalk just above the foot and below the bright blue enamel rim, *11.4cm high* (rim chip, cracked)

£1,500 - 2,500 €1,700 - 2,900 US\$2,100 - 3,500

Provenance

Private Collection, Suffolk

Exhibited in the Lowestoft China Bicentenary Exhibition 1957, cat. no.197. Two 'Trifle' mugs with the same border design are illustrated by Geoffrey Godden, Lowestoft Porcelains (1985), p.181, pl.223. One is dated 1795 and the other was also a gift from Bungay. All Lowestoft 'Trifles' appear to be inscribed by the same hand, probably that of Robert Allen

403

A LOWESTOFT TEAPOT AND COVER, CIRCA 1775-80

of globular form with a distinctive curved spout and a mushroom finial, painted in Curtis style with full flower sprays and scattered sprigs, within red 'loop and dot' borders, *16.8cm high* (minute chip to spout) (2)

£600 - 800 €690 - 920 US\$850 - 1,100







406

404 A RARE LOWESTOFT TEA CANISTER AND COVER

Ovoid shape and of rare large size, printed in blue with the 'Fence' pattern and associated tramline borders, 14.8cm high (2)

£1,500 - 2,500 €1,700 - 2,900 US\$2,100 - 3,500

This rare form is discussed by Geoffrey Godden, Lowestoft Porcelains (1985), p.215. Another example is in the Victoria and Albert Museum, C.365A-1924

405

A LARGE LOWESTOFT JUG, CIRCA 1765

Of globular form with a cylindrical neck, scrolled handle and sparrowbeak spout, the shoulder and neck moulded with flowers and a formal band of triangles, finely painted in blue with a Chinese island landscape, the larger islands with elaborate pagodas, a comical fisherman on a smaller one, a 'Scroll and Flower type 12' border below the rim, 22.5cm high, painter's numeral 2 inside footrim

£1,000 - 1,500 €1,100 - 1,700 US\$1,400 - 2,100

406

TWO LOWESTOFT SAUCEBOATS AND A MILK JUG, CIRCA 1765-80

The larger sauceboat with relief-moulded flowers flanking panels painted in blue with Chinese fishing scenes, 19.1cm long, painter's number 5 inside footrim, the smaller of strap-fluted form, painted with a version of the 'Fisherman and Billboard Island' pattern, 17cm long, painter's number 5 inside footrim (cracked and chipped), the jug painted in blue with trailing flowers and an insect in flight, 7.9cm high (minute chip) (3)

£600 - 800 €690 - 920 US\$850 - 1,100

407

A RARE LOWESTOFT LARGE MILK JUG AND COVER, CIRCA 1780

of ovoid shape with a sparrowbeak spout and a flower finial, painted in Curtis style with a full floral spray and scattered sprigs, a red 'loop and arrow type 6' border below the rim, 16cm high (chip to spout) (2)

£600 - 800 €690 - 920 US\$850 - 1,100

A closely related teapot and cover is illustrated by Sheenah Smith, Lowestoft Porcelain in Norwich Castle Museum, Vol.2 (1985), pl.41b, no.334





AN UNUSUAL COALPORT SUPPER SERVICE WITH SHEFFIELD PLATE STAND, CIRCA 1810-20

Richly gilded with dense foliage on a deep blue ground reserving white chrysanthemum flowers, the scrolled handles also gilded, comprising a central circular dish and cover, four crescent-shaped dishes and covers, nine plates and a rotating Sheffield Plate stand with four matching pepperpots, *stand 59.5cm diam excluding handles* (one dish and two plates cracked) (24)

£1,200 - 1,500 €1,400 - 1,700 US\$1,700 - 2,100

Provenance

Lord De L'Isle, Penshurst Place, Kent

This pattern is shown in the Coalport factory 'rag book' illustrated by Geoffrey Godden, Coalport and Coalbrookdale Porcelains (1970), pl.79 along with some matching fragments from the factory site. Supper sets rarely survive with their original tray. When they do, the trays are usually made of wood with brass carrying handles. A Sheffield plate example is most unusual and was perhaps supplied only a few years after the service was made, a rotating 'lazy susan' being considered grander and more practical than the standard tray.



409

A COALPORT PORCELAIN JUG, CIRCA 1814

In hybrid hard paste, printed under the spout and hand-painted with a Don Cossack following a sign to Paris, a banner below inscribed 'YORK CLUB MASKED BALL, MONDAY FEBRUARY 21ST' above 'J Madocks Esq Fecit', banners above inscribed with heroes and mentioning the battles of Vittoria, Moscow and Leipzig, *13.3cm high*

£600 - 800 €690 - 920 US\$850 - 1,100

A similar jug is illustrated by David Drakard, Printed English Pottery (1992), p.240, pl.696







411 (reverse)

410

A DERBY BOUGH POT AND COVER, CIRCA 1797

With gilded biting snake handles, painted with shipping scenes by George Robertson, the central panel with 'A Shipwreck', a lifeboat in the foreground with the stricken vessel listing behind it, oval panels to either side with ships in more tranquil waters, reserved on a pink ground within gilded borders, *13.5cm high*, title, crown, crossed batons and D mark in blue (some wear to rim, minor restoration) (2)

£4,200 - 4,500 €4,800 - 5,200 US\$5,900 - 6,400

Provenance

Deborah, Duchess of Devonshire Sotheby's sale 2 March 2016, lot 38

411

A RARE DERBY CABINET CUP AND COVER, CIRCA 1795-1800

Of cylindrical form with an angular handle, the flattened cover with a button finial, finely painted with an encampment scene, probably by John Brewer, a group of ladies by a tent to the right, a group of soldiers to the left wearing yellow jackets, an encampment in the distance, reserved on a yellow ground with black foliate decoration, the wide blue borders with white 'jewelling', *10.4cm high*, crown, crossed batons and D mark in puce (restoration to rim of cover) (2)

£4,000 - 6,000 €4,600 - 6,900 US\$5,700 - 8,500

Provenance

Graham and Oxley (Antiques) Ltd, English Porcelain Painters Exhibition 1981 (not included in the catalogue)

A cup with related decoration is illustrated by John Twitchett, Derby Porcelain (1980), colour pl.40 and a coffee can and saucer at colour pl.39, p.177

412 A GARNITURE OF FOUR ENGLISH PORCELAIN VASES AND TWO COVERS, CIRCA 1800

In hybrid hard paste porcelain, painted with full floral sprays and smaller sprigs, possibly by William Billingsley at Mansfield or Torksey, within pink, yellow and sea-green borders edged in black, *29.2 and 24cm high* (restored) (6)

£500 - 700 €570 - 800 US\$710 - 990

Provenance

Aurea Carter

413

A GROUP OF PORCELAINS PAINTED BY OR IN THE STYLE OF WILLIAM BILLINGSLEY, CIRCA 1795-1815

Comprising a Pinxton plate painted with a full spray of garden flowers, gilded rim, *13.4cm diam*, a Barr, Flight and Barr pudding bowl painted with a border of roses and thistles, *18cm diam*, impressed mark, a Swansea teacup and saucer painted with floral sprigs, *saucer 15cm*, script marks (tiny crack, some wear), and a Derby jardiniere painted with a floral spray, *18.7cm high*, puce mark (cover lacking, some wear) (5)

£1,000 - 1,400 €1,100 - 1,600 US\$1,400 - 2,000

414

A DERBY DESSERT DISH AND A PAIR OF PLATES, CIRCA 1813-16 AND 1784-85

The scalloped dish painted by William (Quaker) Pegg with a specimen of 'Wild Rose and Scotch Lilac' within a plain gold border, *30.4cm*, crown, crossed batons, D mark and numbered '12' in red (cracked, some wear), the plates of pattern 35 with circular landscapes by Zachariah Boreman, the blue borders reserving quatrelobed panels of pink rose sprigs, *22.5cm diam*, crown, crossed batons and D marks in puce (slight wear) (3)

£700 - 1,000 €800 - 1,100 US\$990 - 1,400

The dish was painted during Pegg's second period at the Derby factory and was probably part of a special commission, each piece being individually numbered

415

A PAIR OF BLOOR DERBY MODELS OF PEACOCKS AND ANOTHER SIMILAR MODEL, CIRCA 1830

Perched on woody stumps applied with a profusion of brightly coloured flowers, the scroll bases picked out in gold, the birds' plumage also picked out in gold, *15.6cm high*, crossed swords marks in blue, the single bird with gilded plumage and green and blue eyespots, *16.3cm* high, interlaced Ls mark in blue (some damage) (3)

£400 - 600 €460 - 690 US\$570 - 850

Provenance Aurea Carter



412



414











416 THREE DERBY BISCUIT GROUPS, CIRCA 1775-80

Comprising a large group of Two Bacchantes Adorning a Bust of Pan, after Angelica Kauffmann, *32.5cm high*, incised 'N 196' (minor losses, firing crack slightly extended), another group of three cupids around a leafy tree, one with a mandolin, one with a basket of flowers, the third with a dog and a bird, the tall rocky base applied with sieved clay, *27.5cm high*, patch marks, incised 'N 252' (minor losses, one figure reattached), and a group of four cupids hunting, also around a leafy tree, *22.5cm high*, incised 'N 0 251' (3)

£500 - 800 €570 - 920 US\$710 - 1,100

The Derby sale catalogue for May 1778 included 'One large group of two Bacchantes dressing Pan with a garland of flowers, in biscuit \pounds 1 15s 0d.'

417

AN UNUSUAL DERBY PLATE, CIRCA 1815

Painted with an octagonal panel of three birds in a wooded landscape, possibly by Richard Dodson, the border with a band of flowers and finely painted insects, including ladybirds, butterflies and moths, a gilded band around the cavetto, gilt dentil rim, *22.3cm diam*, crown, crossed batons and D mark in red (typical fine crazing)

£400 - 500 €460 - 570 US\$570 - 710

See the signed watercolour of a bird by Richard Dodson, illustrated by David Manchip, Artists and Craftsmen of the 19th Century Derby China Factory (2004), p.58

418 A PINXTON JUG, CIRCA 1796-99

With a distinctive angular handle, the neck gilded with a foliate meander and floral swags, painted on both sides with sprays of garder flowers, probably by William Billingsley, *19cm high* (some restoration, fine crack)

£600 - 800 €690 - 920

US\$850 - 1,100

Provenance

Graham and Oxley (Antiques) Ltd, English Porcelain Painters Exhibitior 1981, no.57

A jug of the same shape and with closely related painting by Billingsley is illustrated by N D Gent, The Patterns and Shapes of the Pinxton China Factory (1996), fig.8, p.23. Another was sold by Bonhams, 18 May 2016, lot 362

419

A COALPORT 'ANIMAL SERVICE' ICEPAIL, COVER AND LINER AND A MATCHING CENTREPIECE, CIRCA 1810

Painted with animal subjects and landscapes, reserved on a deep blue ground within gilded formal borders, the icepail with a fox carrying off an unfortunate goose, the cover with numerous scattered insects, the centrepiece with a big cat, *icepail 28.5cm high* (some wear, small section riveted into rim of liner) (4)

£700 - 900 €800 - 1,000 US\$990 - 1,300

420

A PAIR OF DERBY FIGURES OF SHAKESPEARE AND MILTON, CIRCA 1830

On octagonal bases, Shakespeare standing beside a plinth which supports three books and a scroll of fine script, Milton holding a similar scroll, both with puce cloaks and white costumes with rich gilded detail, *25cm high*, printed marks in red (some restoration) (2)

£600 - 800 €690 - 920 US\$850 - 1.100

421

A WEDGWOOD BONE CHINA PLATE, CIRCA 1812-22

Painted with a 'N E View of Sutton Hall, Derbyshire, The Seat of Clement Hynnersley Esq', a fine classical country house admired by a couple out walking in the grounds, within a gilded rim, *20.7cm diam*, uppercase mark in red

£250 - 350 €290 - 400 US\$350 - 500

Provenance

Liane Richards Aurea Carter



419



420









422

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)

£1,200 - 1,500 €1,400 - 1,700 US\$1,700 - 2,100

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. Another related mug was sold by Bonhams 1 May 2013, lot 127.

423

A FLIGHT, BARR AND BARR LARGE JUG AND BREAKFAST SAUCER MADE FOR THE PRINCE OF WALES, CIRCA 1808

Finely painted and gilded with the Prince of Wales feathers surmounted by a crown and inscribed 'hony sout quy mal y pense', the rich blue borders with an anthemion band in raised gold, the jug with a scrolled handle, *15.5cm high, saucer 17.8cm diam,* script and printed marks (2)

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

A small plate from the same service is illustrated by Henry Sandon, Flight and Barr Worcester Porcelain (1978), p.19 (top row, centre)

424

A FLIGHT, BARR AND BARR PAINTED PLAQUE, DATED 1835

Of rectangular form, finely painted with a view of 'Bolton Abbey, Wharfdale', the building set within an extensive rural landscape through which the river Wharfe meanders, 6.9cm x 11.4cm, impressed crown and FBB, incised cross and number 14. inscribed in puce with title and signed 'J.T. Janr 27th 1835' (fine surface scratches)

£800 - 1,200 €920 - 1,400 US\$1,100 - 1,700

This plaque features the distinctive pincered rims which are a unique characteristic of Flight Worcester plaques

424





425

A CHAMBERLAIN SPILL VASE, CIRCA 1820

In Regent China and of trumpet shape with a spreading foot, painted with a portrait of a child and titled 'The Mother's Hope', attributed to Thomas Baxter, reserved on a bright pink ground within a white, turquoise and pink jewelled floral border, a broad band of classical scrollwork gilded below the rim, *8.7cm high*, script mark (restored chip to rim)

£800 - 1,200 €920 - 1,400 US\$1,100 - 1,700

Provenance

Godden Reference Collection

Illustrated by Geoffrey Godden, Chamberlain-Worcester Porcelain (1982), colour pl.XXI. Some 'fine match pots, fancy-jewell'd' at £1 10s 0d were invoiced from the factory in January 1818. The same subject is also found on Flight, Barr and Barr porcelain by a different hand, presumably after the same print source. See Henry Sandon, Flight and Barr Worcester Porcelain (1978), p.110, pl.101

426

A GOOD BARR, FLIGHT AND BARR VASE, CIRCA 1810

Of cylindrical form with a square plinth, everted rim and two gilded ring handles held in the beaks of bird-like masks, finely painted with a panel of garden flowers including lilies, chrysanthemum and rose, reserved on a pink ground, a band of white 'jewels' applied just below the neck, *8.6cm high*, script mark referring to Coventry Street address

£800 - 1,200 €920 - 1,400 US\$1,100 - 1,700



427

427

TWO FLIGHT AND BARR VASES, CIRCA 1810-20

One Barr, Flight and Barr with entwined snake handles, finely painted with 'Fountains Abbey, Yorkshire', reserved on a salmon ground gilt with vermicellae, *13.7cm high*, script mark (some restoration), the other Flight, Barr and Barr supported by three gilded claw feet, painted with 'Brougham Castle, Westmorland', reserved on a cream-coloured ground, *9.3cm high*, title in red script (some restoration) (2)

£500 - 800 €570 - 920 US\$710 - 1,100





428

A PAIR OF FLIGHT, BARR AND BARR MINIATURE VASES AND COVERS, CIRCA 1820

Of campana form with square plinths and fine bird's head handles picked out in gold, one painted with a 'fancy' bird perched on a rock, the other with a still life of shells and coral, the white ground delicately gilded with seaweed, 8.2cm high, script marks referring to Coventry Street address (both with one handle restored) (2)

£500 - 800 €570 - 920 US\$710 - 1,100

429

AN IMPORTANT PAIR OF HERCULANEUM ICE PAILS, COVERS AND LINERS, CIRCA 1820

From the service made for the City of Liverpool, of campana form with lion mask handles, the finials formed as the head of a Liver Bird, decorated with four oval panels printed in gold with the arms and motto of the City of Liverpool, reserved on an orange ground with scrollwork and flowers in white and gold, *36.5cm high* (one beak restored, some minor damage and wear) (6)

£800 - 1,200 €920 - 1,400 US\$1,100 - 1,700

These formed part of an extensive banqueting service ordered by the City of Liverpool and still in use at the Town Hall until the 1970s. The original cost of the service was \pounds 1.14s.11d, the order forming part of the refurbishment of the Town Hall following the fire of 1795. It was probably first used on 11 October 1820 at the Ball and Supper given by the Mayor, Sir John Tobin to celebrate the opening of the new ballroom, an event for which 1100 invitations were issued. See Peter Hyland, The Herculaneum Pottery, pp.154-157.



VARIOUS DERBY ANIMAL MODELS, LATE 18TH AND EARLY 19TH CENTURY

Comprising a pair of models of a setter and a pointer on irregular bases applied with flowers, *16.5cm long* (some restoration), a smaller model of a dog seated on an oval base, wearing a gilded collar, *6.4cm high* (tiny chip), and a rare group of a putto riding a dolphin, drinking from a horn, *13.4cm high*, patch marks (restored) (4)

£600 - 800 €690 - 920 US\$850 - 1,100

Provenance

Aurea Carter

431

A FLIGHT, BARR AND BARR COFFEE BOWL OR ZARF, CIRCA 1820

Of thinly potted form with a turned foot, printed in black with portraits of Futteh Ali Shah, King of Persia and Abbas Mirza, Prince Royal of Persia, alternating with prints of vases of flowers, the prints on pink grounds within oval panels, gilded seaweed in between, a gilded formal border inside the rim, *6.4cm high*, script mark referring to Coventry Street address

£600 - 800 €690 - 920 US\$850 - 1,100

These prints are also found on cabinet cups and are normally handcoloured, making it hard to see the printed outlines beneath. A set of three coloured coffee bowls was sold by Bonhams on 2 June 2004, lot 352

432

A FLIGHT, BARR AND BARR CABINET CUP AND STAND, CIRCA 1820

With twin gilded handles and bands of applied white 'jewels' around the neck and cavetto, the cup printed and hand-coloured with a portrait of 'Fatteh Ali Shah, King of Persia', reserved on a green ground within a raised gold border, *cup 8.7cm high*, script and printed marks referring to Coventry Street address (damage to rim of cup) (2)

£700 - 1,000 €800 - 1,100 US\$990 - 1,400





432







433

A VERY RARE GRAINGER, LEE AND CO NIGHTLIGHT HOLDER, CIRCA 1830-35

Modelled in the form of a sentry box, the sides with blind Gothic windows picked out in gold against the blue ground, a lithophane panel at the front depicting Napoleon in battle, the back open to receive the nightlight, *19cm high* (small section of chimney restuck)

£400 - 700 €460 - 800 US\$570 - 990

Another example is illustrated by John Sandon, The Dictionary of Worcester Porcelain (1993), p.221

434

A FINE SWANSEA BOTANICAL CENTREPIECE, CIRCA 1815-17

Of large size and oval cruciform shape, the foot finely turned, painted at the factory with a specimen of 'Ask-Leaved Trumpet Flower', within a gilded rim, *41.7cm wide*, title in puce script, Swansea and '485 XIV' in green script (very slight wear)

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

The mark '485 XIV' found alongside the Swansea script mark is most unusual and refers to plate 485 of volume XIV of Curtis's Botanical Magazine published on 1 July 1800. The ribbed form, simple gilded border and botanical specimen relate to the pearlware services produced a few years earlier at the Swansea Pottery. Another example of this rare form is illustrated by A E (Jimmy) Jones and Sir Leslie Joseph, Swansea Porcelain Shapes and Decoration (1988), p 96

435

A GOOD SWANSEA PLATE, CIRCA 1815-17

Of plain form, painted in London by Powell of Wimpole Street with a river scene, a fisherman and a child on one bank and two figures on the other, a church in the distance, within a gilded border of scrollwork and diaper panels, *20.8cm diam*

£800 - 1,200 €920 - 1,400 US\$1,100 - 1,700

The gilded border is similar to that found on a plate from the Howells Collection sold by Bonhams on 9 March 2005, lot 183. An identical scene to that on the Howells plate is found on another in the National Museum of Wales which is inscribed 'I Powell, 91 Wimpole Street'. See ECC Trans, vol.16, pt.2, 1997, p.209 for a discussion of the Powell decorating workshop and an illustration of the plate and the mark. A similar plate to the present lot was sold by Bonhams Bath on 25 June 2007, lot 23

436

A PAIR OF SWANSEA PLATES, CIRCA 1815-17

Boldly painted, probably by Henry Morris, with scattered sprays and sprigs of garden flowers, including passion-flower, variegated tulip, morning glory and nasturtium, within fruiting vine borders in green enamel and gold, *22.4cm diam*, impressed SWANSEA and trident marks (some wear) (2)

£500 - 700 €570 - 800 US\$710 - 990



A FINE BRITISH PORCELAIN VASE, CIRCA 1815-20

Of Paris shape with elegant swan handles picked out in gold, the cylindrical neck gilded and pierced with basketwork, the rim applied with a band of stiff leaves, the body painted in the style of William Pollard with flowers and fruits including dog roses, primroses, heather, speedwell and wild strawberries, *29cm high* (minor restoration to swan beaks)

£800 - 1,000 €920 - 1,100 US\$1,100 - 1,400

This vase shares many features with ornamental porcelains made at Swansea. The shape is inspired by French porcelain, the rim is applied with stiff leaves and the painting style is clearly influenced by the work of David Evans and William Pollard. However, no Swansea vase of this form appears to be recorded.

438

A RARE NANTGARW PLATE, CIRCA 1818-20

The border crisply moulded with C-scrolls, unusually painted, probably by William Weston Young, with a group of figures in a rural landscape, including a couple filling a jug resting on a barrel, a mother and her baby to one side, gilded rim, *21.5cm diam*, impressed NANT-GARW C W

£2,200 - 2,600 €2,500 - 3,000 US\$3,100 - 3,700

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 example attributed to 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 15 November 2017, lot 296



437



438



A RARE NANTGARW PLATE, CIRCA 1818-20

Of 'Elephant' pattern, naively painted with a man riding an elephant, two strange trees growing from rockwork to the right and a red fence in the foreground, the border with iron red sprigs within a brown line lobed rim, *24cm diam*, impressed NANT-GARW C W (slight wear, some crazing and staining)

£2,000 - 3,000 €2,300 - 3,400 US\$2,800 - 4,200

This plate belongs to a group of Nantgarw porcelains painted in a similar naive style, mostly with chocolate rims. The class is discussed by W D John, Nantgarw Porcelain (1948), Chapter X, p.153 and col. illus. 61B, where the painting is attributed to Thomas Pardoe. A plate in The National Museums and Galleries of Wales is painted with the same subject within a turquoise border and is signed 'Nantgarw' in Pardoe's distinctive hand. It is possible, however, that some work was done by Pardoe's son, William Henry. See Welsh Ceramics in Context (2003), p.140 for a discussion by Andrew Renton. See Morton Nance (1942), pl CLXXXVIG for other plates of the same pattern. Another example was sold by Bonhams, 9 March 2005, lot 203

440

AN IMPORTANT NANTGARW PLATE BY THOMAS PARDOE, CIRCA 1818-20

From the Wyndham Lewis service, painted with a spray of nasturtiums and stocks and a smaller rose sprig within a gilded rococo band, the wide pink C-scroll border painted with convolvulus sprigs, the moulded floral garlands picked out in white and gold, *22cm diam*, impressed NANT-GARW CW, titled 'Nasturtium and Stock' to reverse in Pardoe's distinctive hand (a few minute patches of wear to the gilding)

£1,800 - 2,200 €2,100 - 2,500 US\$2,500 - 3,100

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



441 * A VERY FINE MINTON DESSERT COMPORT AND SIX PLATES, DATED 1860

Made as duplicates for the Great Exhibition Dessert Service bought by Queen Victoria, designed by Pierre-Emile Jeannest and painted by Thomas Kirkby, the comport supported by three unglazed parian figures of children, the borders of the comport and the plates pierced with scrollwork bordered in turquoise enamel and reserved with panels of marriage chaplets and pink roses, the centres painted with a group of two Cupids seated on clouds, *the comport 19.5cm high, the plates 24cm diam*, printed and impressed marks including date codes for 1860 (7)

£4,000 - 5,000 €4,600 - 5,700 US\$5,700 - 7,100

The 'Victoria Pierced' service, as it later became known, was the centrepiece of Minton's display at the Great Exhibition. It was purchased at the exhibition by the Queen who was greatly taken by the set when she saw it for the first time during the preview day on April 30 1851. The Queen wrote in her diary '...We walked the whole round of the galleries. We saw beautiful china from Minton's factory and beautiful designs'. A few days later the Queen presented Herbert Minton to the Princess of Prussia as 'the manufacturer of that beautiful dessert service'. On May 22nd Queen Victoria returned again to Minton's stand and wrote in her journal 'This is upon the whole the finest, everything for the table... all in the best taste.' The service bought by the Queen included twenty comports in different sizes, four cream tureens and seventy-two plates. Queen Victoria subsequently presented the set to the Emperor of Austria.

The present lot is part of several duplicate sets made by Minton. Thomas Kirkby was initially asked to paint sixteen



additional plates to fill orders taken at the 1851 Exhibition. The Minton factory also wanted pieces for their own use and showed a selection at the Paris Exhibition in 1855. A small number of pieces were retained by the factory, including a custard stand and a tureen, and these were sold by Bonhams from the Minton Museum, 13 December 2006, lots 310-311. Another duplicate custard stand was purchased by the Victoria and Albert Museum and this is illustrated by Geoffrey Godden, Victorian Porcelain, pl.38.

Thomas Kirkby (1824-90) was one of the most versatile decorators at the Minton factory. After the Queen bought Kirkby's Cupids at the Great Exhibition, Sir Henry Cole said to Kirkby, "Young man, I congratulate you on having painted that which we consider to be the best piece of flesh painting on our side of the exhibition." Herbert Minton added... "Do you know that you are a painter to the Queen? You are as truly entitled to take that honour as anyone else who used it."





442

A FINE ENGLISH PORCELAIN PLAQUE BY JAMES BIRBECK, CIRCA 1870-80

of rectangular shape, painted with a catch of four rainbow trout placed on a bank with a whitewater cascade in the stream behind, signed in full 'J Birbeck Sen', 25.2cm x 29.6cm

£500 - 700 €570 - 800 US\$710 - 990

443

A COPELAND EARTHENWARE PLAQUE BY CHARLES FERDINAND HÜRTEN, CIRCA 1880

Of circular form, painted with a still life of oranges, grapes and nuts arranged upon a stone sill, signed C F Hürten. within a multicoloured geometric border, *32.8cm diam*, impressed COPELAND (restored section to rim)

£500 - 700 €570 - 800 US\$710 - 990

444

A MAGNIFICENT PAIR OF COPELAND VASES, CIRCA 1875

Of generous baluster shape with modelled and brightly gilded salamander handles, richly enamelled in the Cashmir style with multi-coloured panels including leaf motifs in autumnal colours and raised gold on turquoise, pink and black grounds, the sides of the vases with pink daisies in simulated cloisonné in the Aesthetic taste, the necks with further exotic decoration in bright colours on black, *50cm high*, printed Spode Copeland mark to one vase (small restored chip on one rim) (2)

£8,000 - 12,000 €9,200 - 14,000 US\$11,000 - 17,000







A RARE PAIR OF ROYAL WORCESTER FIGURES OF AFRICAN WATER CARRIERS, DATED 1887-88

Modelled by James Hadley, the man and woman wearing traditional dress, he holds a staff, she wears a necklace of gold coins, both standing by an amphora on a pedestal, decorated with tones of Blush Ivory and Old Ivory heightened with gilding, 44.5cm and 45cm high moulded signature J Hadley to reverse, factory marks in puce, shape number 1126 and 1127, date letters Y and Z for 1887 and 1888 (restoration to part of his robes) (2)

£600 - 800 €690 - 920 US\$850 - 1,100

A FINE PAIR OF ROYAL WORCESTER FIGURES OF BRINGAREE **INDIANS, DATED 1891**

Modelled by James Hadley, the man wearing a turban and with a rifle by his side, the woman wearing a traditional headdress, decorated in tones of Blush Ivory and Old Ivory heightened with enamels and gilding, 48.5cm and 49.5cm high, moulded signature J Hadley to reverse, shape no. 1243, impressed date letter b and printed marks for

£800 - 1,200 €920 - 1,400 US\$1,100 - 1,700

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)

£700 - 900 €800 - 1,000 US\$990 - 1,300



446

446 1891 (2) 447

THE RETICULATED PORCELAIN OF GEORGE OWEN







448*

A FINE ROYAL WORCESTER RETICULATED VASE BY GEORGE OWEN, DATED 1907

The near globular body pierced all over with fine graduated honeycomb enclosing a band of unique design, the piercing picked out with raised gilt dots, the shoulder and neck also elaborately pierced and gilded and applied with bands of white 'jewels', the two handles with delicate gilt scrollwork, *17.6cm high*, factory mark in gold, shape number 871, incised signature 'G Owen 1907', date code for 1908 (cover lacking)

£14,000 - 18,000 €16,000 - 21,000 US\$20,000 - 25,000



A FINE ROYAL WORCESTER RETICULATED VASE AND COVER BY GEORGE OWEN, DATED 1913

Of globular form supported by four mask feet, the gilded double ring handles with mask terminals, the low domed cover with a pointed finial, most of the surface of both pieces finely pierced with a band of honeycomb and a slightly narrower band of unique design, formal gilded borders on the vase, the cover with two bands of applied jewels, the knop also extensively pierced, *13.4cm high*, factory mark in gold, shape number 2481, incised signature 'G Owen' (2)

£10,000 - 15,000 €11,000 - 17,000 US\$14,000 - 21,000

Purchased from Waring and Gillow in 1918 by Thomas Walter Fletcher, the grandfather of the present owner. Tom Fletcher was a successful Nottingham lace and textile manufacturer. Because of his interest in lace, Fletcher was attracted by a selection of Worcester reticulated vases on display in the London department store. Over a period of a few years, he purchased seven pieces of George Owen's work. Two further George Owen vases from his collection were sold in these rooms 8 April 2009, lots 200 and 201.

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

450 *

A GOOD ROYAL WORCESTER RETICULATED VASE BY GEORGE OWEN, DATED 1910

Of slender classical form, the ovoid body pierced with a unique formal border, a deep band of honeycomb below and a finer and shallower band above, the piercing picked out with gilt dots, the octagonal foot and neck and reeded handles also pierced and gilded, *16.8cm high*, factory mark in gold, shape number 2256, incised signature 'G Owen'

£8,000 - 12,000 €9,200 - 14,000 US\$11,000 - 17,000



451 *

A FINE ROYAL WORCESTER RETICULATED VASE AND COVER BY GEORGE OWEN, DATED 1908

Of elegant classical form, the ovoid body pierced with a unique formal band above a deeper band of honeycomb, the piercing picked out with gilded dots, the foot, neck and cover also finely pierced and gilded, the twin handles draped with festoons of graduated white 'jewels', larger 'jewels' above the foot, *19.6cm high*, factory mark in gold, shape number 999, incised signature 'G Owen' (2)

£12,000 - 16,000 €14,000 - 18,000 US\$17,000 - 23,000

Provenance

From the Estate sale of Clayton and Anne Warman

A note found inside this vase reads 'Wedding present to Edward & Thelma Bulliet, from Clayton D. Warman, Brother of Thelma, on 12-9-45, Purchased at Dickens Old Curiosity Shop in London Eng.' Clayton D Warman served in the American forces in Europe in the 80th infantry division during the War and was awarded many medals and honours, especially for his actions during the Battle of the Bulge. His shopping trip in London at the end of the war must have been a welcome relief before returning home with this treasured vase for his sister's wedding.



A ROYAL WORCESTER RETICULATED VASE BY GEORGE OWEN, DATED 1913

Of bottle form with a globular body and narrow neck, pierced around the shoulder with a unique formal band, borders of delicate gilded scrollwork above and below, the rim and foot also picked out in gold, *10.8cm high*, puce mark, shape number 2491, incised signature 'G Owen'

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

453

A ROYAL WORCESTER RETICULATED VASE AND COVER BY GEORGE OWEN, DATED 1911

Of ovoid shape with a low domed cover, baluster stem and circular foot applied with a band of jewels, pierced with a broad band of honeycomb enclosing a narrower band of unique design, a formal raised gold border below, further piercing to the stem, neck, cover and finial, *13.1cm high*, factory mark in gold, shape number 2260, incised signature 'G Owen' (knop reattached) (2)

£4,000 - 5,000 €4,600 - 5,700 US\$5,700 - 7,100

Provenance: Thomas Walter Fletcher, purchased from Waring and Gillows, London.

454 *

AN UNUSUAL ROYAL WORCESTER RETICULATED PILL BOX AND COVER BY GEORGE OWEN, DATED 1910

Of octagonal form, the cover pierced with a circular design flanked by radiating honeycomb, the rims picked out in gold, *3.7cm wide*, factory mark in gold (2)

£1,000 - 2,000 €1,100 - 2,300 US\$1,400 - 2,800



A GOOD ROYAL WORCESTER RETICULATED PLATE, CIRCA 1865

Finely pierced with a wide graduated band of honeycomb picked out in turquoise and gold, reserving small panels with gilded and jewelled decoration, the border and centre with formal gilded and jewelled bands, *21.2cm diam*, impressed WORCESTER ROYAL PORCELAIN WORKS

£600 - 800 €690 - 920 US\$850 - 1,100

456 *

A ROYAL WORCESTER RETICULATED GOBLET ATTRIBUTED TO SAMUEL RANFORD, CIRCA 1875

The bell shaped bowl of double-walled construction and pierced with delicate honeycomb picked out in pale green and gold, reserving oval and circular panels with insects and cranes in flight in raised and tooled gold, the spreading foot also reticulated, the pale pink borders gilded and jewelled in turquoise and white, *19cm high*, puce mark (minor wear to foot)

£2,000 - 3,000 €2,300 - 3,400 US\$2,800 - 4,200

A similar goblet was sold by Bonhams on 10 May 2016, lot 427

457

A ROYAL WORCESTER VASE BY CHARLEY BALDWYN, 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 BALDWYN, the reverse with a swallow in flight, *29.2cm high*, green mark, shape number 2141 (slight wear to gilding on foot)

£2,000 - 2,500 €2,300 - 2,900 US\$2,800 - 3,500

458

A ROYAL WORCESTER VASE BY CHARLEY BALDWYN, 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 Baldwyn, 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)

£1,000 - 1,400 €1,100 - 1,600 US\$1,400 - 2,000





A PAIR OF ROYAL WORCESTER FIGURAL CANDELABRA, DATED 1887 AND 1889

Modelled by James Hadley, both with leaf moulded nozzles for three lights, the rustic bases with figures of smartly-dressed children, on one a boy and girl study a birds-nest and on the other the boy protects his young companion from a frog or toad, decorated in Blush Ivory and Old Ivory with painted highlights, *about 50cm high*, moulded signatures J Hadley, shape nos. 1114 and 1115, printed and impressed marks with date letters Y and O (slight restoration) (2)

£600 - 800 €690 - 920 US\$850 - 1,100



459

aunitin

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)

£2,000 - 2,500 €2,300 - 2,900 US\$2,800 - 3,500

ASIAN ART Monday 14 - Tuesday 15 May 2018 Knightsbridge, London

A FINE GRISAILLE -ENAMELLED PORCELAIN LANDSCAPE PLAQUE, REPUBLIC PERIOD

ENQUIRIES +44 (0) 20 7393 3842 asianart@bonhams.com

Bonhams

MONTPELIER STREET • KNIGHTSBRIDGE

bonhams.com/chinese

NOTICE TO BIDDERS

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

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

1. OUR ROLE

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

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

2. LOTS

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

are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

In most cases, an Estimate is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams*' opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer's Premium* payable 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 ary *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 I ots 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 l ot 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 I of 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 vou 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.

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).

Hammer Price	Percentage amou
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*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our *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.

Payment may also be made by one of the following methods:

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 and should be made payable to Bonhams 1793 Limited.

Cash: you may pay for Lots purchased by you at this Sale with notes or coins 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 or notes; this limit applies to both payment at our premises and direct deposit into our bank account. Debit cards (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

Credit cards (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.

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/exportcontrols/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 Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams*' opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams*' opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/ or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.

- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the Lot Description.

21. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale:*

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

22. PORCELAIN AND GLASS

Damage and Restoration

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

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

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

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

Corks and Ullages

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

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

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

Options to buy parcels

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

Wines in Bond

Wines lying in Bond are marked Δ . All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify Bonhams at the time of the sale whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

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

Bottling Details and Case Terms

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

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

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- $\Delta \qquad \text{Wines lying in Bond.}$
- AR An Additional Premium will be payable to us by the Buyer to cover our Expenses relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- O The Seller has been guaranteed a minimum price for the Lot, either by Bonhams or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful Sale or a financial loss if unsuccessful.
- ▲ Bonhams owns the Lot either wholly or partially or may otherwise have an economic interest.
- This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.
- •, †, *, G, Ω , α see clause 8, VAT, for details.

DATA PROTECTION - USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

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

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

1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the Catalogue are incorporated into this Contract for Sale and a separate copy can also be provided by Bonhams on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The Seller sells the Lot as the principal to the Contract for Sale, such contract being made between the Seller and you through Bonhams which acts in the sole capacity as the Seller's agent and not as an additional principal. However, if the Catalogue states that Bonhams sells the Lot as principal, or such a statement is made by an announcement by the Auctioneer, or by a notice at the Sale, or an insert in the Catalogue, then Bonhams is the Seller for the purposes of this agreement.

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

2 SELLER'S UNDERTAKINGS

- 2.1 The Seller undertakes to you that:
- 2.1.1 the Seller is the owner of the Lot or is duly authorised to sell the Lot by the owner;
- 2.1.2 save as disclosed in the Entry for the Lot in the Catalogue, the Seller sells the Lot with full title guarantee or, where the Seller is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the Lot;
- 2.1.3 except where the Sale is by an executor, trustee, liquidator, receiver or administrator the Seller is both legally entitled to sell the Lot, and legally capable of conferring on you quiet possession of the Lot and that the Sale conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4
 the Seller has complied with all requirements, legal or otherwise, relating to any export or import of the Lot, and all duties and taxes in respect of the export or import of the Lot have (unless stated to the contrary in the Catalogue or announced by the Auctioneer) been paid and, so far as the Seller is aware, all third parties have complied with such requirements in the past;
 6.1
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the Sale venue or by the Notice to Bidders or by an insert in the Catalogue, the Lot corresponds with the Contractual Description of the Lot, being that part of the Entry about the Lot in the Catalogue which is in bold letters and (except for colour) with any photograph of the Lot in the Catalogue and the contents of any Condition Report which has been provided to the Buyer.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the Contractual Description of the Lot. In particular, the Lot is not sold as corresponding with that part of the Entry in the Catalogue which is not printed in bold letters, which merely sets out (on the Seller's behalf) Bonhams' opinion about the Lot and which is not part of the Contractual Description upon which the Lot is sold. Any statement or representation other than that part of the Entry referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any Description or Estimate, whether made orally or in writing, including in the Catalogue or on Bonhams' Website, or by conduct, or otherwise, and whether by or on behalf of the Seller or Bonhams and whether made prior to or during the Sale, is not part of the Contractual Description upon which the Lot is sold.
- 3.2 Except as provided in paragraph 2.1.5, the Seller does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the Seller including by *Bonharns*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

4

4.1 The Seller does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the Lot or its fitness for any purpose. The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

4.2

51

- Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the Lot remains in and is retained by the Seller until the Purchase Price and all other sums payable by you to Bonhams in relation to the Lot have been paid in full to, and received in cleared funds by, Bonhams.

PAYMENT

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

COLLECTION OF THE LOT

7

7.5

- 7.1 Unless otherwise agreed in writing with you by Bonhams, the Lot will be released to you or to your order only when Bonhams has received cleared funds to the amount of the full Purchase Price and all other sums owed by you to the Seller and to Bonhams.
- 7.2 The Seller is entitled to withhold possession from you of any other Lot he has sold to you at the same or at any other Sale and whether currently in Bonhams' possession or not until payment in full and in cleared funds of the Purchase Price and all other sums due to the Seller and/or Bonhams in respect of the Lot.
- 7.3 You will collect and remove the Lot at your own expense from Bonhams' custody and/ or control or from the Storage Contractor's custody in accordance with Bonhams' instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
 - You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

- 8.1 If the Purchase Price for a Lot is not paid to Bonhams in full in accordance with the Contract for Sale the Seller will be entitled, with the prior written agreement of Bonhams but without further notice to you, to exercise one or more of the following rights (whether through Bonhams or otherwise):
- 8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;
- 8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- 8.1.3 to retain possession of the Lot;
- 8.1.4 to remove and store the Lot at your expense;
- 8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
- 8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 8.1.7 to repossess the Lot (or any part thereof) which has not become your property, and for this purpose (unless the Buyer buys the Lot as a Consumer from the Seller selling in the course of a Business) you hereby grant an irrevocable licence to the Seller by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal Business hours to take possession of the Lot or part thereof;
- 8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;
- 8.1.9 to retain possession of, and on seven days written notice to sell, Without Reserve, any of your other property in the possession of the Seller and/or of Bonhams (as bailee for the Seller) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such Sale in satisfaction or part satisfaction of any amounts owed to the Seller or to Bonhams; and
- 8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.
- 8.2 You agree to indemnify the Seller against all legal and other costs of enforcement, all losses and other *Expenses* and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.
- 8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

THE SELLER'S LIABILITY

9

- 9.1 The Seller will not be liable for any injury, loss or damage caused by the Lot after the fall of the Auctioneer's hammer in respect of the Lot.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the Seller will not be liable for any breach of any term that the Lot will correspond with any Description applied to it by or on behalf of the Seller, whether implied by the Sale of Goods Act 1979 or otherwise.
- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the Seller will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any Description of the Lot or any Entry or Estimate in relation to the Lot made by or on behalf of the Seller (whether made in writing, including in the Catalogue, or on the Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the Sale;
- 9.3.2 the Seller will not be liable for any loss of Business, Business profits or revenue or income or for loss of reputation or for disruption to Business or wasted time on the part of the Buyer or of the Buyer's management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
- 9.3.3 in any circumstances where the Seller is liable to you in respect of the Lot, or any act, omission. statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the Seller's liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the Purchase Price of the Lot irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.
- 9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

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

- 10.3 If either party to the Contract for Sale is prevented from performing that party's respective obligations under the Contract for Sale by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
- 10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 10.5 If any term or any part of any term of the Contract for Sale is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 10.6 References in the Contract for Sale to Bonhams will, where appropriate, include reference to Bonhams' officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the Contract for Sale confers (or purports to confer) on any person who is not a party to the Contract for Sale any benefit conferred by, or the right to enforce any term of, the Contract for Sale.
- 10.12 Where the Contract for Sale confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the Seller, it will also operate in favour and for the benefit of Bonhams, Bonhams' holding company and the subsidiaries of such holding company and the successors and assigns of Bonhams and of such companies and of any officer, employee and agent of Bonhams and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

GOVERNING LAW

11

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

APPENDIX 2

BUYER'S AGREEMENT

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

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the Catalogue for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the Notice to Bidders, printed in the Catalogue for the Sale, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the Notice to Bidders the Contract for Sale of the Lot between you and the Seller is made on the fall of the Auctioneer's hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and Bonhams on the terms in this Buyer's Agreement.
- 1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless Bonhams sells the Lot as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the Notice to Bidders or otherwise notified to you, store the Lot in accordance with paragraph 5;
- 1.5.2 subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- We do not make or give and do not agree to make 1.6 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 [^{AB}], 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.

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*.

4.4

- 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.

RESPONSIBILITY FOR THE LOT

6

6.1

6.2

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

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

- 7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):
- 7.1.1 to terminate this agreement immediately for your breach of contract:
- 7.1.2 to retain possession of the Lot;
- 7.1.3 to remove, and/or store the Lot at your expense;
- 7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;
- 7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

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

- 7.1.7 to sell the Lot Without Reserve by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;
- 7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for Sa(e) until all sums due to us have been paid in full;
- 7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;
- 7.1.10 on three months' written notice to sell, Without Reserve, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for Sale) and to apply any monies due to you as a result of such Sale in payment or part payment of any amounts owed to us;
- 7.1.11 refuse to allow you to register for a future Sale or to reject a bid from you at any future Sale or to require you to pay a deposit before any bid is accepted by us at any future Sale in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the Purchase Price of any Lot of which you are the Buyer.
- 7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.

- 7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer's Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer's Premium* on each *Lot*) and thirdly to any other sums due to us.
- 7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

- 8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:
- 8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or
- 8.1.2 deliver the Lot to a person other than you; and/or
- 8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
- 8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
- 8.2 The discretion referred to in paragraph 8.1:
- 8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and
- 8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

9 FORGERIES

- 9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.
- 9.2 Paragraph 9 applies only if:
- 9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and
- 9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and
- 9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

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

- 9.3.1 the Entry in relation to the Lot contained in the Catalogue reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
- 9.3.2 it can be established that the Lot is a Forgery only by means of a process not generally accepted for use until after the date on which the Catalogue was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
- 9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.
- 9.5 If we are satisfied that a Lot is a Forgery we will (as principal) purchase the Lot from you and you will transfer the title to the Lot in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the Purchase Price, Buyer's Premium, VAT and Expenses paid by you in respect of the Lot.
- 9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
- 9.7 If you sell or otherwise dispose of your interest in the Lot, all rights and benefits under this paragraph will cease.
- 9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

10 OUR LIABILITY

- 10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.
- 10.2 Our duty to you while the Lot is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the Lot or to other persons or things caused by:
- 10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
- 10.2.2 changes in atmospheric pressure; nor will we be liable for:
- 10.2.3 damage to tension stringed musical instruments; or
- 10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

- 10.3.1 We will not be liable to you for any loss of Business, Business profits, revenue or income or for loss of Business reputation or for disruption to Business or wasted time on the part of the Buyer's management or staff or, if you are buying the Lot in the course of a Business, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.
- 10.3.2 Unless you buy the Lot as a Consumer, in any circumstances where we are liable to you in respect of a Lot, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the Purchase Price of the Lot plus Buyer's Premium (less any sum you may be entitled to recover from the Seller) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

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

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

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

but not if:

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

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

it can be established that the *Lot* is a nonconforming *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 nonconforming *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.

GOVERNING LAW

13

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

DATA PROTECTION - USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

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

LIST OF DEFINITIONS

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

"Bonhams" Bonhams 1793 Limited or its successors or assigns. Bonhams is also referred to in the Buyer's Agreement, the Conditions of Business and the Notice to Bidders by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession. "Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract* for *Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the Hammer Price at the rates stated in the Notice to Bidders.

"Catalogue" the Catalogue relating to the relevant Sale, including any representation of the Catalogue published on our Website.

"Commission" the Commission payable by the Seller to Bonhams calculated at the rates stated in the Contract Form. "Condition Report" a report on the physical condition of a Lot provided to a Bidder or potential Bidder by Bonhams on behalf of the Seller.

"Conditions of Sale" the Notice to Bidders, Contract for Sale, Buyer's Agreement and Definitions and Glossary.

"Consignment Fee" a fee payable to Bonhams by the Seller calculated at rates set out in the Conditions of Business. "Consumer" a natural person who is acting for the relevant purpose outside his trade, Business or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the Sale contract entered into by the Seller with the Buyer (see Appendix 1 in the Catalogue). "Contractual Description" the only Description of the Lot (being that part of the Entry about the Lot in the Catalogue which is in bold letters, any photograph (except for the colour) and the contents of any Condition Report) to which the Seller undertakes in the Contract of Sale the Lot corresponds. "Description" any statement or representation in any way descriptive of the Lot, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the Hammer Price).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and Expenses paid or payable by Bonhams in respect of the Lot including legal Expenses, banking charges and Expenses incurred as a result of an electronic transfer of money, charges and Expenses for loss and damage cover, insurance, Catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the Lot for Sale, storage charges, removal charges, removal charges or costs of collection from the Seller as the Seller's agents or from a defaulting Buyer, plus VAT if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the Sale had a value materially less than it would have had if the Lot had not been such an imitation, and which is not stated to be such an imitation in any description of the Lot. A Lot will not be a Forgery by reason of any damage to, and/or restoration and/ or modification work (including repainting or over painting) having been carried out on the Lot, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the Lot as one conforming to the Description of the Lot.

"Guarantee" the obligation undertaken personally by Bonhams to the Buyer in respect of any Forgery and, in the case of specialist Stamp Sales and/or specialist Book Sales, a Lot made up of a Stamp or Stamps or a Book or Books as set out in the Buyer's Agreement.

"Hammer Price" the price in the currency in which the Sale is conducted at which a Lot is knocked down by the Auctioneer.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to Bonhams with a view to its Sale at auction or by private treaty (and reference to any Lot will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for Sale as one Lot).

"Motoring Catalogue Fee" a fee payable by the Seller to Bonhams in consideration of the additional work undertaken by Bonhams in respect of the cataloguing of motor vehicles and in respect of the promotion of Sales of motor vehicles. "New Bond Street" means Bonhams' saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and VAT which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the Hammer Price and VAT on the Hammer Price (where applicable), the Buyer's Premium and VAT on the Buyer's Premium and any Expenses. "Reserve" the minimum price at which a Lot may be sold (whether at auction or by private treatv).

"Sale" the auction Sale at which a Lot is to be offered for Sale by Bonhams.

"Sale Proceeds" the net amount due to the Seller from the Sale of a Lot, being the Hammer Price less the Commission, any VAT chargeable thereon, Expenses and any other amount due to us in whatever capacity and howsoever arising. "Seller" the person who offers the Lot for Sale named on the Contract Form. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the Contract Form acts as an agent for a principal (whether such agency is disclosed to Bonhams or not), "Seller" includes both the agent and the principal who shall be jointly and severally liable as such. The Seller is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the Catalogue.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of Bonhams into which all sums received in respect of the Purchase Price of any Lot will be paid, such account to be a distinct and separate account to Bonhams' normal business bank account. "VAT" value added tax at the prevailing rate at the date of the Sale in the United Kingdom.

"Website" Bonhams Website at www.bonhams.com "Withdrawal Notice" the Seller's written notice to Bonhams revoking Bonhams' instructions to sell a Lot.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings: "artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted. "indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a Lot is sold to a Bidder, indicated by the fall of the hammer at the Sale.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value. "title": the legal and equitable right to the ownership of a *Lot*. "tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

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

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

Aboriginal Art Francesca Cavazzini +61 2 8412 2222

African, Oceanic & Pre-Columbian Art U.S.A Fredric Backlar +1 323 436 5416

American Paintings Liz Goodridge +1 917 206 1621

Antiquities Francesca Hickin +44 20 7468 8226

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

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

Art Nouveau & Decorative Art & Design

Mark Oliver +44 20 7393 3856 U.S.A Benjamin Walker +1 212 710 1306 Dan Tolson +1 917 206 1611

Australian Art

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

Australian Colonial Furniture and Australiana +61 2 8412 2222

Books, Maps & Manuscripts UK Matthew Haley +44 20 7393 3817 U.S.A Catherine Williamson +1 323 436 5442

British & European Glass

John Sandon +44 20 7468 8244 U.S.A. Suzy Pai +1 415 503 3343 British Ceramics UK John Sandon +44 20 7468 8244

California & American Paintings Scot Levitt +1 323 436 5425

Carpets UK carpets@bonhams.com U.S.A. +1 415 503 3392

Chinese & Asian Art UK

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

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

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

Contemporary Art

UK Ralph Taylor +44 20 7447 7403 U.S.A Jeremy Goldsmith +1 917 206 1656

Entertainment Memorabilia

UK Katherine Schofield +44 20 7393 3871 U.S.A Catherine Williamson +1 323 436 5442

European Ceramics

UK Sebastian Kuhn +44 20 7468 8384 U.S.A +1 415 503 3326 Greek Art Anastasia Orfanidou +44 20 7468 8356

Furniture

Thomas Moore

Andrew Jones

& Works of Art

+44 20 8963 6813

Michael Lake

+44 20 8963 2816

+1 415 503 3413

European Sculptures

UK

U.S.A

UK

Golf Sporting Memorabilia Kevin Mcgimpsey +44 131 240 2296

Irish Art Penny Day +44 20 7468 8366

Impressionist & Modern Art UK India Phillips +44 20 7468 8328 U.S.A Nathania Nisonson

+1 917 206 1617

Indian, Himalayan & Southeast Asian Art H.K. Edward Wilkinson +85 22 918 4321 U.S.A Mark Rasmussen +1 917 206 1688

Islamic & Indian Art Oliver White +44 20 7468 8303

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

+1 212 461 6516

Jewellery UK Jean Ghika +44 20 7468 8282 U.S.A Caroline Morrissey +1 212 644 9046 HONG KONG Graeme Thompson +852 3607 0006

Marine Art UK Veronique Scorer +44 20 7393 3962

Mechanical Music Jon Baddeley +44 20 7393 3872 To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

Modern, Contemporary & Latin American Art

U.S.A Alexis Chompaisal +1 323 436 5469

Modern & Contemporary Middle Eastern Art Nima Sagharchi +44 20 7468 8342

Modern & Contemporary South Asian Art Tahmina Ghaffar +44 207 468 8382

Modern Design Gareth Williams +44 20 7468 5879

Motor Cars UK

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

Automobilia UK Toby Wilson +44 8700 273 619 Adrian Pipiros +44 8700 273621

Motorcycles Ben Walker +44 8700 273616

Native American Art Ingmars Lindbergs +1 415 503 3393

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

Old Master Pictures

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

Orientalist Art Charles O'Brien +44 20 7468 8360

Photography U.S.A Laura Paterson +1 917 206 1653

Prints and Multiples

Lucia Tro Santafe +44 20 7468 8262 U.S.A Morisa Rosenberg +1 323 447 9374

Russian Art

UK Daria Chernenko +44 20 7468 8334 U.S.A Yelena Harbick +1 212 644 9136

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

Scottish Pictures Chris Brickley +44 131 240 2297

Silver & Gold Boxes UK Ellis Finch +44 20 7393 3973 U.S.A Aileen Ward +1 323 436 5463

South African Art Giles Peppiatt +44 20 7468 8355

Sporting Guns Patrick Hawes +44 20 7393 3815

Travel Pictures Veronique Scorer +44 20 7393 3962

Urban Art Gareth Williams +44 20 7468 5879

Watches & Wristwatches UK Jonathan Darracott +44 20 7447 7412 U.S.A. Jonathan Snellenburg

+1 212 461 6530 Whisky UK Martin Green +44 1292 520000 U.S.A Erin McGrath +1 415 503 3363 HONG KONG Daniel Lam

+852 3607 0004

Wine

UK Richard Harvey +44 (0) 20 7468 5811 U.S.A Kate Wollman +1 415 503 3221 Erin McGrath +1 415 503 3363 HONG KONG Daniel Lam +852 3607 0004 International Salerooms, Offices and Associated Companies (
 Indicates Saleroom)

UNITED KINGDOM

London

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

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

South East England

Guildford

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

Isle of Wight +44 1273 220 000

Representative: Brighton & Hove Tim Squire-Sanders +44 1273 220 000

West Sussex +44 (0) 1273 220 000

South West

England

Bath

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

Cornwall - Truro

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

Exeter

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

Tetbury Eight Bells House 14 Church Street Tetbury Gloucestshire GL8 8JG +44 1666 502 200 +44 1666 505 107 fax

Representatives: Dorset Bill Allan +44 1935 815 271

East Anglia and Bury St. Edmunds Michael Steel

+44 1284 716 190

Norfolk

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

Midlands

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

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

Yorkshire & North East England

Leeds The West Wing Bowcliffe Hall Bramham Leeds LS23 6LP +44 113 234 5755 +44 113 244 3910 fax

North West England

Chester 2 St Johns Court, Vicars Lane. Chester. CH1 1QE +44 1244 313 936 +44 1244 340 028 fax

Manchester

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

Channel Islands

Jersey La Chasse La Rue de la Vallee

St Mary Jersey JE3 3DL +44 1534 722 441 +44 1534 759 354 fax Representative:

Guernsey +44 1481 722 448

Scotland

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

Bonhams West

of Scotland Kirkhill House Broom Road East Newton Mearns Glasgow G77 511 +44 141 223 8866 +44 141 223 8868 fax

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

Wales

Representatives: Cardiff Jeff Muse +44 2920 727 980

EUROPE

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

France 4 rue de la Paix 75002 Paris +33 (0) 1 42 61 10 10 paris@bonhams.com

Germany - Cologne Albertusstrasse 26 Albertusstrasse 20 50667 Cologne +49 (0) 221 2779 9650 cologne@bonhams.com

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

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

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

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

Italy - Rome Via Sicilia 50 00187 Roma +39 0 6 48 5900 rome@bonhams.com

The Netherlands De Lairessestraat 154 1075 HL Amsterdam +31 (0) 20 67 09 701 amsterdam@bonhams.com

Portugal Rua Bartolomeu Dias nº 160. 1º Belem 1400-031 Lisbon +351 218 293 291 portugal@bonhams.com

Spain - Barcelona Teresa Ybarra +34 930 156 686 barcelona@bonhams.com

Spain - Madrid Nunez de Balboa no 4-1C 28001 Madrid +34 915 78 17 27 madrid@bonhams.com

Sweden Ingrid Bjäringer +46 (0)709 79 90 07 sweden@bonhams.com **Bue Etienne-Dumont 10** 1204 Geneva +41 (0) 22 300 3160 geneva@bonhams.com

Switzerland - Geneva

Switzerland - Zurich Andrea Bodmer Dreikönigstrasse 31a 8002 Zürich +41 44 281 9535 zurich@bonhams.com

MIDDLE EAST

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

NORTH AMERICA USA

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

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

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

Representatives: Arizona Terri Adrian-Hardy +1 (602) 859 1843 arizona@bonhams.com

California **Central Vallev** David Daniel +1 (916) 364 1645 sacramento@bonhams.com

California Palm Springs Brooke Sivo +1 (760) 350 4255 palmsprings@bonhams.com

California San Diego Brooke Sivo +1 (323) 436 5420 sandiego@bonhams.com

Florida Jon King Palm Beach +1 (561) 651 7876 Miami +1 (305) 228 6600 Ft. Lauderdale +1 (954) 566 1630

Georgia

+1 (470) 393 7322 georgia@bonhams.com Illinois Ricki Blumberg Harris +1 (773) 267 3300 chicago@bonhams.com

Massachusetts Amy Corcoran +1 (617) 742 0909 boston@bonhams.com

Nevada David Daniel +1 (775) 831 0330 nevada@bonhams.com

New Jersey Alan Fausel +1 (973) 997 9954 newjersey@bonhams.com

Oregon Sheryl Acheson +1 (971) 727 7797 oregon@bonhams.com

Pennsylvania Alan Fausel +1 (610) 644 1199 pennsylvania@bonhams.com

Texas Amy Lawch +1 (713) 621 5988 texas@bonhams.com

Virginia Gertraud Hechl +1 (202) 422 2733 virgina@bonhams.com

Washington Heather O'Mahony +1 (206) 566 3913 seattle@bonhams.com

Washington DC Gertraud Hechl +1 (202) 422 2733 washingtonDC @bonhams.com

CANADA

Toronto, Ontario • Jack Kerr-Wilson 340 King St East 2nd Floor, Office 213 Toronto ON M5A 1K8 +1 (416) 462 9004 info.ca@bonhams.com

Montreal, Quebec David Kelsey +1 (514) 894 1138 info.ca@bonhams.com

SOUTH AMERICA

Brazil +55 11 3031 4444 +55 11 3031 4444 fax

florida@bonhams.com

Mary Moore Bethea

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

Beijing

ASIA

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

Singapore

Taiwan

Taipei, 100

bonhams.com

AUSTRALIA

97-99 Queen Street.

Woollahra, NSW 2025

+61 (0) 2 8412 2222 +61 (0) 2 9475 4110 fax

info.aus@bonhams.com

Svdney

Australia

Melhourne

Como House

South Yarra

Australia

AFRICA

Nigeria

Como Avenue

Melbourne VIC 3141

+61 (0) 3 8640 4088 +61 (0) 2 9475 4110 fax info.aus@bonhams.com

Neil Coventry +234 (0)8110 033 792

neil.coventry@bonhams.com

penny.culverwell@bonhams.com

G-NET05/01/18

+27 (0)7611 20171

South Africa -

Johannesburg

Penny Culverwell +27 (0)71 342 2670

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

Summer Fang 37th Floor, Taipei 101 Tower Nor 7 Xinyi Road, Section 5

+886 2 8758 2898 +886 2 8758 2897 fax summer.fang@

Registration and Bidding Form

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

Paddle number (for office use only)

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

Data protection - use of your information

Where we obtain any personal information about yo 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 P can be found on our website (www.bonhams.com) requested by post from Customer Services Department 101 New Bond Street, London W1S 1SR United Kin or by e-mail from info@bonhams.com.

Notice to Bidders.

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

If successful

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

Sale title: FINE GLASS AND BRITISH CERAMICS		Sale date: 2 May 2018		
Sale no. 24621		Sale venue: Knightsbridge		
If you are not attending the sale in person, please provide d prior to the sale. Bids will be rounded down to the nearest ir for further information relating to Bonhams executing teleph endeavour to execute these bids on your behalf but will not	t. Please refer to the Notice to Bidders in the catalogue ne or absentee bids on your behalf. Bonhams will			
General Bid Increments: £10 - 200by 10s £200 - 500by 20 / 50 / 80s £500 - 1,000by 50s £1,000 - 2,000by 100s £2,000 - 5,000by 200 / 500 / 800s £5,000 - 10,000by 500s The auctioneer has discretion to split any bid at any f	£20,0 £50,0 £100 above	000 - 20,000by 1,000s 000 - 50,000by 2,000 / 5,000 / 8,000s 000 - 100,000by 5,000s 0,000 - 200,000by 10,000s e £200,000at the auctioneer's discretion		
Customer Number		Title		
First Name		Last Name		
ompany name (to be invoiced if applicable)				
Address				
City		County / State		
Post / Zip code		Country		
Telephone mobile		Telephone daytime		
Telephone evening		Fax		
Preferred number(s) in order for Telephone Bidding (inc. country code)				
E-mail (in capitals)				
By providing your email address above, you authorise Bonhams to se news concerning Bonhams. Bonhams does not sell or trade email ad	end to this Idresses.	address information relating to Sales, marketing material and		
I am registering to bid as a private buyer]	I am registering to bid as a trade buyer		
If registered for VAT in the EU please enter your registration	n here:	Please tick if you have registered with us before		
Please note that all telephone calls are record	ed			

Please note that all telephone calls are recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid *
FOR WINE SALES ONLY	,]		

Please leave lots "available under bond" in bond	Please include delivery charges (minimum charge of £20 + VAT)

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.

Date:

Your	signature	: :
------	-----------	------------

* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding. NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

Please email or fax the completed Auction Registration form and requested information to:

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, bids@bonhams.com

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

Bonhams



B 1793

Bonhams Montpelier Street Knightsbridge London SW7 1HH

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

