

WOOLLEY & WALLIS

EST. 1884



FINE POTTERY & PORCELAIN

WEDNESDAY 5TH FEBRUARY 2025

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FINE POTTERY & PORCELAIN

WEDNESDAY 5TH FEBRUARY 2025

2.00PM

AT OUR CITY CENTRE SALEROOMS, SP1 3SU



Clare Durham 01722 424507
cd@woolleys.live

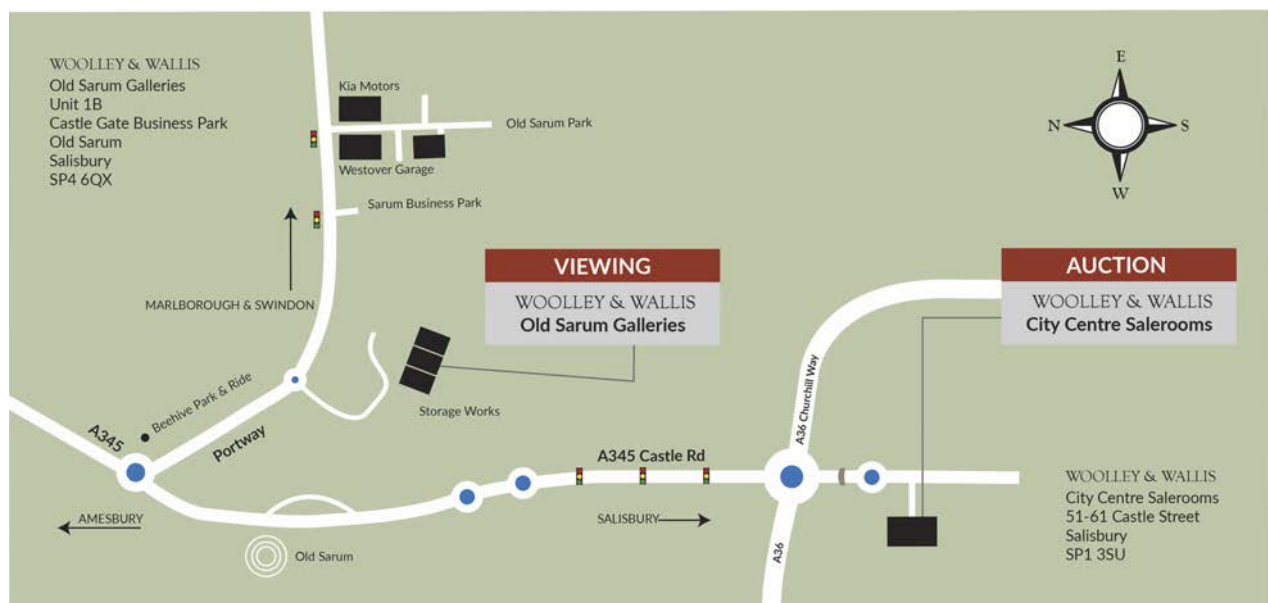


Hollie Morrison 01722 446964
hm@woolleys.live

VIEWING WILL TAKE PLACE AT OUR OLD SARUM GALLERIES

Saturday 1st February	10.00am – 1.00pm
Monday 3rd February	10.00am – 4.00pm
Tuesday 4th February	9.00am – 4.00pm
Wednesday 5th February	9.00am – 1.00pm

DIRECTIONS TO THE OLD SARUM GALLERIES



THE VIEWING OF THIS SALE WILL TAKE PLACE AT OUR OLD SARUM GALLERIES

Unit 1B, Castle Gate Business Park
Old Sarum, Salisbury, SP4 6QX

Client Parking Available

Saturday 1st February	10.00am – 1.00pm
Monday 3rd February	10.00am – 4.00pm
Tuesday 4th February	9.00am – 4.00pm
Wednesday 5th February	9.00am – 1.00pm

THE AUCTION ON 5TH FEBRUARY WILL TAKE PLACE AT OUR CITY CENTRE SALEROOMS
PLEASE NOTE THE SALE STARTS AT 2.00PM

51-61 Castle Street, Salisbury, SP1 3SU

BUYER'S PREMIUM

Each lot is subject to a Buyer's Premium of 26% plus VAT

CONDITION OF LOTS

Buyers are advised to obtain a full condition report prior to bidding, as descriptions do not necessarily list all faults.

COLLECTION OF LOTS BY APPOINTMENT

Collection is from our warehouse, Unit 1B, Castle Gate Business Park, Old Sarum, Salisbury, SP4 6QX. Please instruct carriers accordingly and note, the warehouse is closed over weekends. Please call 01722 446950 or 01722 424500 prior to collection to ensure the items are ready

All accounts to be settled prior to collection

EXPORT AND CITES LICENCES

Some lots will require export or CITES licences in order to leave the UK or Europe, please refer to the department for guidance.

LIVE ONLINE BIDDING – FREE OF CHARGE

WOOLLEY'S LIVE

bid.woolleyandwallis.co.uk



Instagram: @woolleyandwallisceramics
@woolleyandwallissalerooms



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Pinterest: Woolley and Wallis

ILLUSTRATIONS

Front cover: Lot 1261

Back cover: Lot 1141

Catalogue £10.00 (£15.00 by post)

A PRIVATE COLLECTION OF
STAFFORDSHIRE FIGURES (PART II)





1001 Three Staffordshire figures of saints, c.1810-20, one of St Peter kneeling beside a cockerel, another of St Paul holding a sword and an open book, the last of St John, holding a chalice, all before flowering bocage, titled to the front of the bases, *some small restorations*, 24.5cm. (3)
£200-300

1002 A matched set of Staffordshire figures of the Four Evangelists, 1st half 19th century, St Matthew, St Mark and St Luke modelled holding their gospel in book form, St John with the serpent in a chalice, each raised on a titled base, *some restoration*, 18.5cm. (4)
£200-300



1003 A matched pair of Staffordshire figures of Flight to Egypt and Return from Egypt, c.1820, each modelled with Mary sitting on the back of a donkey, holding the infant Jesus or with the toddler walking alongside, Joseph leading the donkey beside flowering bocage, *some restoration*, 25cm. (2)
£300-500





1004 A large Wood & Caldwell Staffordshire pearlware model of the **Virgin and Child**, c.1800, after the late 17th century model by Lucas Faydherbe, the Madonna seated on a low stool with the infant Jesus reaching up towards her face, raised on a square faux marble base, 34cm.
£200-300



1005 A matched pair of Staffordshire figures of **Elijah and the Widow**, c.1800-10, Elijah seated and accepting food from a raven perched on a stump beside him, the widow seated beside a barrel of meal, a ewer of oil and holding a bundle of faggots, raised on square bases, *some repairs*, 26cm max. (2)
£150-250



1006 A large Staffordshire pearlware figure group of **Abraham sacrificing Isaac**, early 19th century, the unfortunate child tied to a stump with a symbolic lamb at his feet, impressed plaques to the front, all raised on a tall moulded base picked out with red and blue scrollwork, *a small amount of restoration*, 28cm.
£250-350



1007 A Staffordshire pearlware figure group of **The Crucifixion**, c.1820, probably John Walton, modelled with Christ nailed to a tree beneath a plaque inscribed 'INRI', flanked by Joseph of Arimathea and Mary Magdalen kneeling on a grassy base, *restoration to the figure of Joseph*, 26cm.
£300-500



1008 A rare Staffordshire figure of Samuel anointing David, c.1810, the latter kneeling beside a flaming brazier and beneath flowering bocage, Samuel pouring oil on his head, titled to the front of the base, picked out in blue scrolls, *restoration to the bocage*, 18cm. **£200-300**



1009 A rare Staffordshire figure group of The New Marriage Act, c.1823, modelled with a couple standing beneath a tree with the parson and clerk, flanking a tablet inscribed 'John Frill and Ann Boke. Aged 21. That is right, says the parson, Amen says the clerk', *some restoration*, 19cm. **£250-350**

The New Marriage Act of 1823 restricted the number of reasons a couple could give by which the marriage could be annulled. The plaque refers to the new ruling that stated if a couple claimed to be old enough to marry then that was sufficient and the marriage could not be undone.



1010 A Staffordshire figure group of the Shoe Maker and his Mate, c.1820, a lady standing and leaning on a flowering tree to her right while the shoe maker holds her left foot, raised on a rocky base with titled applied pad to the front, *some restorations*, 24cm. **£150-250**



1011 A Staffordshire pearlware figure group of a boy, early 19th century, seated on a rocky stump before flowering bocage and wearing Regency dress, a lamb and a dog recumbent at his feet, his hand resting on a book at his side, *restoration*, 22.5cm. **£150-200**

1012 A very large Staffordshire figure of Hercules, 1st half 19th century, after the Hesperian Hercules, standing beside a tall stump applied with moss, wearing a narrow leaf belt, raised on a rectangular green base, *restored*, 44.5cm.
£200-300



1013 A large Staffordshire Wood type figure of Jupiter, late 18th/early 19th century, standing with one hand holding a staff which rests on his right shoulder, an eagle standing by his right foot, on a grassy base raised on a marbled square base, titled in black to the underside, *some restoration to the eagle*, 28.5cm.
£150-250

1014 A Pratt ware figure of Charity and three Staffordshire figures of Classical maidens, c.1790-1820, Charity holding a baby with two small children at her side, the other figures of Ceres, Hygieia and Andromache, each with various attributes, all raised on square bases, *some faults*, 24.5cm max. (4)
£300-500





1015 A set of Neale & Co pearlware figures of the Four Seasons, c.1800, Spring modelled with flowers, Summer with a corn sheaf, Autumn with a cornucopia of grapes, Winter with a sprig of ivy and wrapped in a fur-lined cloak, all raised on scrolls picked out in puce and turquoise above square bases, titled beneath the feet, *some good restoration*, 14cm. (4) **£300-500**

1016 A set of Staffordshire figures of the Four Seasons, c.1800-10, possibly Enoch Wood, modelled as children with various attributes for Spring, Summer, Autumn and Winter, raised on square bases, *minor faults*, 20cm. (4) **£200-300**



1017 Two pairs of Walton pearlware figures, c.1800-20, the smaller pair of gardeners, standing before flowering bodge with a watering can and a spade, the larger pair of haymakers, he with a small barrel and a staff, she with a rake and a small jug or mug, with a small figure of a girl seated with three lambs, *some restoration*, 18cm max. (5) **£200-300**



1018 A rare pair of Pratt ware figures of the Seasons, c.1800, modelled as Summer and Winter, the first as a young girl holding a sickle and a sheaf of corn, the boy wrapped in a cloak, raised on unusual octagonal bases decorated in blue and ochre, 19cm. (2) **£150-250**



1019 A near pair of Walton pearlware figures of children, 1st half 19th century, standing before flowering bocage and carrying baskets of fruit and bread, applied marks to the reverse, *some faults*, 19.3cm. (2) **£100-200**



1020 A Pratt ware watch stand, c.1820, probably Dixon Austin & Co, modelled as a longcase clock flanked by two children in Classical dress, the case moulded and painted with further figures, decorated in a typical palette of blue, green, yellow and ochre, *some restoration*, 27.8cm. **£300-500**



1021 A pair of Staffordshire figure groups of sailors, early 19th century, depicting The Sailor's Farewell and The Sailor's Return, modelled with his sorrowful and relieved lass, raised on unusual octagonal bases, *small restorations*, 24.5cm. (2) **£150-250**

Provenance: Sotheby's, 27th October 1977, lot 280.



1022 **Three Staffordshire figures of musicians**, c.1800-20, one a rare Walton figure of a bugler, blowing his instrument and holding another in his left hand, another figure standing before flowering bocage with a dog and holding a flageolet, the last of a seated figure playing the bagpipes and raised on a scrolled base picked out in red, white and blue, *some restorations*, 16cm max. (3) **£150-250**

1023 **A matched pair of Walton pearlware figure groups of The Songsters**, 19th century, each raised on a rocky base, one with a boy playing the flageolet and the girl a triangle, the other playing a horn and the mandolin, raised with a small dog on rocky bases with a swan, titled between moulded scrolls, *some faults*, 19.5cm. (2) **£150-250**



1024 **Three Staffordshire figures**, c.1810-20, two of theatrical interest, one of John Liston in his role as Lubin Log from *Love, Law and Physic*, the other of Madame Vestris as the Broom Girl, the last figure emblematic of Fire, holding a magnifying glass and a flaming torch, dressed in a theatrical fashion and raised on a yellow square base, *some restoration to Madame Vestris*, 16.5cm max. (3) **£150-250**

1025 **Two Staffordshire theatrical figures of the actor John Liston**, c.1820, in his roles as Paul Pry and Lubin Log (the latter erroneously titled), applied Salt label to the reverse, and a small Staffordshire jug also modelled as Liston playing Paul Pry with an umbrella tucked under his arm, *some restoration*, 16.5cm max. (3) **£200-300**





1026 A pair of Staffordshire pearlware figure groups, c.1800, of squabbling children, each modelled with a central boy being set upon by two girls beneath flowering bocage, raised on square bases titled 'Contest' and 'Scuffle', some restoration, 20cm. (2) £150-250



1027 A rare pair of Enoch Wood figures of musicians, c.1800-10, both seated, he playing the flute with his score resting in his lap, she playing the lute with a small dog on her lap, seated on high-backed chairs and raised on shaped rectangular bases, some restoration, 14.6cm. (2) £200-300



1028 A Staffordshire group of The Dandies, 1st half 19th century, also known as Dandy and Dandizette, modelled as a couple promenading in Regency dress, together with a smaller figure of the same model, titled to the front, some restoration, 17.6cm max. (2) £100-200



1029 Two Staffordshire figures in Regency dress, c.1820, one of a young woman seated on a rocky stump and playing with a young girl standing before her, the other of a boy reading from a book held in his right hand, minor chips and restoration, 16.8cm max. (2) £150-250

Paper labels for Andrew Dando Antiques.



1030 A pair of Staffordshire figures of children, c.1800, each standing beside a tall stump, the boy with a dog, the girl with a lamb, each raised on a chamfered square base moulded and painted with a band of stiff leaves, *small chips to the bases*, 19.5cm. (2) **£150-250**



1031 A rare Staffordshire pearlware figure of a wounded soldier, early 19th century, wearing the red jacket of his uniform and a tricorn hat with three feathers, supported on a crutch under his left arm, a wooden leg fitted to his right knee, the stump of his left showing, *some good restoration to his hat*, 21cm. **£150-250**



1032 A Walton Hearty Good Fellow Toby jug, c.1820-30, standing with body slightly turned to the left, wearing a bold checked waistcoat and a green coat, holding a jug of ale in his right hand, a cup in his left, 28.5cm. **£150-250**



1033 A rare pair of Staffordshire models of a cockerel and hen, mid 19th century, probably Thomas Parr, standing on circular bases with plumage naturally detailed, the bases moulded and decorated in blue and red with a continuous diamond design, *some good restoration*, 19cm. (2) **£500-700**

Cf. Myrna Schkolne, People, Pastimes and Pleasures, Staffordshire Figures 1810-1835, p.290 for a similar pair.



1034 Two Staffordshire figures of peacocks, c.1820, each standing with colourful tail on display and heads erect, raised on grassy bases, *restoration to one neck*, 10cm max. (2) **£150-250**

Cf. Myrna Schkolne, People, Passions, Pastimes and Pleasures, p.262 for similar examples.

1035 A Walton (Staffordshire) figure of a lion, c.1810-20, recumbent beneath flowering bocage with head turned his left paw curled around, applied mark to the reverse, *some restoration to the bocage*, 11.5cm. **£150-250**



1036 A matched pair of Walton pearlware figures of sheep, 1st half 19th century, standing with heads turned before flowering bocage, each with a recumbent lamb on the base, applied marks to the reverse, and a smaller pair of Staffordshire figures of sheep, recumbent on bases with blue scroll detailing, *some restoration*, 16.5cm max. (4) **£200-300**



1037 A matched pair of Staffordshire pearlware figures of sheep, 1st half 19th century, modelled as a ewe and a ram standing four square before flowering bocage, the ewe with a lamb at her feet, respectively initialled in red with 'AP' and 'WH', with a small figure of a recumbent goat, 14.8cm max. (3) **£150-250**



1038 A matched pair of Staffordshire figures of working dogs, 1st half 19th century, one a pointer with tail erect, the other a setter with its nose to the ground, each standing before flowering bocage, *some good restoration*, 14.5cm max. (2) **£300-500**

END OF COLLECTION

THE DR JOSEPH ZELLIS COLLECTION



Dr Joseph Zellis (1922-2004)

Dr. Joseph Zellis was born in 1922 in Philadelphia, Pennsylvania, the son of Kosher butchers. As a family physician, Dr. Zellis provided medical care in southwest Philadelphia for over 50 years. He established connections with generations of patients in a neighbourhood of primarily poor and underprivileged families. He became an avid collector of old English and early American pottery, modern art, primitive Central American art, books and American coins. His love was his Toby jug collection which he acquired from the 1950s to the 1990s through his close contacts with dealers in London and New York City. Names such as Leo Kaplan, Antique Porcelain Company, D M & P Manheim and Jonathan Horne appear regularly among his correspondence. Joseph had a wry sense of humour and would sometimes laugh just by looking at his jugs, which he described as "impish." After his death in 2004, Joseph's collection remained entirely intact and was overseen by his sister, Selma Zellis Baratz, and niece and nephew, Jill Baratz Clarke and Keith Baratz. The complete collection was recently transferred to Salisbury for auction so that Joseph's beloved pieces can be acquired by the most appreciative collectors.

Keith H. Baratz MD (Nephew)



1039 A Pratt ware spill vase, c.1800, modelled with a bull lowering its horns to a dog yapping at its hooves, standing before a hollow tree with three apertures, *small restorations*, 20cm. **£400-600**

Paper label for Earle D Vandekar.



1039



1040

1040 A Staffordshire pearlware spill vase, c.1800, modelled with a sheep standing over a recumbent lamb before a hollow tree trunk with low leafy bocage, *a section of bocage lacking*, 13.7cm. **£200-300**

Purchased from Earle D Vandekar, New York. Formerly one of a pair.



1041 A Staffordshire lead-glazed figure of a musician, mid 18th century, of Astbury-Whieldon type, seated and playing the bagpipes, raised on a treacle-glazed base, 12.5cm
£500-800

Purchased from Leo Kaplan Ltd., New York, 17th February 1997.



1042 A pair of lead-glazed figures of musicians, probably 2nd half 18th century, each seated and playing a large wind instrument, decorated in a pale buff glaze, 12.5cm. (2)
£200-300

Purchased from Leon Stark, 27th April 1968 as Fulham.



1043 A Ralph Wood figure of a boy, c.1790, possibly emblematic of Winter, standing with his hands tucked inside his shirt, a small Ralph Wood figure of Summer, modelled as a boy holding a sheaf of corn, and a lead-glazed figure of Winter huddled in a large cloak decorated in a manganese glaze, 17.2cm max. (3)
£300-400

Purchased from Earle D. Vandekar, New York, 18th April 1998 (boy Winter), and Ginsburg & Levy Inc., New York, 15th January 1962 (Summer).



1044 Two Ralph Wood figures, c.1785-95, one of a gardener leaning on a tree stump, the other of a musician holding a set of bagpipes, decorated in typical palette of green, blue, manganese and pale yellow, 19.5cm max. (2)
£300-500



1045 A Ralph Wood figure of a huntsman, c.1785-90, a brace of rabbits suspended from his belt, his dog poised by his side, decorated in a muted palette of green, blue, manganese and pale yellow, impressed 36 to the base, *restoration*, 21.2cm. **£200-300**

Purchased from Leo Kaplan Ltd., New York, 26th April 1999. Formerly in the Frank Partridge Collection.



1046 A pair of Ralph Wood figures of a Dutch boy and girl, c.1785-90, carrying baskets of fruit and vegetables, decorated in typical palette of green, blue, yellow and manganese glazes, raised on square bases, *a repair to the girl's arm*, 17.3cm. (2) **£500-800**

Purchased from D M & P Manheim, New York, 6th February 1964.

Cf. Pat Halfpenny, English Earthenware Figures, 1740-1840, p.68.



1047 A pair of Ralph Wood figures, c.1785, of Apollo and Diana, standing on rocky stumps raised on square bases, Apollo holding a lyre and wearing a laurel crown, Diana holding a bow and drawing an arrow from a quiver, her dog at her side, washed in a muted palette of green, blue, grey and ochre, *a small amount of good restoration to one*, 23cm. (2) **£600-800**

Purchased from D M & P Manheim, New York, 4th March 1963.



1048 A Ralph Wood figure of Charity, c.1790, modelled as a maiden standing on a rocky base, holding an infant on her left hip, a second child clinging to her right side, decorated in washed manganese, green and ochre glazes, 19.5cm. **£500-800**

Paper label for Earle D. Vandekar. Formerly the Frank Partridge Collection no.264.



1049 A rare Staffordshire lead-glazed figure of a dragoon, mid 18th century, possibly Thomas Whieldon, the soldier mounted on horseback, wearing a hat emblazoned with a crown above GR, holding a short musket, his charge rearing up and raised on an oval base, decorated in running glazes, small repairs, 22.5cm. £3,000-5,000

Purchased from The Antique Porcelain Co. Inc., New York, 3rd September 1955.



1050 A rare Ralph Wood figure of Admiral Van Tromp, c.1780-90, the Dutch naval admiral reaching for the sword resting on his left hip, wearing a grey tunic edged in yellow with traces of gilt, raised on a tall square base applied with three Classical portrait roundels, small chips to the base, 26cm. £1,000-1,500

Purchased from Jonathan Horne Antiques, London, 11th October 1995.

Cf. Pat Halfpenny, English Earthenware Figures 1740-1840, p.63 for an example from the Henry Weldon Collection.

Cornelis Maartenszoon Tromp (1629-91) was famous for his insubordination and fighting spirit, but was popular with his men, despite regularly leading them into danger. Away from the battle, boredom led him to drink.



1051 A Ralph Wood model of the Vicar and Moses in the pulpit, c.1785-90, typically modelled with the sleeping cleric above his industrious clerk, each with an open book before them, the pulpit applied with cherub masks to the corners, titled to the front, with gilt detailing, impressed 62 to the base, a small repair to the clerk's right wrist, 24cm. **£300-500**

Purchased from D M & P Manheim, New York, 1st April 1959.



1052 A good Staffordshire figure group of the Vicar and Moses, c.1790, probably Enoch Wood, the drunken pair holding onto each other and variously clutching a bottle, a goblet and a large lantern, decorated in manganese, ochre, umber and green glazes, 22.7cm. **£500-800**

Purchased from John Kenneth Byard, 3rd June 1959.



1053 A large Ralph Wood 'Pan and Bacchus' jug, c.1780-90, the corpulent god holding a cornucopia with dolphin spout, being supported by Pan standing atop a barrel, decorated with splashes of manganese, green and blue, 33cm. **£500-700**

Purchased from Gem Antiques, New York, 22nd July 1992.



1054 A Robert Garner pearlware 'Fair Hebe' jug, c.1788, after the design by John Voyez, moulded with three figures and a dog encircling the jug, one side titled 'Fair Hebe' the reverse 'A Bumper, a bumper', the initials 'RG' impressed into the bottle on one side, the reverse inscribed 'D Voin '78', enamelled in shades of blue, grey and green, 20cm. **£200-300**

Purchased from D M P Manheim, New York, 1st October 1968.

Cf. R K Henrywood, An Illustrated Guide to British Jugs, p.231 for similar examples.



1055 A rare Staffordshire lead-glazed creamware figure group of the Holy Family, 2nd half 18th century, the infant Jesus flanked by Mary and Joseph, raised on a tall rectangular socle base, all washed in Whieldon type colours of green, ochre and manganese, 16cm. **£1,000-2,000**

Purchased from The Antique Porcelain Co. Inc., New York, 13th October 1960.



1056 A large Ralph Wood 'Pan and Bacchus' jug, c.1780, the corpulent god holding a cornucopia with dolphin spout, being supported by Pan standing atop a barrel, washed in green and manganese glazes, *some good restoration to the rim*, 33.5cm. **£600-800**

*Paper labels for Earle D Vandekar and W. Pease & Son, Nottingham.
Purchased from Earle D Vandekar, 14th April 1996.*

1057 A small creamware 'Admiral Rodney' jug, c.1780-85, modelled as the head and shoulders of the naval hero, with dark manganese detailing, moulded with 'Success to Lord Rodney' around the rim, *a small chip to the base*, 9.8cm. **£400-600**

Old paper label for Ginsburg & Levy.



1058 A Doulton & Watts Lambeth Pottery salt-glazed stoneware Lord Nelson portrait jug, c.1840-50, of half-length, wearing his naval uniform and bicorne hat, one of the medals around his neck impressed 'Nile 1798', the base inscribed 'Trafalgar 1805: England expects every man to do his duty', impressed mark to the base, *some rim faults*, 33cm. **£300-400**

1059 A Pratt ware 'Sailor' or 'Planter' Toby jug, dated 1797, seated on his sea chest with a spoiled anchor between his feet, a foaming jug of ale resting by his left side, holding a small cup in his right hand, wearing a blue coat over striped trousers, his waistcoat edged in yellow, the reverse inscribed 'BH 1797' in blue, *some restoration to his hat*, 28cm.
£1,500-2,000

Purchased from Philip Suval Inc., New York, 17th October 1957.



1060 A good Ralph Wood 'Sailor' or 'Planter' Toby jug, c.1790, seated on a square chest and wearing a blue jacket over a green waistcoat, holding a cup of ale and an empty jug, an anchor resting between his feet, his face and hands washed in pale manganese, 28.8cm.

£1,200-1,500

Purchased from Delomosne & Son Ltd, London, 25th April 1960



1061 A Ralph Wood 'Admiral Lord Howe' Toby jug, c.1785-90, crisply modelled perched on a barrel with his dog recumbent beneath his right foot, holding a large foaming jug of ale, raised on a chamfered square base, decorated in pale yellow and buff glazes, *restoration to his hat*, 24.5cm.

£1,200-1,500

Cf. Vic Schuler, Collecting British Toby Jugs, p.58 for a discussion of the Lord Howe model.

Purchased from Boswell & Ward, London, August 1957.

1062 A Ralph Wood 'Sailor' or 'Planter' Toby jug, c.1785-90, seated on his sea chest with a foaming glass of ale in one hand, the other resting on the handle of an empty jug, wearing a pale yellow waistcoat beneath a buff coat, *restoration*, 29.3cm.

£600-800

Purchased from Boswell & Ward, London, May 1958.



1063 A pearlware 'Squire' Toby jug, c.1790, seated on a corner chair and holding a small jug of ale and a clay pipe, wearing a dark blue coat and breeches over a green waistcoat, *some restoration*, 28.5cm. **£800-1,200**

Believed purchased from Leo Kaplan Ltd., c.1999.



1064 A Ralph Wood 'Admiral Lord Howe' Toby jug, c.1785-90, crisply modelled perched on a barrel with his dog recumbent beneath his right foot, holding a large foaming jug of ale, his long-stemmed pipe resting against the barrel, wearing a brown coat over pale yellow breeches, good restoration to his hat and shoes, 25.5cm. **£1,500-2,000**

Purchased from Leo Kaplan Ltd., New York, 14th August 2000.



1065 A Wood type Toby jug, c.1790-1800, decorated in Whieldon colours, seated with a foaming jug of ale on his left knee, an upright barrel placed between his feet, wearing a mottled manganese coat over blue breeches, the base moulded with a band of flowerheads, *a little restoration to the hat brim*, 25.5cm. **£300-500**

Purchased from Philip Suval Inc., 25th July 1957.

The moulding around the base of this jug is more commonly associated with the Collier Toby.



1066 A Ralph Wood Toby jug, c.1790, of 'Mould 51' type, seated and raising a foaming glass to his lips with his right hand, a full jug of ale on his left knee and a long-stemmed clay pipe by his side, wearing a green coat over pale yellow breeches, *good restoration to his hat*, 25.5cm. **£600-800**

Paper label for the Lord Mackintosh of Halifax Collection, no. 213. Purchased from Drury & Drury, London, December 1959.



1067 A Ralph Wood Toby jug, c.1785-90, of Ordinary type, seated with a rounded jug of ale, his long-stemmed clay pipe resting against his seat, wearing a brown coat over a green waistcoat and yellow breeches, *an old repair to his hat*, 24cm. **£250-350**



1068 A small Ralph Wood Toby jug, c.1790, the traditional model of diminutive size, wearing a manganese coat over a green waistcoat and breeches, resting a rounded empty jug on his knee, *good restoration to his hat*, 16.5cm. **£500-800**

Purchased from D M & P Manheim, 24th April 1958.

1069 A rare Ralph Wood 'Long Face' Toby jug, c.1785-90, raising a foaming cup of ale to his lips from a full jug resting on his left knee, wearing a deep blue coat over ochre breeches, with heavy eyebrows and a lined face, an old repair to his hat, 25.5cm. £600-1,000



1070 A Ralph Wood Toby jug, c.1785, seated with a terracotta-coloured jug of foaming ale, wearing a green coat over manganese breeches, with running manganese glazing to his hat, some restoration to the hat and base, 24.5cm. £600-800

Purchased from D M & P Manheim, 29th January 1959.

1071 A Yorkshire 'Crown Mark' Pratt ware Toby jug, c.1810, a spotted jug resting on his left knee, a large pipe held in his right hand, wearing an umber coat over ochre breeches, raised on a green base, impressed crown mark, a repair to the front of his hat, the pipe restored, 26cm. £800-1,200

Purchased from Leo Kaplan, New York, 29th December 1993.





1072 A Wood family creamware 'Thin Man' Toby jug, c.1780, crisply modelled and seated on a high-backed chair and stepped base, holding the stem of his clay pipe in his teeth with his right hand, wearing a sponged manganese coat, the back of the chair washed in green, restoration to his hat, 24cm. £2,000-3,000

Purchased from Boswell & Ward, London, 21st January 1959.



1073 A good and rare 'Village Idiot' Toby jug, c.1790, seated with a rounded jug of ale issuing a head of foam, wearing a dark blue coat over a manganese waistcoat and blue breeches, raised on a base washed in green and blue, 23.3cm.
£1,000-2,000

Purchased from Parke-Bernet, 23rd April 1958.



1074 A rare Pratt ware 'Martha Gunn' Toby jug, c.1790-1800, of mid size, resting a gin bottle in her lap, her dress decorated with a sprigged design in blue and ochre, the tall base sponged in the same colours, 24.7cm. **£1,000-2,000**

Purchased from The Antique Porcelain Co. Ltd. New York, 19th June 1958.

Although the jug is of a much smaller size than the standard Toby, the double height of the base puts it on a par with the traditional models.

Martha Gunn (1726-1815) was described by the Morning Herald as "the Venerable Priestess of the Bath", being the most famous of the operators of the bathing machines on Brighton beach. She was a favourite of the Prince of Wales, the future George IV.

1075 A 'Martha Gunn' Toby jug, c.1810, seated with a gin bottle and a glass, wearing a patterned yellow dress and raised on a stepped base washed in green and black glazes, some restoration to her hat, 28cm.

£700-900

Purchased from S. Dean, 5th August 1996.



1076 A rare 'Martha Gunn' Toby jug, c.1790-1800, of Wood type, seated with a gin bottle in her right hand, her left unusually holding a large flower, decorated in running blue, green and treacle glazes and raised on a stepped base, some restoration to the hat and handle, 26.8cm. **£800-1,200**

Purchased from The Antique Porcelain Co. Ltd., London, 12th August 1965.

The left hand of this model more commonly holds a gin glass. In this instance, the potter has chosen to embellish it with a multi-petalled bloom.

1077 A large 'Squire' Toby jug, early 19th century, seated on a shaped base and wearing a bright turquoise jacket over a blue waistcoat, his clay pipe lacking, 30cm.

£500-800





1078 A small Ralph Wood Toby jug, c.1790, of 'Mould 51' type, seated with a foaming jug of ale, a cup held in his right hand, wearing a blue coat over green breeches, a repair to the handle, 16.5cm. £300-500

Purchased from Frank Partridge, London, prior to 1971.

1079 A Pratt ware 'Askew' Toby jug and cup, c.1810, traditionally modelled and raised on a chamfered base, wearing a brown jacket over a green waistcoat and ochre breeches above striped stockings, his face with a charming wonk, the rounded cup fitting inside his hat, a little good restoration to his hat, 21.3cm. (2) £500-700



1080 A small Pratt ware Toby jug, c.1790-1800, seated on a tall base and holding a foaming jug of ale, wearing a coat splashed in blue, ochre and green over a blue waistcoat and ochre breeches, 18.7cm. £300-500

Purchased from Philip Suval Inc., New York, 9th May 1957.

1081 A pearlware Toby jug of Ordinary type, c.1790-1800, with exuberant foam on his jug of ale, wearing a coat coloured in patches of green, blue and ochre, raised on a striped base, his face blotched with warts, a little restoration to his hat, 24.2cm. £300-500

Purchased from Philip Suval Inc., New York, 11th April 1957.



1082 Two Toby jugs, c.1810-20, one a Hearty Good Fellow, standing and holding a jug of ale and a clay pipe, the other a Drunken Parson, wearing traditional black garb and raised on a patterned base, some repairs, the Parson lacking his jug, 25cm max. (2) £250-350

1083 A Rouen faïence figural jug, dated 1782, modelled as a corpulent figure in a tall hat, seated on an upright barrel, holding a wineskin in his left hand and a cup in his right, inscribed to the back of the barrel 'J en B te Dumont', signed and dated to the base, an old rivet repair and replacement metal handle, 39cm. £150-250

Purchased from Roslyn Rosier, New York, 25th April 1957.





1084 A Wood family 'Thin Man' Toby jug, c.1780, crisply modelled and seated on a high-backed chair and stepped base, holding the stem of his clay pipe in his teeth with his right hand, wearing a sponged manganese coat over a green waistcoat, a repair to his left arm, 24.5cm. £1,500-2,500

Purchased from Teina Baumstone, New York, 5th December 1957.



1085 A rare Ralph Wood 'Mould 51' Toby jug, c.1790, seated with an empty jug of ale and raising his cup to his lips with his right hand, his face and hands unusually decorated in a rich blue glaze, wearing a manganese coat over a green waistcoat and yellow breeches, some restoration to the back of his hat, 25.2cm. **£1,000-2,000**

Purchased from The Antique Porcelain Co. Ltd., London, 23rd September 1957.



1086 A Bennington Pottery agateware toby jug, c.1852-58, the solid agateware form with pale brown and cream striations, and an American pottery female toby jug or gin woman, standing and clasping a glass in both hands, decorated in treacle and green glazes, 24cm max. (2) **£150-250**



1087 Three Bennington Pottery 'coachman' whisky flasks, c.1852-58, each standing and wearing a long tasselled cloak and tall hat, clutching a small bottle or tankard in their respective right hands, *minor faults*, 27.8cm max. (3) **£200-300**

One purchased from Cornucopia Antique Consignments, Connecticut, 21st March 1990; another from Eden Galleries, New York, 19th November 1967.



1088 A Bennington Pottery snuff jar and cover and a moneybox, c.1852-58, the moneybox dated 1857, each modelled in the toby jug manner with a seated corpulent figure holding a jug of ale and a small cup, wearing a wide brimmed hat, decorated in a mottled glaze, 11cm. (3) **£100-200**

Old paper labels for the George S McKearin Collection of American Pottery.

Purchased from Parke-Bernet, 7th November 1958.



1089 A dry-bodied stoneware jug, 1st half 19th century, sprigged with a scene of four toppers seated on and beside barrels with jugs of ale and long-stemmed clay pipes, 13.7cm. **£100-200**

END OF COLLECTION

OTHER PROPERTIES

1090 A large Davenport 'Drunken Sal' Toby jug, c.1830-50, modelled as a corpulent seated woman wearing a tattered black dress and a wide brimmed hat, the base sponged in red and green, impressed mark, *a chip to one foot*, 30.3cm. **£600-800**



1091 A Pratt ware 'Hearty Good Fellow' Toby jug, c.1800, modelled in typical exuberant pose, holding a patterned jug of ale in his right hand and a glass in his left, wearing an ochre coat over a sprig patterned waistcoat and striped breeches, *a small restored rim chip*, 28.5cm. **£300-500**

1092 A 'Martha Gunn' Toby jug, c.1800-10, seated with a gin bottle and small cup, wearing a patterned shawl over a purple dress, *restoration to her hat*, 22.5cm. **£600-800**

Old paper label for C T Fowler, Antique Dealer.





1093 A good Pratt ware Toby jug, c.1800, of Ordinary type, holding a round-bodied foaming jug of ale, wearing a patterned coat in ochre and blue over blue breeches, 24cm.

£200-300



1094 A Mexborough (Yorkshire) Purple Face Toby jug, early 19th century, a large patterned jug resting on his left knee and a hexagonal cup held in his right hand, a snake-coiled pipe leaning against his chest, his face enamelled a deep purple, the base and interior hat brim in a speckled Pratt palette, a repair to his cup, 25.5cm.

£500-800



1095 A rare Yorkshire creamware Toby jug, c.1800-10, seated with an empty jug of ale, attractively enamelled with a turquoise coat over brown breeches, his face finely detailed, a small amount of restoration to his hat, 25.6cm.

£200-300



1096 A Wood-type Toby jug, c.1790, of Ordinary type, resting a round-bodied jug of ale on his left knee, his clay pipe unusually on his left side, wearing a blue coat over a manganese waistcoat and stockings, his hat embellished with a blue leaf sprig, a further sprig to the reverse, some restoration to his hat, 25cm.

£550-750

1097 A Ralph Wood figure group, c.1780-90, modelled as a shepherdess and her companion, he seated on a rocky base and playing the flageolet, she standing at his side with a lamb, goat and dog, decorated in a typical muted palette of green, manganese, grey and yellow, *her crook lacking, small repairs*, 24.5cm. **£300-500**



1098 A pair of Staffordshire figures of a stag and doe, c.1810, each recumbent with head turned, raised on rocky bases, their coats speckled as fallow deer, *some good restoration*, 18cm high. (2) **£250-350**

1099 A large pearlware stirrup cup, early 19th century, modelled as the head of a fox with ears pricked, *some glaze wear*, 15cm. **£300-500**





1100 A Copeland Parian figure of The Bride, c.1861, modelled by Raphaele Monti for the Crystal Palace Art Union, a diaphanous veil clinging to the contours of her face and held in place by a floral diadem, raised on a circular socle, incised and impressed marks, 37.5cm. £500-800

Cf. Richard Dennis, The Parian Phenomenon, fig. 586.



1101 A set of six pearlware 'Peafowl' plates, early 19th century, painted with 'Spartacus' birds in yellow, ochre and umber, the foliage sponged in green within blue feathered rims, 25cm (6) £300-500



1102 A Staffordshire salt-glazed stoneware teapot and cover, c.1745, of octagonal baluster form, crisply moulded with dense designs including armorial crests, mythical creatures, animals and fable scenes, the cover with a lion dog finial, some good restoration, 15.5cm across. (2) £300-500



1103 A small Staffordshire salt-glazed teapot and cover, c.1745, of rhomboid shape, finely decorated with scallop shell panels within Greek key borders, the cover with a kylin finial, the handle moulded as a stylised dolphin, 16cm across. (2) £200-300



1104 A large French (Polakowski et Cie) majolica Palissy-style *trompe l'oeil* dish, late 19th century, by Alfred Renoleau, modelled with a large fish and a eel resting on a bed of ferns and other leaves, the rim with further fish, crayfish and scallop shells, impressed mark, painted AR monogram to the underside, 64cm. £600-1,000



1105 A revivalist Palissy majolica *trompe l'oeil* dish by Geoffrey Luff, modern, modelled in high relief with a lobster, a sole and two small crabs among various sea shells including mussels, scallops, limpets and whelks, and bladderwrack seaweed, incised monogram mark, small losses, 44.7cm. £300-500



1106 A revivalist Palissy majolica *trompe l'oeil* dish by Geoffrey Luff, modern, modelled in high relief with two red crabs nestled among bladderwrack seaweed, sea urchins and various shells, incised monogram mark, 44.5cm across. £300-500



1107 A very large revivalist Palissy majolica *trompe l'oeil* charger by Christine Viennet, inscribed 1961, modelled in high relief with newts or lizards among large leaves, with bright blue dragonflies and a variety of sea shells, an indistinct incised signature and '1861' to the reverse, small losses, 61cm. £300-500



1108



1109



1110



1111

1108 A very large French Palissy style *trompe l'oeil* charger by François Maurice, c.1875-85, the oval dish modelled in high relief with three fish and an eel to the well, the rim with crayfish, a newt, a frog and various large plants including bulrush and fern, incised 'F Maurice' signature to the rim, good restoration to the head of the newt, 69.3cm.

£300-500

1109 A pair of Sarreguemines pottery vases, c.1875-1918, of Islamic shape, with tubelined decoration of saz leaves, stylised flowers and lappets in a colourful palette, the shoulders applied with mask handles, printed marks, hairline cracks, 36cm. (2)

£500-800

1110 A rare Multan (North Indian) pottery plaque for the British market, 1st quarter 20th century, the oval form inscribed for Regimental Sergeant Major James Gill of the Rifle Brigade, India, within flowering sprays in blue and turquoise, some faults, 44cm across.

£300-500

James Gill served with the 23rd Battalion Rifle Brigade from 8th February 1916 to 5th December 1919. His regiment number was 205292. 23rd Battalion, the Rifle Brigade, was a Territorial Force battalion formed in the Northwest of England and employed on internal security duties in India, based initially at the Edwardes Barracks in Multan and then from July 1918 at the Clyde Barracks in Bareilly.

1111 A Hispano-Moresque charger of exceptional size, 18th/19th century, the well and rim moulded in relief with a foliate scroll design picked out in blue, green and copper lustre, the rim with four shields representing the arms of the King of Spain, comprising Castile, Leon, Aragon and Navarre, 70.5cm across.

£1,200-1,500



1112 A large Cantagalli 'Iznik' charger, late 19th/early 20th century, painted with a formal arrangement of flowers and leaves in shades of turquoise, green, black and manganese on a deep blue ground, the rim with a band of alternating flower stems and heads, black cockerel mark, 40.5cm. £1,500-2,000



1113 A large maiolica floor tile, probably 15th century Florence, the design of a long-necked bird on a ground of oak leaves outlined in manganese and filled in with a raised cobalt blue, some pitting and chipping, 19.5cm. £1,500-2,500

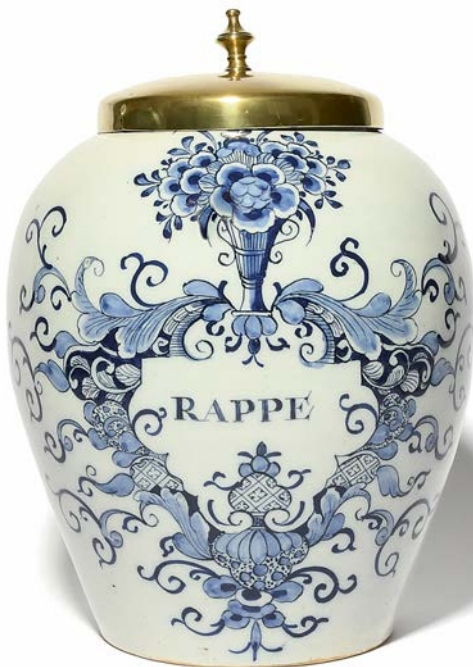
Cf. Metropolitan Museum, New York, No. 1975.1.1061 for an apothecary jar in the same design thought to be from the workshop of Giunta di Tugio.



1114 A large faience pot pourri vase or jar and cover, late 18th/19th century, probably Moustiers, painted with chinoiserie figures and mythical or comical creatures amid flowering plants and scrollwork, the shoulder and cover pierced with small holes edged in blue, ochre and manganese, the sides applied with exaggerated ropetwist handles, 44cm across. (2)
£300-500



1115 A large Sicilian maiolica bombola or storage jar, 1st half 18th century or later, unusually decorated with two portraits, one of a young girl in a blue dress, the other of a gentleman in a hat, within flowerhead borders, reserved on a blue ground with foliate scrolls, firing issues and small damages, 23cm.
£400-600



1116 A large Delft tobacco jar, 18th century, the ovoid body painted in blue with an elaborate foliate cartouche surmounted with a vase of flowers, inscribed 'Rappé', fitted with a brass cover, 34cm. (2)
£300-500



1117 A Continental faience leech jar and cover, 19th century, the cylindrical form inscribed 'Hirudo Officinalis' in black within a small green cartouche, pierced with small holes, small glaze chips, 38cm. (2)
£400-600



1118



1119



1120



1121

1118 A pair of French faïence bough pots, late 18th century, possibly Strasbourg, of fluted D shape, naively painted with large pink roses and colourful butterflies, the slightly recessed tops pierced with two rows of small holes around a central aperture, 17.3cm across. (2) **£150-250**

1119 A rare and large Delft candlestick, c.1750, probably Harlingen region, decorated in the manner of Pals Karsten with tulips and other flowers in blue, modelled with a long cylindrical stem rising from a swollen knop above a wide domed foot, a small filled drill hole, 30.3cm. **£300-500**

1120 A Delft wall plaque, 18th century, the shaped form painted with long-tailed birds in flight and perched on flowering branches above rockwork and a zigzag fence, within a raised formal foliate border, 24.2cm across. **£300-400**

1121 A Delft wall plaque, 18th century, painted in blue with long-tailed birds in flight and perched on flowering branches above banded hedges, within a raised panelled border, 24.7cm across. **£300-400**



1122 A rare and large Delft 'Transitional' vase, c.1690-1700, the octagonal form painted in blue with birds perched on flowering plants, between bands of further plants and formal lappets, raised on a flared socle foot, mark for Lambertus van Eenhorn, 39.5cm. £3,000-5,000



1123 A delftware drug or ointment jar, c.1700-20, painted in blue with a basket of fruit flanked by birds perched on leafy stems, above a cartouche inscribed 'V. ENVLAT', two small drill holes, 19.3cm. **£1,200-1,500**

Unguentum Enulatum was an ointment made from elecampane rhizome, oil of wormwood, turpentine and lard, which was used to treat skin disorders.



1124 A London delftware wet drug or syrup jar, mid 18th century, the globular body painted in blue with a cartouche inscribed 'OX: SIMP', surmounted with two birds flanking a basket of fruit, some retouching, a replacement spout, 17.5cm. **£400-600**

Oxymel Simplex was a basic syrup obtained by heating clarified honey and vinegar. It was used in the treatment of sore throats and as a basis for more elaborate remedies.



1125 A rare delftware salt, c.1720-30, the circular well inscribed with an S and edged with a simple blue dash border, raised on a wide domed foot with a trellis and foliate design, 7.5cm. **£300-500**



1126 A London drug or ointment jar, c.1740, painted in blue with cherubs holding flowers and flanking a shell, above a banner inscribed 'U: POMATU', crazing and some glaze loss to the rim and foot, 18.2cm. **£400-600**

Pomatum was a thick, oily ointment, usually scented with fruit, used on the skin or hair.



1127 **An early delftware drug or pill jar**, c.1680, painted in blue with an angel with outstretched wings around a ribbon banner inscribed 'P RUFFI', minor rim chipping, 9.7cm. **£800-1,200**

Pilulae Rufi were named after the 1st century AD anatomist and physician, Rufus of Ephesus, who developed them. The pills contained Socotra aloes, myrrh and saffron and were believed to have anti-pestilential qualities.



1128 A rare pair of Liverpool tiles, c.1750-75, painted in polychrome enamels, one with a semi-naked figure playing the flageolet, the other with a lady wearing a plumed hat and carrying a parasol, the corner with blue and red flowerheads, each mounted in a later metal frame, *some damages*, 13.8cm overall. (2) **£300-400**



1129 A rare pair of Liverpool delftware tiles, c.1760-75, painted in polychrome enamels with pastoral figures beside leafy plants, with blue and red flowerhead corners, each mounted in a later metal frame, *some damages*, 14cm overall. (2) **£300-400**



1130 Two rare Liverpool tiles, c.1750-75, painted in blue with landscape river scenes within an octagonal panel reserved within an elaborate border of putti standing on large foliate scrolls, *minor damages*, 12.8cm. (2) **£100-200**

Cf. Anthony Ray, pp.172-173, nos. 298 and 299. Ray discusses the complexity of the border, which was adapted by John Sadler as an example of the efficiency of woodblock printing over the labour of hand painting.

1131 A large Delft plate or charger, c.1720, painted in blue, red, green and yellow with a kylin or fox running from a large insect in flight above a multi-storeyed pagoda, the narrow rim with a panelled border of tied scrolls on a floral ground, 35.2cm. £300-500

Cf. Woolley and Wallis, 21st February 2023, lot 505 for a similar example.



1132 A large delftware charger, c.1735, Bristol or London, decorated in blue, green and red with an insect in flight above flowering Oriental plants, the rim with a stylised foliate border, 34cm. £200-300

1133 A Delft charger, c.1720, painted in red and blue with a censer of flowers over a large stylised foliate scroll motif, the rim with flowerhead panels reserved on a trellis ground, blue IL monogram and 4 mark, a faint rim crack, 34.5cm. £200-300





1134 A Lambeth (Abigail Griffiths) delftware charger, c.1760, painted in polychrome enamels with a Chinese figure seated before an ornamental fence and flowering plants, the rim with a formal floral and foliate border, 34cm. £200-300

1135 A large delftware charger, c.1785-95, of 'Ann Gomm' type, painted in polychrome enamels with a seven-sided central motif radiating a formal floral design, the design echoed to the rim with four floral sprays, 33.8cm. £200-300

The pattern takes its name from a well documented set of plates in the same design, inscribed for Ann Gomm and dated 1793.



1136 A Bristol delftware charger, c.1730, painted in blue, green and red with a peacock raised on rockwork before flowering plants, the rim with a floral panelled border reserved on a red trellis ground, 34.5cm. £200-300

1137 A small Delft lobed dish, c.1690, the nine lobed form painted to the well with stylised flowerheads, the rim with tassels between floral half mon, raised on a low foot, 22.8cm.
£150-250



1138 A commemorative delftware plate, c.1780, probably London, painted in blue with a head and shoulders portrait of Admiral Keppel within a formal foliate border, the rim inscribed in manganese with 'Admiral Keppel for Ever', well restored around the cavetto, 22.5cm.
£400-600

The image of Admiral Augustus Keppel, 1st Viscount Keppel derives from a print by T. Cook after D. Dodd, and is loosely based on the portrait by Sir Joshua Reynolds. Cf. Michael Archer, Delftware, p.123, fig B.14.

1139 A delftware Royal dish, c.1690, probably Brislington, the gently fluted form painted in blue with a portrait of King William, inscribed KV, the wide rim with three flowerheads and stylised foliage, a 6cm rim crack, 21.3cm.
£600-800





1140 A rare and early Brislington delftware plate, c.1685-90, the octagonal well painted in shades of blue, yellow and manganese with a standing Chinese figure in a simple rocky landscape, the unusual rim moulded with a repeated shell motif, 24.2cm. £5,000-8,000

Provenance: a private collection from Devon and thence by familial descent.

*Very few dishes with this unusual moulded rim are recorded. Cf. Michael Archer, *Dated English Delftware*, p.46, no.124 for a dish dated 1688 and believed to commemorate Halley's Comet, which appeared in 1680/81. This dish, formerly in the Thomas Greg Collection, is now in Manchester City Art Gallery. Alongside the following lot, another Royal dish is known from the Longridge Collection.*



1141 A rare and early Brislington delftware Royal plate, c.1685-88, the octagonal well painted in shades of blue, yellow and manganese with a standing portrait of James II holding a sceptre and a parchment, the rim moulded with an unusual repeated shell motif, broken in half and restuck, 24cm. £10,000-15,000

Provenance: a private collection from Devon and thence by familial descent.

Very few dishes with this unusual rim are known, but another featuring James II (formerly in the Lipski Collection) was later sold at Christie's as part of the Longridge Collection on 11th June 2010, lot 102.

Following James II's deposition after the Glorious Revolution of 1688, many objects featuring his image were destroyed or hidden for the safety of their owners. Jacobite followers continued to grow in number into the 18th century and Devon was a key area, especially for a planned uprising in 1715, following the death of Queen Anne. Family legend reports that the dish was broken deliberately during this turbulent time but rescued by a relative who still held true to the old king and his descendants.

A PRIVATE COLLECTION OF SPODE



1142 A graduated set of three Spode vases, c.1820, of New Shape Jar form, decorated in the Imari manner in pattern 967 with stylised floral panels, flowering sprays and zigzag fences, iron red factory marks and pattern numbers, 19.3cm max. (3) **£300-500**

Provenance: a private collection.



1143 A garniture of three Spode vases and stands, c.1820, of vase hollandais form after Sèvres, richly decorated in pattern 967 with an extended Imari palette, iron red factory marks, 19cm max. (6) **£500-700**

Provenance: a private collection.



1144 A garniture of three Spode vases, c.1820, of flared foot raised on circular feet, richly decorated in pattern 967 with flowering Oriental plants and ornamental fences, between bands of white beading, iron red pattern and factory marks, 16cm. (3) **£150-200**

Provenance: a private collection.



1145 A pair of Spode vases, c.1820, the flared forms raised on circular feet, and a similar flared vase, all decorated in pattern 967 with zigzag fences and flowering plants, gilded pattern numbers, 16cm max. (3) **£100-200**

Provenance: a private collection.



1146 A Copeland Spode vase, c.1835, of Portland vase shape, and a later pot pourri vase with inner and outer covers, c.1900, both decorated in pattern 967 with flowering branches and an ornamental fence in an extended Imari palette, 25cm max. (4) **£100-200**

Provenance: a private collection.



1147 A Spode cruet with egg cups, c.1820, the circular form set with five footed egg cups, all richly decorated in pattern 967, iron red marks, 17.8cm. (6) **£150-200**

Provenance: a private collection.



1148 Two pairs of Spode dessert plates, c.1820, one pair of shell shape with a single handle, the other of shaped oval form, all decorated in an extended Imari palette with pattern 967, 26.2cm max. (4) **£150-250**

Provenance: a private collection.



1149 A large Spode two-handled vase, c.1820, of New French Jar shape, richly decorated in pattern 967 in an extended Imari palette with flowering branches and an ornamental fence, iron red factory mark and pattern number, restoration to the rim, 35.5cm. **£300-400**

Provenance: a private collection.



1150 Five Spode two-handled vases, c.1820, of varying form including Portland shape, New Jar and New Shape French Jar, all richly decorated in pattern 967 with an extended Imari design of flowering plants and ornamental fences, iron red factory marks and pattern numbers, *one restored*, 17cm max. (5) **£250-350**

Provenance: a private collection.

1151 Three pairs of Spode spill vases, c.1820, one pair cylindrical, another of flared form, the last footed with twin handles issuing from masks, all decorated in pattern 967 with bands of white beading, *some restoration to the handles*, 11.5cm max. (6) **£300-500**

Provenance: a private collection.



1152 A large Spode pen tray, c.1820, the shaped rectangular form richly decorated in pattern 967 and raised on four gilt paw feet, iron red factory mark and pattern number, *a repair to one handle*, 28cm across. **£150-250**

Provenance: a private collection.

1153 A Spode pot pourri basket and cover, c.1820, the circular form with a gilded overhead handle, the cover pierced with three rows of holes around a central aperture, and a small Spode pot pourri vase and cover, raised on three paw feet, both decorated in pattern 967 and with rows of white beading, *a hairline crack to the vase's cover*, 13cm max. (4) **£150-250**

Provenance: a private collection.



END OF COLLECTION



1154 A good Royal Worcester tea service, 1970s, painted with fruit including apples, blackberries, grapes and peaches, against a woodland floor, signatures including J Smith, J Cook and C Smith, the cups, bowl and jug all richly gilded to the interior, black factory marks. Comprising: a sugar bowl, a milk jug, six teacups, six saucers, six side plates and a cake plate. (21) **£3,800-4,500**



1155 A Royal Crown Derby tea and coffee service, c.1979, richly decorated in pattern 1128 with an Imari design of stylised foliate lappets on a blue and gilt ground. Comprising: a teapot and cover, a sugar bowl, a milk jug, a cake plate, six side plates, six teacups, six coffee cans and 12 saucers in two sizes. (35) **£400-600**



1156 A large Royal Crown Derby octagonal bowl, date code for 1981, and a pair of goblets with date codes for 1979, all richly decorated in pattern 1128 with a lotus panelled Imari design, printed marks, 25.2cm max. (3) **£150-250**

1157 A Nantgarw slop bowl and two tea cups and saucers, c.1818-20, London-decorated in the manner of the Duke of Cambridge service with floral panels reserved on a green ground with gilt *oeil de perdix*, with additional vignettes of birds to the saucer wells and cups' interiors, 16.8cm max. (5) **£300-500**



1158 A large pair of English porcelain ewers, 19th century, probably Brown-Westhead Moore & Co., the ovoid bodies with gilt flower sprigs on a turquoise ground, the spouts and handles formed from a swan with outstretched wings reaching into bulrushes, raised on rocky bases with further reeds picked out in gilt, some faults, 48cm. (2) **£300-500**



1159 Four Nantgarw tea cups and saucers, c.1818-20, London-decorated in the manner of the Duke of Cambridge service with floral panels reserved on a green ground with gilt *oeil de perdix*, with additional vignettes of birds to the saucers' wells and cups' interiors, 14.4cm max. (8) **£400-600**

SCENT BOTTLES & OBJECTS OF VERTU





1160 A Bilston enamel scent bottle, late 18th century, the moulded pear-shaped form painted with a Watteau-esque scene of musicians in a bucolic setting, the reverse with a panel of flowers, reserved on a panelled ground of pink, yellow and white, with a gilt metal stopper formed as a bird, 9.5cm. **£150-250**



1161 A Bilston or South Staffordshire enamel scent bottle, late 18th century, the flattened pear shape decorated to one side with a bird perched on fruit, the reverse with a panel of flowers on a gold ground, reserved on a pink linen ground, with gilt metal mounts, the stopper formed as a dolphin, 8.5cm. **£150-250**



1162 A small South Staffordshire enamel scent bottle, c.1770-80, the rectangular form painted with a scene of children playing with a wheeled chair, the reverse with a landscape, flanked by columns and reserved on a white ground with flower sprays, the gilt metal stopper formed as a bird, 7cm. **£150-250**

The scene of the Wheeling Chair is known in a Robert Hancock print for Worcester porcelain of a similar period.



1163 A small South Staffordshire enamel scent bottle, c.1770, the waisted form moulded with two Classical maidens reclining beneath flower garlands suspended from yellow ribbons, all on a turquoise ground, the gilt metal stopper formed as a bird, 7.7cm. **£200-300**

1164 A rare South Staffordshire Jacobite portrait combined scent bottle and bonbonniere, c.1765, modelled as the head and shoulders of Flora MacDonald, wearing a purple and yellow tartan shawl, a pink rose in her hair, the hinged cover of the bonbonniere painted with flowers, some restoration to the bonbonniere's cover, 7.7cm. £1,000-2,000

After Richard Wilson's portrait of Flora MacDonald, now in the Scottish Portrait Gallery, believed to have been painted c.1747 when MacDonald was released from the Tower of London. Flora MacDonald (1722-90) is best known for having helped Charles Edward Stuart (Bonnie Prince Charlie) evade government troops following the Battle of Culloden - disguising him as an Irish maid called Betty Burke. Cf. Therle and Bernard Hughes, *English Painted Enamels*, p 120, fig 69 for an example from the Ionides Collection.



1165 A Bilston or South Staffordshire enamel scent bottle, c.1780-90, the flattened pear-shaped body painted with a portrait of Anne Franks Day after Sir Joshua Reynolds, wearing a Woffington type hat and holding a small posy of flowers, the reverse with a panel of flowers, within raised gilt borders reserved on a textured white enamel ground, with silvered metal mounts, 10cm. £200-300

The early Reynolds portrait (c.1760) of Anne Franks Day was painted when she was mistress of Richard Edgcumbe, 2nd Baron Edgcumbe, and likely pregnant with their last child. Following Edgcumbe's death, Day married Sir Peter Fenoulhet, becoming Lady Fenoulhet. Following their scandalous separation, she emigrated to France, but had returned to England by the time of her death in 1790.

1166 A good London enamel snuff box, c.1770, crisply moulded with herringbone ribs and painted with English flower sprays including rose, carnation, tulip and heartsease, reserved on a rich green ground, with gilt metal mounts, 8.6cm across. £600-800

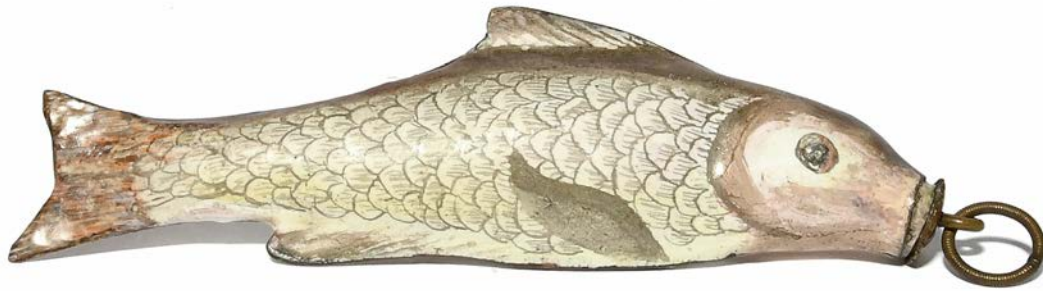




1167 A rare South Staffordshire enamel scent bottle holder, c.1770, formed as a variegated tulip bud and stem, the cylindrical body moulded and painted with flowers on a green ground, enclosing a narrow glass scent bottle and stopper, the flower bud unscrewing to form the cover, 8cm.
£400-600



1168 Two German enamel scent bottles or flasks, late 18th century, the larger painted with baskets of flowers on a white ground, the smaller with panels of flowers within white enamel floral borders on a powdered pink ground, the smaller with silver metal mounts, 8.4cm max. (2) £150-250



1169 A Continental enamel scent bottle, late 18th/early 19th century, formed as a long fish with naturalistically painted scales, its mouth forming the aperture and fitted with a copper mounted stopper, 12cm.
£200-300

Cf. E. Launert, Scent and Scent Bottles, p.47, pl.35 and pp.51-53, pls.40-42 for other examples.



1170 A rare English enamel scent bottle, c.1780-90, formed as a pineapple issuing from basal leaves, with a gilt-metal scrolled stopper, 7cm.
£300-500



1171 A small French glass scent bottle, 1st half 19th century, modelled as an apple with russet patches, with a gilt metal hinged cover revealing a small clear glass stopper, 4.2cm.
£150-250



1172 A Fürstenberg scent bottle, late 18th century, modelled as a large pear with russet patches and two large leaves, with silver mounts to the neck and the stopper formed as a twig, 9cm. **£150-250**



1173 A Chelsea scent bottle, c.1755, modelled as a yellow plum or greengage, an elaborate chased gilt metal band around the centre of the fruit, the gilt-metal mounted stopper formed as a twig, *the stopper possibly associated*, 7cm. **£800-1,200**



1174 A German porcelain scent bottle, late 18th century, possibly Fürstenberg, modelled as a plum or bullace with a single large leaf, with silvered metal mounts, the stopper formed as a twig, 6.3cm. **£150-250**



1175 A Fürstenberg scent bottle, c.1770-80, formed as a large pear with green and yellow striations, with silver mounts and a foliate silver stopper, 9cm. **£150-250**



1176 A German porcelain scent bottle, c.1770-80, formed as a pear with green and purple striations with two large leaves, the gilt-metal mounted stopper formed as a twig, 8cm.
£200-300



1177 A rare Meissen porcelain quill knife, mid 18th century, modelled as a stem of asparagus, with gilt metal mounts, with a small removable blade, contained in a contemporary fitted red leather case with gilt tooling, 11.3cm (with blade extended).
£300-500



1178 A Chelsea scent bottle, c.1755, modelled as a flower bud of a dahlia, sunflower or chrysanthemum, with yellow edged petals enclosing an orange centre, the gilt-metal mounted stopper formed as a twig, *good quality restoration*, 6.5cm.
£400-600



1179 A George Jones Majolica trinket box and cover, c.1875, modelled as a butterfly and brightly enamelled with a naturalistic fashion, the base of butterfly shape and moulded with flowering plants around the edge, and a porcelain example left in the white, moulded registration diamonds, impressed mark to the first, *a small repair to the majolica cover*, 9.8cm across. (4) **£800-1,200**



1180 A Meissen snuff box, c.1760, of canted rectangular shape, painted to the exterior with small flower sprigs, the interior with Columbine attended by lovers while Pierrot looks on beside a tall fountain, with gilt metal mounts, 7cm across. **£500-800**



1181 A large Chelsea bonbonniere, c.1755, modelled as the head of a lady, wearing a lace mob cap trimmed in pink and with a feathered plume, the interior painted with flower sprays, with gilt metal mounts, the hinged cover of English enamel and also painted with flowers, 8cm across. **£500-800**



1182 A Chelsea bonbonniere, c.1760, modelled with a putto feeding wine to a reclining infant Bacchus draped in grapevine, the pair draped in a sash inscribed 'Le Vin Nous Ramine' (Wine refreshes us), with gold mounts to a hinged hardstone base, the interior painted with flowers including heartsease, 4.6cm high. **£400-600**



1183 A rare Derby scent bottle, c.1760-65, modelled as a tied bouquet of flowers with applied blooms around the shoulders, the stems applied with leaves and painted with small insects, the gilt metal screw stopper topped with a single flower, *small restorations*, 7.8cm. **£200-300**



1184 A Chelsea scent bottle, c.1760, the flattened ovoid form gilded with butterflies and moths on a puce ground, the shoulders applied with flowers and leaves, *the stopper probably associated*, 7.6cm. **£500-800**



1185 A Chelsea scent bottle, c.1755, modelled as a bottle contained in a yellow wicker basket, the neck painted with sprays of flowers, moulded with a bottle ticket inscribed 'Eau de Senteur', with a gilt metal mount and a stopper formed as a pink rose, 7.6cm. **£800-1,200**



1186 A Chelsea scent bottle, c.1753-55, the flattened flask form painted with sprays of flowers, the reverse with pink roses, the sides with gilt dashes, with a gilt metal mounted stopper, contained in a contemporary shagreen case, 8.7cm. (2) **£400-600**

1187 A St James's (Charles Gouyn) scent bottle, c.1751-59, formed as a young girl wearing a floral dress, carrying a colourful bird, a dalmatian dog seated at her side, a basket of flowers on her back with a small gilt metal stopper, the mound base inscribed 'Fidelle me guide' (My faithful guide), the underside with a single pink rose, 6.8cm. £1,000-1,500

Cf. Victoria and Albert Museum, Accession No.414:298-1885 for a similar example from the collection of Lady Charlotte Schreiber.



1188 A Chelsea scent bottle, c.1760, modelled as a bird catcher, crouched at the foot of a stump and resting one hand on a bird cage, a further cage resting higher up the tree, with gilt metal mounts and a stopper formed as a bird, some restoration to the stopper and base, 8.8cm. £400-600



1189 A Chelsea scent bottle, c.1755, modelled as a boy seated and playing the bagpipes before a flower encrusted column, beneath the domed base inscribed 'Ma Belle Aime La Musette' (My darling loves the bag), beside a gilt foliate spray, with a gilt metal stopper, 6.5cm. £400-600





1190



1191

1190 A Derby or Chelsea-Derby figural scent bottle, c.1765-70, formed as a putto beside a column wrapped in flowers, playing the flageolet, with two lambs beside, beneath the domed base inscribed 'J'en joue pour vous' (I play it for you), with gilt metal mounts, some good restoration, 8.2cm. **£300-500**

1191 A Chelsea scent bottle, c.1760, modelled with fruit pickers, a young boy climbing a tree while a woman reaches up, a second boy feeding a dog at the base, raised on a domed base with a gilt flower spray to the underside, the gold-mounted stopper applied with fruit, some glaze wear and crazing, 9.3cm. **£600-800**

1192 A Chelsea-Derby scent bottle or flask, c.1770, the flattened body painted in the manner of James Giles with festooned urns in red monochrome, reserved on a blue ground with gilt detailing, and a Royal Worcester scent bottle of shield shape, decorated with loose flower sprays on a yellow ground, the Chelsea-Derby stopper a replacement, 10cm. (2) **£200-300**

1193 A rare Chelsea-Derby scent bottle or flask, c.1775, the flattened form painted with sepia panels, one side with a boy carrying a basket, the reverse with an urn of flowers, reserved on a blue ground with rococo moulding picked out in gilt, restoration to the stopper, 7.3cm. **£400-600**

1194 Three Continental porcelain scent bottles, late 18th century, two of flattened pear shape, one painted in puce monochrome with landscapes, another with polychrome flower sprays, the last moulded with flower garlands and painted with small sprigs, incised W mark, with gilt metal mounts to all, minor faults, one stopper lacking, 9.8cm max. (3) **£200-300**



1192



1193



1194



1195 A Continental porcelain scent bottle, late 18th/19th century, modelled as a tabby cat seated on its haunches, with gilt metal mounts around the neck, the head forming the stopper, *good restoration to the ears*, 6.2cm. **£150-250**



1196 A German porcelain figural scent bottle, late 18th century, modelled as a recumbent sheep beneath a tree stump with a woodpecker atop, faint blue factory mark, with silver-coloured mounts, *minor restorations*, 9.3cm. **£200-300**



1197 A Meissen scent bottle, mid 19th century, modelled as a dog, possibly a spaniel, with brown patches and a wayward hairstyle, seated on its haunches on a low rocky base, blue crossed swords mark, incised E.64 impressed 23, with gilt metal mounts around its neck, 6.5cm. **£200-300**



1198 A Chelsea scent bottle modelled as a pug, c.1760, the dog seated on its haunches, with gilt metal mounts to its neck, on a mound base painted with flower sprays to both sides, 6cm. **£800-1,200**



1199



1200



1201

1199 A good German porcelain scissor case, c.1770-80, possibly Fürstenberg, finely painted with landscape panels reserved on a textured purple ground of interlocking flowerheads, with gilt metal mounts and gilt detailing, 11.5cm. **£300-500**

1200 A Meissen scent bottle or flask, c.1750-60, of flattened pear shape, painted with Watteau-esque scenes of courting couples in pastoral settings, the sides with detailed gilt designs, with gilt metal mounts, a replacement metal stopper, 10cm. **£150-250**

1201 A Meissen scent bottle, c.1730, of flattened pilgrim flask form, finely painted probably outside the factory with chinoiserie figures at various pursuits in a garden setting, the reeded base gilded, puce crossed swords mark, with a silver stopper, 8cm. **£500-800**

1202 An unusual Paris porcelain scent bottle or flask, 19th century, modelled as a singing pierrot wearing an Eastern style costume with wide ruff collar and pointed hat, the top of his hat forming the cover, picked out in gilt, incised JP or JO possibly for Jacob Petit, 15cm. **£150-250**

1203 A rare Ansbach scent bottle and patch box combined, c.1780, modelled as Pedrolino or Pierrot from the *Commedia dell'Arte*, wearing a wide collar and brimmed hat, left in the white, his head forming the stopper, with gilt metal mounts and a hinged cover enclosing a small recess for patches, some good restoration, 8.6cm. **£400-600**



1202



1203



1204 A large Meissen scent bottle or flask, c.1750, the flattened rococo shape painted with Watteau-esque scenes of courting couples beneath trees, blue crossed swords mark, with gilt metal mounts, 13.5cm.

£200-300



1205 A Meissen figural scent bottle, c.1740-50, modelled as Harlequin in colourful costume, leaning up against a rococo moulded stump with one hand on his slapstick, the metal-mounted stopper formed as a flowerhead, faint blue crossed swords mark to the base, a repair to the stopper, 8cm.

£800-1,200



1207 A Meissen double scent bottle, c.1740, modelled as a provender to the monastery, the barefoot monk carrying a basket of eggs and a dead bird, a sheaf of corn on his back concealing a young woman with feet protruding, his head and part of the sheaf forming the stoppers, underneath the domed base painted with flowers, blue crossed swords mark beneath a gilt star, a small amount of restoration to the corn, 8cm.

£600-800



1206 A Meissen scent bottle, mid 18th century, formed as a shepherdess submitting to her companion's embrace, with silver mounts to the foot and neck, faint blue crossed swords mark to the base, 7.2cm.

£300-500

CONTINENTAL PORCELAINS



1208 A pair of Meissen figures of squirrels, 19th century, modelled by J J Kändler, one holding a walnut in its forepaws, the other with a hazelnut clenched in its teeth, decorated with rust patches to their coats, wearing green collars with gilt chains, blue crossed swords marks, incised 1276, gilder's marks, *restoration to two ears*, 21.7cm. (2) **£800-1,200**



1209 A large Meissen figure of a Sultan riding an elephant, 19th century, modelled in the 18th century by J J Kändler, the turbaned figure seated on tasselled cushions and a howdah, a young black attendant perched on top of the elephant's head, faint blue crossed swords mark, *a small amount of good restoration*, 26.5cm high. **£600-800**



1210 A large pair of Meissen figures of swans, 19th century, after the models by J J Kändler, modelled with wings closed and an elegant curve to their necks, raised on rocky bases with reeds, and a third larger group of the same model, blue crossed swords marks, incised 1046, 1060 and 1054, *some restoration*, 32cm max. (3) **£500-800**



1211 A large Meissen figure group of swans, 19th century, modelled with two mute swans swimming among bulrushes with three cygnets, blue crossed swords mark, incised G168, *restored*, 19cm high. **£300-500**



1212 A matched pair of Meissen figures of partridges, mid 18th century, modelled by J J Kändler with heads slightly turned, their plumage naturalistically detailed, each standing on a low base applied with corn ears and leaves, faint blue crossed swords marks, one impressed 53, 16.6cm. (2)
£1,000-2,000



1213 A matched pair of Meissen figures of doves, c.1745, modelled by J J Kändler with heads turned, one stretching out a wing, naturalistically decorated with patches of colour to their plumage, each raised on a low base applied with flowers and leaves, blue crossed swords marks, *a little good restoration*, 9.5cm high. (2)
£1,000-1,500



1214 A matched pair of Meissen figures of a lion and lioness, c.1760-70, each modelled with head turned and one forepaw outstretched, raised on low oval bases applied with flowers and leaves, the lioness baring her teeth, blue crossed swords marks, 7.8cm high max. (2)
£300-500



1215 A Meissen figure of a sheep, c.1745-50, modelled by Peter Reinicke, the ewe standing four square on a low base applied with leaves, her head turned to the right, her coat decorated with pale rust patches, blue crossed swords mark, *restoration to one ear and a few leaves*, 9.5cm.
£500-800



1216 A set of six large Berlin figure groups representing the Arts, 19th century, modelled with various Classical figures and putti, one emblematic of Poetry with an angel holding a laurel wreath over a scribing beggar, another of Music with a bagpiper and dancing lyre player, others representing Painting, Architecture and Sculpture, *some damages*, 36cm max. (6) **£500-800**



1217 A Paris biscuit porcelain figure group of the Altar of Love, late 18th century (Loire et Russinger), with two Classical maidens flanking a pillar with Cupid sitting on top, garlanded with flowers, raised on a stepped oval base, incised mark, *minor faults*, 29.5cm. **£400-600**



1218 A large Meissen figure of Bacchus, 19th century, after a model by J J Kändler, modelled as a young man wearing a belt of grapevine, leaning against a tree trunk and raising a bunch of grapes to his mouth, a young satyr or faun sitting on a barrel behind him, raised on a footed scrolled base with gilt detailing, blue crossed swords mark, incised 669, 28cm. **£250-350**



1219 A Volkstedt figure of a shepherd, c.1770-80, wearing a long lilac cloak and ribbioned breeches, a large dog recumbent at his feet, blue crossed arrows mark, minor losses, 13.4cm. **£200-300**

1220 A Nymphenburg figure of Anselmo, c.1920, modelled from the Commedia dell'Arte by Franz Anton Bustelli, leaning on a cane and raising his left forefinger to his lips, wearing a black cloak over a yellow tunic, raised on a flat base edged in gilt, impressed shield mark, 18.5cm. **£200-300**

*This figure was part of a set of 16 paired figures that Bustelli modelled. The source for Anselmo is an engraving called *Sieur Geronte* by Martin Engelbrecht, a copy of which is known to have been in Bustelli's possession.*



1221 A Nymphenburg bust of Spring, c.1765, modelled by Franz Anton Bustelli as a Classical maiden wearing a floral diadem and a blue ribbon beneath her bare breasts, one shoulder draped in a robe pooling flowers before her, raised on a socle base decorated with the impressed shield mark, impressed Z to the underside, 15cm. **£600-800**

Cf. Bonhams, 17th June 2015, lot 192 for a complete set of the Four Seasons.



1222 A Meissen star-shaped chocolate cup stand, c.1730-40, the five-petalled form painted in Kakiemon enamels with flowering branches and cut pomegranates, brown line rim, blue crossed swords mark, *minor rim faults*, 13.8cm. £500-800



1223 A rare Meissen creampot, c.1730, finely painted in Kakiemon enamels with a long-tailed bird perched on flowering *indianische Blumen*, the reverse with a large butterfly, raised on three paw feet with gilt detailing, blue crossed swords mark, *the cover lacking*, 11cm. £600-800



1224 A matched Meissen chocolate beaker and saucer from the Japanese Palace, c.1730, painted in Kakiemon enamels, the beaker with the Two Quail pattern, the saucer with flowering Oriental plants, overglaze blue crossed swords marks and incised Johanneum inventory marks N326-W and N360-W, 14.6cm. (2) £500-800

Under 326, the palace inventory records 'a dozen and eight round chocolate beakers with coloured flowers and partridges, with seven similar saucers'.



1225 A small Meissen star-shaped chocolate cup stand from the Japanese Palace, c.1730-35, of five-petalled form, painted in Kakiemon enamels with flowering prunus and fruiting pomegranate sprays, overglaze blue crossed swords mark and incised Johanneum number N165, *two filled rim chips*, 11cm. £600-800

The 1770 inventory of the Japanese Palace, Dresden, records twenty-four of an original twenty-five such dishes: 'Fünf und zwanzig Stück gemuschelte detto [Confect-Schälgen], different, mit Korn Aehren, Blumen und Vögeln, No. 165' [25 lobed ditto (confectionary dishes), different, with corn sheaves, flowers and birds]; quoted by Claus Boltz, Japanisches Palais-Inventar 1770 und Turmzimmer-Inventar 1769, in Keramos 153 (1996), p. 78.



1226 A rare and early Meissen cream pot with cover and stand, c.1730-35, painted in the Imari palette with sprays of *indianische Blumen* within a lambrequin panelled border, blue caduceus mark, painter's mark of four red dots inside the footrim, 16.8cm. (3) £1,200-1,500

1227 An early Meissen teapot and cover, c.1725-30, painted by or in the manner of J E Stadler with a Kakiemon design of a bird in flight above a hut and flowering plants, the curved spout issuing from a bearded mask, blue crossed swords mark, Dreher's X mark, a small amount of good restoration, 15.2cm across. (2) **£1,000-2,000**



1228 A Meissen candlestick, c.1735-37, of moulded knopped form, painted in Kakiemon enamels with banded hedges before flowering prunus and further sprays of *Indianische Blumen*, blue crossed swords marks, restored below the sconce, 23.3cm. **£500-800**



1229 A pair of Meissen baskets, c.1735, probably modelled by J J Kändler, the oval forms moulded to the exterior with banded osier or basketweave, the handles issuing from masks representing the four seasons, the interiors painted in Kakiemon enamels with butterflies and sprays of *indianische Blumen*, blue crossed swords marks, one handle restored, 26.5cm across. (2) **£800-1,200**

Cf. J. Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern*, II, pp. 188f., for a discussion of this model, which is believed to have been made in three sizes.



1230 A good Meissen flat dish or plate from the Japanese Palace, c.1730, of unusual flat form, boldly enamelled with three sprays of *indianische Blumen* in a strong Kakiemon palette, incised Johanneum number N-71 W, 18.8cm. £1,000-2,000

Cf. Bonhams, The Hoffmeister Collection, 26th May 2010, lot 21 for a larger dish with similar decoration.

Part of the order of Meissen porcelain for the Paris merchant, Rudolph Lemaire, and subsequently - in 1731- incorporated into the Royal collections of Saxony in the Japanese Palace in Dresden

The 1770 inventory of the Japanese Palace records under no. 71: 'Eilf Stück weiße flache Teller, mit Blümgen gemahlt, 3/4. Zoll tief, 8 1/2. Zoll in Diam' [eleven white flat plates, painted with flowers...](quoted by C/ Boltz, Japanisches Palais-Inventar 1770 und Turmzimmer-Inventar 1769, in Keramos 153 (1996), p. 74. The inventory notes that one of the eleven plates was broken.

1231 An early Meissen hot water jug and cover, c.1735, of lobed octafoil form, finely painted with *Holzschnitt blumen* including a large orange carnation, with ladybirds and other small insects, modelled with a long narrow spout and large angular handle, blue crossed swords mark, good restoration to the cover's finial, 16.3cm. (2) £400-600



1232 A Meissen coffee or water pot with hinged silver-mounted cover, c.1738-44, the baluster body finely painted with a botanical poppy and other flowers in the *Holzschnitt* manner, with a butterfly and other flying insects, the rim and cover with a detailed gilt scroll border, blue crossed swords mark, French discharge marks to the silver mount, 1738-44, a small restored chip to the cover, 18cm. £2,000-3,000



1233 A Meissen yellow ground cup and saucer, c.1740, the cup painted with panels of figures in harbour scenes, the saucer with a courting couple beneath trees with a cathedral visible beyond, reserved on a yellow ground, with gilt scrollwork borders, blue crossed swords marks and gilders' marks, some restoration to the back of the saucer, 13cm. (2) **£400-600**



1234 A Meissen lobed teapot and cover, c.1750, the quatrefoil form painted in the Watteau-esque manner with a courting couple drinking wine and with solo peasant figures, alternating with panels of *Deutsche Blumen* on a yellow ground, the angular handle with gilt detailing, faint blue crossed swords mark, gilder's marks, 19cm across. (2) **£600-800**



1235 A large Meissen mug or tankard, c.1740, the cylindrical body painted in an extended Kakiemon palette with flowering sprays of *Indianische Blumen*, the handle with a moulded terminal and purple foliate motif, broken and restored, 16.8cm. **£400-600**



1236 A Meissen sucrier and cover, c.1740, painted in the *Holzschnitt* manner with flowers including snake's head fritillary and tulip, amid beetles and other insects, the cover with an elaborate applied floral finial, blue crossed swords mark, 11.5cm across. (2) **£200-300**



1237 A rare pair of Meissen ornithological plates, c.1755, one painted with a green woodpecker the other possibly a yellowhammer, perched on branches or flower stems with moths and insects around, the rims with continuous bands of flowers including rose, tulip, convolvulus and carnation, blue crossed swords marks, 24cm. (2) **£1,500-2,000**

A selection of 58 pieces of this service were sold at Christie's on 28th November 1977 (lots 88-119). These were previously in the collection of Paula de Koenigsberg, Buenos Aires, and exhibited there in 1947. A large portion of the service had been passed to the newspaper magnate, Randolph Hearst, by the German government during the 1930s. It is thought that the service had originally been made for Frederick the Great.



1238 A pair of Meissen plates, c.1740-50, with osier-moulded borders, one painted with a large mushroom, a plum and a caterpillar with other insects, the other with five ripe pea pods amid ladybirds and other beetles, blue crossed swords marks, 24cm. (2) **£500-800**



1239 A selection of pieces from the Russian porcelain services of Grand Duke Alexander Alexandrovich, late 19th/early 20th century, from the Imperial Porcelain Manufactory, all decorated with the crowned cypher of the Grand Duke within gilt or lilac borders, green Imperial cypher marks for Alexander III. Comprising: four square dishes, a comport, two sauce boats and three stands, four oval serving platters, and six plates from the gilded service, and 20 plates in two sizes. (40)

£3,000-5,000



1240 A rare Russian porcelain chocolate cup with cover and saucer, c.1780, Francis Gardner factory, Verbilki, Moscow, painted in the Sèvres manner with puce flower garlands suspended from gilt ribbons, the cup with a double handle and mounted with a flower finial, blue G mark, 12.6cm. (3)

£800-1,200

Cf. Metropolitan Museum, New York, No. 06.354 b for a cup and saucer with the same decoration.



1241 A rare Loosdrecht lilac ground teabowl and saucer, c.1772-75, each piece painted in the manner of Duvivier with a theatrical figure wearing a mask, one holding out a large pointed hat, reserved on a rich lilac ground, 12.4cm. (2)

£300-500



1242 Five Royal Copenhagen Flora Danica plates, late 19th century, each painted with a botanical specimen including *Anemone nemorosa* L., *Myosotis stricta* Link, *Lepigonum marinum* Wahlb, *Anemone Hepatica* L. and *Pulsatilla nigricans* Stork, the shaped rims with a pierced and gilded border, each plate titled in black to the underside, green crown and blue wave marks, a couple of tiny nicks, 22.5cm. (5) **£1,000-1,500**



1243 A good Royal Copenhagen Flora Danica basket, late 19th century, the circular form painted to the interior with a spray of fruiting blackthorn or sloe, the pierced sides applied with colourful flowers, titled in black 'Prunus spinosa L.' to the underside, 20cm dia. **£1,000-1,500**

1244-1246 No lots



1247 An extensive Feuillet (Paris) porcelain breakfast service, early 19th century, richly decorated with European flower sprays issuing from tied blue ribbons between gilt dolphin and shell motifs, gilt script marks. Comprising: eight muffin dishes and covers, four ecuelles and covers, three bowls, six two-handled serving dishes or stands, four large circular dishes, six milk jugs, 11 egg cups, 18 plates, 22 coffee cups with 15 saucers, 19 tea cups with 19 saucers, an associated French two-handled oval dish and a pair of Marcolini Meissen plates with similar decoration. (150) **£2,000-3,000**

Provenance: Sir Bruno Welby Bt. by familial descent.



1248 A large Sèvres dish or stand, c.1780, the hexafoil form painted with a scene of peasants at various pursuits in and beside a river, a bridge and tower beyond, the rim with formal gilt borders on a pink border, blue interlaced LLs mark and painter's mark, 29cm. **£200-300**



1249 A Sèvres tray or stand (plateau Bouret), c.1781, painted with scattered flower sprigs on a white ground, the rim with garlands of rose and cornflower linked by tied pink ribbon, crowned blue interlaced Ls mark with date code DD and painter's mark for Buteaux Fils cadet, two small rim chips, 22.5cm. **£200-300**

This is probably from a service made for the banquier, Haulot, in 1781 which included six plateaux Bouret at a cost of 30 livres each.



1250 A pair of Sèvres stands (*plateaux Bouret*), c.1770, the lobed forms gilded with a scrolled border of trellis and *oeil de perdrix* panels, each raised on a low foot, blue interlaced Ls marks, 21.5cm. (2) £500-800



1251 A Sèvres preserve stand (*plateau à deux pots de confiture*), c.1778, painted with flower sprays within *feuilles de choux* borders in blue and gilt, the two U-shaped pots fixed to the shaped stand, blue interlaced Ls mark enclosing date letter Y, painters' marks for Raux *L'ainé* and Tandart, gilded by Michel-Barnabé Chavaux *l'ainé*, 24.5cm. (3) £300-500



1252 A rare pair of Sèvres miniature campana vases, early 19th century, finely painted in the botanical manner with arrangements of rose, convolvulus, auricula and narcissus, and with single flower stems to the reverse, above the feet with gilt palmette borders, incised numeral marks, 7.3cm. (2) £300-500



1253 A small Sèvres square dish or tray (*plateau carré à jour*), c.1765, well painted with a circlet of flowers in green and black, the flared sides pierced with a design of harebells and scrolls picked out in gilt, blue interlaced Ls mark and painter's mark for P J Rosset (*l'ainé*), a repair to one corner, 10.6cm. £500-800

1254 A good Sèvres two-handled cup with cover and stand (*tasse à toilette, couvercle et soucoupe*), c.1760, finely painted by Bertrand with panels of colourful European flowers within gilt foliate borders on a *bleu lapis* ground, blue interlaced Ls mark enclosing date letter G, painter's mark 6, 12.6cm. (3) £1,200-1,500



1255 A rare Sèvres tureen with cover and stand (*ecuelle ronde tournée*), c.1767, painted by Jean-Baptiste Tandar with adjacent wreaths of cornflowers, roses and laurel, tied with pink, blue and mauve ribbons against a blue, gilt and red *oeil de perdrix* border in the *fond Taillandier* manner, blue interlaced Ls marks enclosing date letter O, 20cm max. (3) £1,500-2,000



1256 A rare Sèvres ice cup tray or stand (*soucoupe à pied*) from the Marquis de Durfort service, c.1766, richly decorated with *frize colorée*, with harebell flowers in green, blue and gilt around garlands of berried laurel and polychrome flowers, with a central roundel of four pink shells within a leaf border, raised on a low shaped foot, blue interlaced Ls mark enclosing date letter N, 22.5cm. £2,000-3,000

Believed to be from the service acquired by Emeric-Joseph, marquis de Durfort-Civrac. The Marquis de Durfort was French ambassador to Venice between 1755 and 1760, to the Kingdom of the Two Sicilies in 1760 and between 1762 and 1765, and to Austria between 1766 and 1770. He was responsible for negotiating the marriage of the future King Louis XVI to Marie Antoinette. Cf. David Peters, *Sèvres Plates and Services of the 18th Century*, Vol. II, no. 66-5, for a discussion of the service, which included four *soucoupes à pied*.





1257 A Sevres coffee can and saucer (*gobelet litron et soucoupe*), date code for 1782, the can finely painted with *The Laundress* after Jean-Baptiste Greuze, within a gilded oval panel, reserved on a *bleu nouveau* ground with flower swags and berried leaves, the saucer with a panel of pink roses to the well, blue interlaced Ls mark with date code *ee* above an A and a further incised A to the edge of the foot, 14.1cm (2) **£500-800**

1258 A small Sèvres teapot and cover (*théière calabrè*), c.1770-80, the ovoid form painted with diagonal garlands of roses, myrtle and other flowers on a white ground, bordering bands of pink *oeil de perdrix* decoration, the cover with a floral finial, blue interlaced Ls mark, 13.5cm across. (2) **£400-600**



1259 A Sèvres shell-shaped dish, c.1787, painted with puce flower garlands around a central gilt and puce scroll roundel including four interlaced L monograms, puce interlaced Ls mark enclosing date letters KK, painter's mark for Choisy, 22cm. **£300-500**

*The decoration matches a service ordered in 1757 by Louis XV for use at Chateau de Fontainebleau. Although various supplements were ordered for the service up to and including 1787, this dish shows signs of refiring and was probably not originally part of the service. Cf. David Peters, *Sèvres Plates and Services*, vol. II, no. 57-1, pp. 297-299.*



1260 A rare Sèvres coffee can and saucer (*gobelet litron et soucoupe*), of the third size, date code for 1777, decorated with a lavish border of tiny pink rose swags suspended from blue scrollwork enclosing pink gingham panels and black demi flowerheads on a gilt ground, enclosing scattered flower sprigs in polychrome enamels edged in gilt, the cup with a rich gilt interior, gold crowned interlaced Ls mark enclosing date letter Z, unknown painter's mark A and LG probably for Le Grand, 13cm. (2) **£1,000-1,500**



1261 A rare and impressive Bristol three vase garniture, c.1770, comprising two flared vases and a central vase and cover, the hexagonal forms painted with panels of tall trees in landscapes in polychrome and blue monochrome, the necks and shoulders finely reticulated with diaper designs among applied flowerheads and gilt foliage, the domed cover with a flowerpot finial, some high quality restoration, 39.5cm. (4) **£8,000-12,000**

Provenance: formerly in the collection of Mrs Aymer Whitworth at Woollas Hall, Eckington and thence by descent. The discovery of six of these rare Bristol vases in the possession of Mrs Whitworth was announced by F Severne Mackenna in a September 1947 article for Apollo magazine, where he described the occurrence as "surprising and incredible". This garniture comprised three of the vases, the others (lacking the elaborate piercing) were sold at Bonhams, London on 18th May 2011 (lot 432). In his 1947 article, Mackenna states that he knew no other "recorded instance of a complete set of this type", despite having by then identified at least 17 other individual examples. The decoration has been attributed to the French artist 'Mons Soqui', who is thought to have previously worked at Sèvres and was taken on by William Cookworthy, continuing to work for the Bristol factory when it was taken over by Richard Champion. David Peters has suggested the identity of the painter as being Michel Soquet, who worked at Sèvres from 1756-64 and then again in 1774-74. The painting included with the garniture shows them displayed in Woollas Hall during the first half of the 20th century. The Whitworth family sold Woollas in the 1950s.

Illustrated: F. Severne Mackenna, 'Bristol Vases: an Important Unrecorded Series', Apollo magazine, September 1947. Also, F. Severne Mackenna, 18th Century English Porcelain, fig.24.

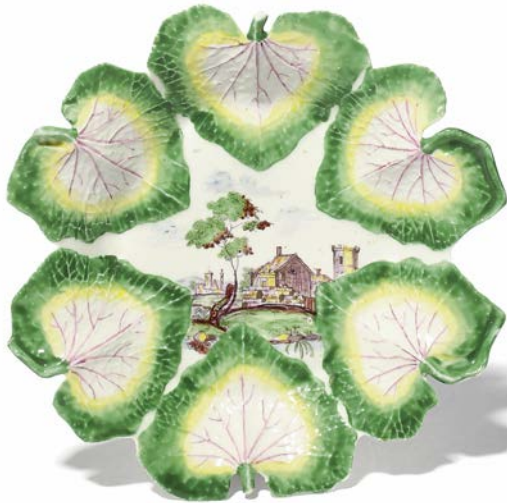
For similar examples, see Yvonne Hackenbroch, Chelsea and Other English Porcelain; the Collection of Irwin Untermyer, fig.294 for three vases without the piercing, which formed part of a five vase garniture in the collection of Lord and Lady Fisher. These vases are now in the Metropolitan Museum, New York, Object no: 64.101.772. The pair that made up the garniture were sold from the Trapnell Collection at Christie's, 18th May 1992, lot 64. See also, Transactions of the English Ceramic Circle, Vol. 26, pp.13-19 for Roger Massey's article, 'The Elusive Mons. Soqui: A French porcelain painter in London and Plymouth'.





1262 A rare Bristol tête-à-tête service, c.1775, painted in overglaze blue with loose flower sprays and scattered sprigs within gilt dentil rims, grey X marks and blue crossed swords marks. Comprising: a teapot and cover, a sucrier and cover, a milk jug, two teacups, two saucers and a tray. (10) **£600-800**

1263 A rare Derby desk set or inkstand, c.1758-60, the rococo scrolled stand set with an integral penholder surmounted with two putti and a goat, with a removable inkwell, pounce pot and taperstick, variously painted with buildings and landscapes, and with scattered insects, *small losses and restorations*, 25cm across. (5) **£500-800**



1264 A Longton Hall dish, c.1756, painted by the Castle Painter with a church tower and other buildings beneath a tall tree, the rim moulded with six large leaves veined in puce and edged in green and yellow, 21.5cm. **£200-300**



1265 A Worcester Giles-decorated teapot and cover, c.1770, the globular body painted in the London atelier of James Giles with loose sprays of flowers in dry blue, the spout and handle with a gilt dash design, the cover's finial formed as a single flower stem, a few small chips, 19cm across. (2) **£300-500**



1266 An important garniture of five Lowestoft vases and two covers, c.1785-90, formed of a central trumpet vase, two inverted baluster vases and covers and two bottle vases with flared rims, all painted in the Chinese Export manner with stylised flowers issuing from censers, in a predominantly pink and orange palette, with pink trellis bands, *some restoration*, 22.5cm max. (7) **£8,000-12,000**

Provenance: a private collection. Illustrated: Geoffrey Godden, Lowestoft Porcelains, pl 198, p 162.



1267 A pair of Chelsea 'Hans Sloane' plates, c.1755, finely painted with botanical specimens, one with a stem of Japanese anemone and a small sprig of Scotch broom, the other with a pink flowered plant, possibly hibiscus, and a fruiting plant, with scattered insects and moths, brown line rims, red anchor marks, 20.5cm. (2) **£5,000-8,000**

Provenance: Martel Maides, Guernsey, 25th April 2013, lots 10 and 11. Both purchased as part of a set of Chelsea botanical porcelain at Stokes and Quirke, Dublin on 19th September 1944, believed to have been the property of Lady Headfort. The wife of Geoffrey Taylour, 4th Marquess of Headfort was born Rosie Boote and established a reputation as a singer and gaiety girl. Their marriage in 1901 caused scandal. Headfort was president of the Royal Horticultural Society of Ireland between 1915 and 1945, so would presumably have had a keen interest in botanical decoration.



1268 A Chelsea Hans Sloane plate, c.1758-60, painted with a large botanical specimen of a fruiting branch with moths and other insects around, brown line rim, brown anchor mark, two restored rim cracks, 23.5cm.
£300-500



1269 A Chelsea white-glazed goat and bee jug, c.1745-47, probably modelled by Nicholas Sprimont, the jug's body resting on the backs of two recumbent goats, a bee exploring flowers moulded beneath the spout, the handle formed as a leafy oak branch, incised triangle mark, small restorations to the leaves, a filled rim chip, 11cm.
£800-1,200



1270 A rare Bow decagonal saucer, c.1756-58, painted in the Kakiemon palette with a lady seated in a pavilion setting, brown line rim, 14.3cm.
£150-250

This 17th century Japanese design was copied at European factories including Chantilly and Meissen, and in England by Chelsea and Bow. Cf. A Treasury of Bow, Ceramics and Glass Circle of Australia, p.38, no.69 for a similar example.



1271 An early Chelsea silver-shaped dessert dish, c.1752, well painted with flower sprays in the Vincennes manner including a large pink rose, blown tulip and narcissus, the moulding with black line detailing, applied raised anchor mark and red anchor mark, minor rim chips, 24.5cm.
£500-800

The presence of both marks would indicate an earlier blank being decorated during the transition to the Red Anchor period.

1272 A rare Chelsea canister and cover or sifter, c.1763, of rococo baluster form, painted with flower garlands and scattered sprigs on scrolled panels, reserved on a mazarine blue ground with gilded moths and other insects, the domed cover pierced with three scale panels rising to a crown finial, gold anchor mark, the cover with a positioning lug, good restoration to the finial, 18.5cm. (2) £800-1,200

Cf. The Royal Collection, No. RCIN 5000031, for 137 pieces from the Mecklenburg-Strelitz service, including three casters of this type. The service was commissioned by George III and Queen Charlotte for her brother, Adolphus Frederick IV, Duke of Mecklenburg-Strelitz in 1764.



1273 A large Chelsea sauceboat, c.1760, the generous rococo form painted with panels of colourful birds, with sprays of flowers beneath the handle and spout, raised on four scroll feet, the raised handle modelled as an exaggerated scroll, good quality restoration, 22.7cm across. £250-350



1274 A pair of Chelsea plates of Mecklenburg-Strelitz type, c.1764, the moulded borders with flower garlands suspended between small panels of gilded insects on a mazarine blue ground, the wells painted with an exotic bird standing amidst leafy branches, gold anchor marks, fine hairline, 23cm. (2) £400-600

King George III and Queen Charlotte ordered the original service of this type in 1762 as a gift to Duke Adolphus Frederick IV of Mecklenburg-Strelitz, the Queen's brother. Chelsea made a second service in 1764 which is identical except in the shaping of the blue rim panels. On the original service these are convex, whereas the second service bears concave panels.



1275

1275 A pair of Chelsea candlestick figures, c.1765, each modelled with a winged putto or Cupid, one drawing back an arrow in a bow, the other holding a flaming heart, both kneeling among flowering bocage beneath scrolled and pierced sconces, raised on footed bases, gold anchor mark to one, *some restoration*, 22cm. (2) **£150-250**

1276 A rare pair of Bow figures of the Seasons, c.1760, one emblematic of Autumn and modelled with Bacchus draped in an animal skin and holding a glass above a sleeping putto beside grapevine, the other modelled as Winter with a bearded figure warming his hands over a flaming brazier while a putto crouches beneath, raised on scrolled bases picked out in puce and blue, *small losses*, 17.5cm. (2) **£300-500**



1276

1277 A Derby 'Pale Family' figure of a girl, c.1756-59, seated with her right foot raised and with a large yellow hat resting in her lap, a small posy of flowers held in her right hand, raised on a low scrolled base picked out in green and puce, *a little restoration*, 12cm. **£300-500**



1277

1278 A tall Bow figure of Ceres, c.1765, emblematic of Earth from the Four Elements, standing before a recumbent lion, holding a cornucopia of fruit and flowers, raised on a tall scrolled base picked out in turquoise and gilt, red anchor and dagger mark, 27.5cm. **£150-200**



1278

1279 A rare and early white-glazed Bow model of a pug dog c.1754, seated on a low grassy mound and scratching his left ear with his left rear paw, a toy resting on the ground before him, 9cm high. **£600-800**



1280 A rare Bow figure of a sheep, c.1755-60, modelled as a grazing ewe, her coat with pale brown striations, the low pad base applied and painted with flowers, good restoration to her ears and tail, 10.9cm. **£200-300**



1281 A rare pair of Longton Hall figures of sheep, c.1752, modelled after Meissen as a ram and a ewe standing four square on low bases painted and applied with flowers and leaves, their coats decorated with grey patches, blue crossed swords marks, a small amount of good restoration, 8.5cm high. (2) **£1,000-2,000**

Cf. Transactions of the English Ceramic Circle, vol. 15, pt. 3, Bernard Watney, Early Longton Hall Porcelain (Part 1, Coloured Wares), for a Longton Hall model of a ram with Meissen crossed swords mark in overglaze blue. An example from Dr Peter Bradshaw's collection was sold at Bonhams, 24th January 2007, lot 43.



1282 A rare pair of Worcester partridge tureens and covers, c.1755-56, modelled with heads slightly turned, seated in nests of coiled leaves set into basket bases, their plumage naturalistically detailed, the edges of the nests brightly enamelled, painter's mark to one, *a good repair to one cover*, 14.5cm across. (4) **£1,200-1,800**



1283 A rare pair of Derby dry-edge figures of sheep and goats, c.1750-52, modelled by Andrew Planché, one group of a lamb resting between the legs of a ewe, the other of a nanny goat suckling a kid, each group left in the white and raised on a rocky base, *some good restoration*, 10.5cm high. (2) **£2,500-3,500**

Provenance: Sotheby's, London, 13 October 1970, lot 213. With Winifred Williams, Antiques, London, 1970.

Cf. Fitzwilliam Museum, No. C.34-1992, for a ewe and lamb group from the Stratham Collection.

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A good and rare Chelsea octagonal beaker and saucer, c.1752

Estimate £1,500 - 2,000*

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Clare Durham | +44 (0)1722 424507 | cd@woolleys.live

*Visit woolleyandwallis.co.uk/buying for additional charges on final hammer price

SILVER & OBJECTS OF VERTU

TUESDAY 4TH & WEDNESDAY 5TH FEBRUARY 2025



A massive William IV silver seven-light candelabrum, maker's mark W.E, probably for William Elliott, London 1833

Estimate £10,000 - 15,000*

ENQUIRIES

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ARTS OF AFRICA, OCEANIA AND THE AMERICAS

WEDNESDAY 19TH FEBRUARY 2025



A Quimbaya pottery figure
Colombia, circa 800 - 1200 AD
29cm high

Provenance

From the estate of the late Eldred Trewvella "Bill" Bernette (1946-2024)

Estimate £400 - 600*

ENQUIRIES

Will Hobbs | +44 (0)1722 339752 | wh@woolleys.live

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FINE ARTS AND CRAFTS

WEDNESDAY 18TH JUNE 2025

INVITATION TO CONSIGN



'The Apple Gatherer' a rare Della Robbia Pottery large tile plaque designed by Cassandra Annie Walker, dated 1900

SOLD FOR AN AUCTION RECORD £16,380*

ENQUIRIES

Michael Jeffery | +44 (0)1722 424505 | mj@woolleys.live

*Price includes Buyer's Premium

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Sort code 30-97-41

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- 4. The purchase price.** The Buyer shall pay the hammer price together with a premium thereon of 26% plus VAT @20% (totalling 31.2% inclusive) on the first £500,000 and 20% plus VAT @20% (24%) inclusive thereafter.
- 5. VAT. (†)** indicates that VAT at the current standard rate is payable by the purchaser on the hammer price as well as being an element in the buyer's premium. This imposition of VAT is likely to be because the seller is registered for VAT within the European Union and is not operating the Dealers Margin Scheme or because VAT is due at 20% on importation into the UK. The omega symbol (Ω) indicates that the lot has been imported from outside the European Union and the present position is that these lots are liable to a reduced rate of VAT (5%) on the gross lot price (i.e. both the hammer price and the buyer's premium). Lots which appear without either of the above symbols indicate that no VAT is payable on the hammer price. This is because such lots are sold using the Auctioneers' Margin Scheme and it should be noted that the VAT included within the Premium is not recoverable as input tax.
- 6.** We are, primarily, agents for the seller. We are dependent on information provided by the seller and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed or any examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Intending buyers have ample opportunity for inspection of goods and, therefore, accept responsibility for inspecting and investigating lots in which they may be interested. Please note carefully the exclusion of liability for the condition of lots contained in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are not guaranteed to be in working order. However, in so far as we have examined the goods and make a representation about their condition, we shall be liable for any defect which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).
- 7. Electrical goods.** These are sold as 'antiques' only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician first.
- 8. Export of goods.** Buyers intending to export goods should ascertain (a) whether an export licence is required for the goods to leave the U.K. and (b) whether there is any specific prohibition on importing the goods in question into the destination country because, e.g. they may contain prohibited materials such as ivory. Charges may be applicable for export licences. Ask us if you need help.

The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.
- 9. Bidding.** Bidders will be required to register before the sale commences and lots will be invoiced to the name and address on the registration form. Some form of identification will be required if you are unknown to us. Please enquire in advance about our arrangements for telephone bidding.
- 10. Commission bidding.** Commission bids may be left with the auctioneers indicating the maximum amount to be bid excluding buyers' premium. They will be executed as cheaply as possible having regard to the reserve (if any) and competing bids. If two buyers submit identical commission bids the auctioneers may prefer the first bid received. Please enquire in advance about our arrangements for the leaving of commission bids by telephone.
- 11. Methods of Payment.** As a general rule any cheques tendered will need to be cleared before removal of the goods is permitted. Please discuss with client services in advance of the sale if other methods of payment are envisaged.
- 12. Collection and storage.** Please note what the Conditions of Sale state about collection and storage. It is important that goods are paid for and collected promptly. Any delay may involve the buyer in paying storage charges.

TERMS OF CONSIGNMENT FOR SELLERS

- 1. Interpretation.** In these Terms the words 'you', 'yours', etc. refer to the Seller and if the consignment of goods to us is made by an agent we assume that the Seller has authorised the consignment and that the consignor has the Seller's authority to contract. Similarly the words 'we', 'us', etc. refer to the Auctioneers.
 - 2. Commission** is charged to sellers at the following rates: 15% + VAT on each lot sold for up to £999, 10% + VAT on each lot realising £1,000 and above.
 - 3. Removal costs.** Items for sale must be consigned to the sale room by any stated deadline and at your expense. We may be able to assist you with this process but any liability incurred to a carrier for haulage charges is solely your responsibility.
 - 4. Loss and damage waiver.** We are not regulated by the FSA for the provision of insurance to clients. However, we for our own protection assume liability for property consigned to us at lower pre-sale estimate. To justify accepting liability, we make a charge of 1.5% of the hammer price plus VAT or, if unsold, our mid estimate of the hammer price. If the owner of goods consigned instructs us in writing not to take such action, they then remain at owner's risk unless and until the property in them passes to the Buyer or they are collected by or on behalf of the owner, and clause 4 is inapplicable.
 - 5. Illustrations.** The cost of any illustrations is borne by you. If we consider that the lot should be illustrated your permission will usually be asked first. The copyright in respect of such illustrations shall be the property of us, the auctioneers, as is the text of the catalogue.
 - 6. Minimum bids and our discretion.** Goods may be offered subject to a reserve agreed between us before the sale in accordance with clause 7.
 - 7.** We may sell lots below the reserve provided we account to you for the same sale proceeds as you would have received had the reserve been the hammer price. If you specifically give us 'discretion' we may accept a bid of up to 10% below the formal reserve.
- Reserves.**
- (a) You are entitled to place prior to the auction a reserve on any lot consigned, being the minimum hammer price at which that lot may be sold. Reserves must be reasonable and we may decline to offer goods which in our opinion would be subject to an unreasonably high reserve (in which case goods carry the storage and insurance charges stipulated in these Terms of Consignment).
 - (b) A reserve once set cannot be changed except with our consent.
 - (c) Where a reserve has been placed only we may bid on your behalf and only up to the reserve (if any) and you may in no circumstances bid personally.
- 8. Electrical items.** These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.
 - 9. Soft furnishings.** The sale of soft furnishings is strictly regulated by statute law in the interests of fire safety. Goods found to infringe safety regulations will not be offered and must be removed at your expense. We reserve the right to dispose of unsafe goods as refuse, at your expense. The rights of disposal referred to in clause 8 and 9 are subject to the provisions of The Torts (Interference with Goods) Act 1977, Schedule 1, a copy of which is available for inspection on request.
 - 10. Descriptions.** Please assist us with accurate information as to the provenance etc. of goods where this is relevant. There is strict liability for the accuracy of descriptions under modern consumer legislation and in some circumstances responsibility lies with sellers if inaccuracies occur. We will assume that you have approved the catalogue description of your lots unless informed to the contrary. Where we are obliged to return the price to the buyer when the lot is a deliberate forgery under Condition 15 of the Conditions of Sale and we have accounted to you for the proceeds of sale you agree to reimburse us the sale proceeds. The liability to reimburse the sale proceeds shall not arise where you are acting reasonably and honestly and are unaware of the forgery but we are or ought to have been aware of it.
 - 11. Unsold and withdrawn items.** If an item is unsold it may with your consent be re-offered at a future sale. Where in our opinion an item is unsaleable you must collect such items from the saleroom promptly on being so informed. Otherwise, storage charges may be incurred. We reserve the right to charge for storage in these circumstances at a reasonable daily rate.
 - 12. Withdrawn and bought in items.** These are liable to incur a charge of up to 10% plus VAT of the reserve or low estimate on being bought in or withdrawn after being catalogued.

13. Conditions of Sale. You agree that all goods will be sold on our Conditions of Sale. In particular you undertake that you have the right to sell the goods either as owner or agent for the owner. You undertake to compensate us and any buyer or third party for all losses liabilities and expenses incurred in respect of and as a result of any breach of this undertaking.

14. Authority to deduct commission and expenses and retain premium and interest.

(a) You authorise us to deduct commission at the stated rate and all expenses incurred for your account from the hammer price and consent to our right to retain beneficially the premium paid by the buyer in accordance with our Conditions of Sale and any interest earned on the sale proceeds until the date of settlement.

(b) You authorise us in our discretion to negotiate a sale by private treaty not later than the close of business on the day of the sale in the case of lots unsold at auction, in which case the same charges will be payable as if such lots had been sold at auction and so far as appropriate these terms apply.

15. Warehousing. We disclaim all liability for goods delivered to our saleroom without sufficient sale instructions and reserve the right to make minimum warehousing charge of £2 per lot per day. Unsold lots are subject to the same charges if you do not remove them within a reasonable time of notification. If not removed within three weeks we reserve the right to sell them and defray charges from any net proceeds of sale or at your expense to consign them to the local authority for disposal.

16. Settlement. Subject to our normal trading conditions, payment will be made by BACS or cheque 5 weeks after the sale unless the buyer has not paid for the goods. In this case no settlement will then be made but we will take your instructions in the light of our Conditions of Sale. You authorise any sums owed by you to us on other transactions to be deducted from the sale proceeds. You must note the liability to reimburse the proceeds of sale to us as under the circumstances provided for in Condition 10 above. You should therefore bear this potential liability in mind before parting with the proceeds of sale until the expiry of 28 days from the date of sale.

CONDITIONS OF SALE

Woolley & Wallis Salisbury Salerooms Ltd carries on business with bidders, buyers and all those present in the auction room prior to or in connection with a sale on the following General Conditions and on such other terms, conditions and notices as may be referred to herein.

1. DEFINITIONS

In these Conditions:

(a) 'auctioneer' means Woolley & Wallis Salisbury Salerooms Ltd or its authorised auctioneer, as appropriate;

(b) 'deliberate forgery' means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;

(c) 'hammer price' means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;

(d) 'terms of consignment' means the stipulated terms and rates of commission on which Woolley & Wallis Salisbury Salerooms Ltd accepts instructions from sellers or their agents;

(e) 'total amount due' means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;

(f) 'sale proceeds' means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising.

(g) 'You', 'Your', etc. refer to the buyer as identified in Condition 2.

(h) The singular includes the plural and vice versa as appropriate.

2. BIDDING PROCEDURES AND THE BUYER

(a) Bidders are required to register their particulars before bidding and to satisfy any security arrangements before entering the auction room to view or bid;

(b) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.

(c) Bidders shall be deemed to act as principals.

(d) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

3. INCREMENTS

Bidding increments shall be at the auctioneer's sole discretion.

4. THE PURCHASE PRICE

The Buyer shall pay the hammer price together with a premium thereon of 26% plus VAT @20% (totalling 31.2% inclusive) on the first £500,000 and 20% plus VAT @20% (24%) inclusive thereafter.

5. VALUE ADDED TAX

Value Added Tax on the hammer price is imposed by law on all items affixed with a **†** or **Ω**. Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant lots. (Please refer to 'Information for Buyers' for a brief explanation of the VAT position).

6. PAYMENT

(a) Immediately a lot is sold you will:

(i) give to us, if requested, proof of identity, and

(ii) pay to us the total amount due in pounds sterling

(b) Any payments by you to us may be applied by us towards any sums owing from you to us on any account whatever without regard to any directions of you or your agent, whether express or implied.

(c) In line with new legislation we reserve the right to investigate and identify the source of any funds received by us. The completion of the sale of a Lot will be postponed or cancelled at our discretion if further time is needed for investigation, or if you are in breach of your warranties as a buyer, or if we consider the sale to be unlawful or in any way cause liabilities or be detrimental to either Woolley and Wallis or the Seller.

7. TITLE AND COLLECTION OF PURCHASES

(a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.

(b) You shall at your own risk and expense collect any lots that you have purchased and paid for from our premises not later than 3 working days following the day of the auction **or upon the clearance of any cheque used for payment** (if later) after which you shall be responsible for any collection, storage and insurance charges.

(c) No purchase may be collected and we shall not release any lot to you or your agent until it has been paid for.

8. REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES

(a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:

(i) to proceed against you for damages for breach of contract;

(ii) to rescind the sale of that lot and/or any other lots sold by us to you;

(iii) to resell the lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;

(iv) to remove, store and insure the lot at your expense and, in the case of storage, either at our premises or elsewhere;

(v) to charge interest at a rate not exceeding 1.5% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;

(vi) to retain that or any other lot sold to you until you pay the total amount due;

(vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;

(viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of any of your property in our possession for any purpose until the debt due is satisfied).

(b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions

9. THIRD PARTY LIABILITY

All members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury (except as required by law by reason of our negligence) or similarly for the safety of the property of persons visiting prior to or at a sale.

10. COMMISSION BIDS

Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so save where such failure is unreasonable. Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.

11. WARRANTY OF TITLE AND AVAILABILITY

The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign it for sale and is able to transfer good and marketable title to the property free from any third party claims.

12. AGENCY

The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.

13. TERMS OF SALE

The seller acknowledges that lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment as notified to the consignor at the time of the entry of the lot.

14. DESCRIPTIONS AND CONDITION

- (a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 'information to buyers'.
- (b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.

15. FORGERIES

Notwithstanding the preceding Condition, any lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the lot is a deliberate forgery we shall refund the money paid by you for the lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or (2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition. The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.

GENERAL

16. We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.
17. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.
- (b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.
18. Any notice to any buyer, seller, bidder or viewer may be given by first class mail or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours after posting.
19. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing in the catalogue.
20. Any indulgence extended to bidders buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.
21. English law applies to the interpretation of these Conditions.

22. Prior written consent must be sought by the buyer or any other party for the use of any images, illustrations and written materials produced by or for Woolley & Wallis relating to a lot or sale, including the contents of a catalogue. Copyright for any of the aforementioned will remain the property of Woolley & Wallis, subject to the provisions of the Copyright, Designs and Patents Act 1988. Woolley & Wallis and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights to it.

PAINTINGS, DRAWINGS, LITHOGRAPHS, ENGRAVINGS AND PRINTS

In accordance with long standing practice in Fine Art Sale Rooms certain terms used in descriptions in the Catalogue have the meanings ascribed to them in the glossary below.

GLOSSARY

Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact. The Company reserves the right, in forming their opinion, to consult and rely upon any expert or authority considered by them to be reliable.

- (a) Edward Lear: 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.
- (b) Attributed to Edward Lear: In our opinion probably a work by the artist but less certainly as to authorship is expressed than in the preceding category.
- (c) Studio of Edward Lear: In our opinion a work by an unknown hand in the studio of the artist which may be or may not have been executed under the artist's direction.
- (d) Circle of Edward Lear: In our opinion a work by an as yet unidentified but distinct hand, closely associated with the named artist but not necessarily his pupil.
- (e) Style of ...; Follower of Edward Lear: In our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.
- (f) Manner of Edward Lear: In our opinion a work in the style of the artist and of a later date.
- (g) After Edward Lear: In our opinion a copy of a known work of the artist.
- (h) The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.
- (i) The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.
- (j) Dimensions are given height before width.
- (k) Pictures are framed unless otherwise stated.

BOOK AUCTIONS

If, on collation, any named item in this catalogue proves defective in text or illustration, the lot may be returned within 14 days of the sale with the defects stated in writing. This proviso shall not apply to defects stated in the catalogue or announced at the time of sale; nor to the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of text or illustration; nor to drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals; nor to books not identified by title; nor to books sold not subject to return.

ARTIST'S RESALE RIGHT / DROIT DE SUITE

Droit de Suite is a royalty payable to a qualifying artist or the artist's heirs each time a work is resold during the artist's lifetime and up to a period of 70 years after the artist's death.

Royalties are calculated on a sliding percentage scale based on the hammer price excluding the buyer's premium. The royalty does not apply to lots selling below £1,000 and the maximum royalty payable on any single lot is £12,500.

Droit de Suite, which is not subject to VAT, will be added to the buyer's purchase price and then passed on to the relevant collecting agency by the auctioneer.

Royalties for Droit de Suite are as follows:

- 4% Up to £50,000
- 3% £50,000.01 - 200,000
- 1% £200,000.01 - 350,000
- 0.5% £350,000.01 - 500,000
- 0.25% In excess of £500,000
- Up to a maximum levy of £12,500

Lots marked with a Φ symbol are potentially subject to the levy.

PRIVACY NOTICE FOR CUSTOMERS

WHAT THIS PRIVACY NOTICE DOES

This privacy notice (**Notice**) explains how Woolley and Wallis Salisbury Salerooms Limited (**us, we, our, Woolley & Wallis**), processes the personal data of users of our auction and valuation services (**Services**) and includes buyers, bidders and sellers of auction items as well as prospective users of our Services (**you, your**). It also explains your rights in relation to the personal data we hold about you.

This Notice is effective from May 2018. We may change this Notice from time to time. Any significant changes will be notified to you.

DATA CONTROLLER AND CONTACT DETAILS

Woolley and Wallis is the data controller of your personal data and is subject to the Data Protection Act 2018 (**DPA**) and the General Data Protection Regulation (**GDPR**).

If you have any questions about how we use your personal data, whom we share it with, or if you wish to exercise any of the rights set out in this Notice, please contact us using the following details:

- By post – Privacy Officer, Woolley and Wallis Salisbury Salerooms, 51-61 Castle Street, Salisbury, SP1 3SU.
- By email – privacyofficer@woolleys.live
- By telephone – +44 (0)1722 424599

HOW WE COLLECT YOUR PERSONAL DATA

We collect your personal data from the following sources:

From you when you:

- interact with us before entering into a contract with us, for example when you express your interest in our Services;
- instruct us to provide Services to you, sign contractual documentation and provide information in connection with those instructions;
- communicate with us by post, telephone, email or via our website, for example in order to make enquiries or register for an online account;
- in various other ways as you interact with us during your time as a user (or potential user) of our Services, for the various purposes set out below.

From third parties such as:

- other auction houses and individuals and organisations in the auctioneering trade whom we may contact to check background details about you;
- the-saleroom.com who enable live online bidding and provide us with the name, contact details, the last four digits of registered payment cards and transaction history (in relation to activity on the-saleroom.com) of individuals who register for one of our auctions (please see the-saleroom.com's privacy policy for further information). We also receive names, contact details, sale details and payment details (the amount and date paid) from realex payments (the-saleroom.com's payment provider);
- sage pay who process payments on our behalf and who provide us with your name, contact details and payment details (only the last four digits of your payment card are provided);
- shipping companies whom you hire to collect items you purchased from us.

THE CATEGORIES OF PERSONAL DATA WE COLLECT

We may collect the following personal data about you:

- your name and contact details including address, telephone and email address;
- your image, as captured by CCTV, if you attend our premises;
- personal identification documents, including copies of government-issued identification such as passport and driving license which are required to register bidders (or when we need to verify a seller's details);
- account details and other information relating to your transactions/dealings with us and your use of our Services;
- payment details such as credit card and bank account details;
- credit and payment history (where you open an account with us as a buyer or bidder);
- information on your collecting preferences and aspirations, and your collections, acquisitions and disposals; and
- other information that you provide to us, for example, when you have a comment/complaint, submit a question, take part in a survey or where you express an interest in receiving marketing material or request further information.

We may also process special categories of personal data, including information concerning your health and medical conditions (for example, disability), where relevant to the provision of our Services.

THE BASIS FOR PROCESSING YOUR DATA, HOW WE USE THAT DATA AND WITH WHOM WE SHARE THAT DATA

WHERE WE HAVE A CONTRACTUAL RELATIONSHIP WITH YOU

We will process your personal data because it is necessary for the performance of a contract with you (for example, a contract to use our Services) or in order to take steps at your request prior to entering into a contract. In this respect, we use your personal data for the following:

- to interact with you before you enter into a contract with us, such as when you express your interest in our Services (for example, to send you information about our Services or answer enquiries about our Services);
- once you have engaged us and entered into a contract, to provide you with the Services set out in any contractual documents.

In this respect we will provide your data to our third party suppliers or subcontractors as necessary whom we engage to help us perform our Services or who assist us in conducting our business, such as our IT suppliers, data storage providers, and valuation companies.

LEGITIMATE INTERESTS

We may also process your personal data because it is necessary for our or a third party's legitimate interests. Our legitimate interests include our commercial interests. In this respect, we may use your personal data for the following:

- to monitor and evaluate the performance and effectiveness of our Services, including by training our staff or monitoring their performance;
- to deal with any concerns or feedback you may have in the performance of the Services;
- for our internal business record keeping and processes;
- to seek advice on our rights and obligations, including obtaining legal advice;
- to contact you for marketing purposes. If you do not wish to receive such information, please let us know now or at any time in the future, and your details will be removed from our marketing list. We will not provide your personal data to third party organisations to use for their own marketing purposes;
- to customise our website and marketing communications in line with your particular interests or preferences;
- to collect money owed to us or our consignors;
- to carry out background and credit checks in relation to bidders and buyers.

In this respect we will provide your data to the following:

- our professional advisors;
- the-saleroom.com;
- debt collection agencies;
- third parties who assist us with our marketing;
- our website and email management software provider.

LEGAL OBLIGATIONS

We may also process your Personal Data for our compliance with our legal obligations. In this respect, we may use your Personal Data for the following:

- to meet our compliance and regulatory obligations, such as our tax reporting requirements or to carry out identity checks;
- in order to assist with investigations (including criminal investigations) carried out by competent authorities;

In this respect we will provide your data to the following:

- external auditors;
- the police and other competent authorities, including HMRC;

CONSENT

We may also process your Personal Data where we have your specific consent to do so (for example, where we have your agreement to include information about you (as a seller) in sale marketing materials) or where we have sought and obtained your consent to send you direct marketing by email, or for the use of cookies on our website. If you have given your consent and you wish to withdraw it, please contact us using the contact details set out above.

Please note that where our processing of your personal data relies on your consent and where you then withdraw that consent, we may not be able to provide all or some aspects of our Services to you and/or it may affect the provision of our Services.

SPECIAL CATEGORIES OF PERSONAL DATA

We process special categories of personal data for the following reasons:

- if it is necessary to protect your or another person's vital interests (for example, where you have a life-threatening accident or illness and we have to process your personal data to ensure you receive appropriate medical attention);
- if it is necessary for the establishment, exercise or defence of legal claims (for example, to protect and defend our rights, and/or the rights of our customers);

We may process information relating to your health where we have your explicit consent to do so (for example, when you provide information about your access requirements prior to attending one of our events).

INTERNATIONAL TRANSFERS OF DATA

We transfer names and addresses on our Asian mailing list to a printing company in Hong Kong to distribute our auction catalogues and promotional material. In these circumstances, your personal data will be transferred subject to standard data protection clauses (adopted by the European Commission) and included in our contract with the printing company.

We share your data collected for marketing purposes and through our website with our website and email management software provider who are based in Jersey. In these circumstances, your personal data is transferred to them subject to an Adequacy Decision made by the European Commission in respect of Jersey.

PROFILING

We may use your geographical location to target our communications and advertising and promotions to you. If you do not wish us to do this, then please contact us using the details provided above.

HOW LONG YOUR INFORMATION IS KEPT

We will retain your personal data for as long as we are providing you with the Services referred to in any contractual document, and for as long as is required for legal, regulatory, fraud prevention and our legitimate business purposes after the termination of your account/agreement with us, or if your application for a particular Service is declined or abandoned.

In particular:

- in relation to CCTV images taken when you attend our premises, we will retain these for a few months;
- in relation to personal data relating to the transactions you have entered into with us as part of the provision of our Services, we will retain that data for period of seven years after that transaction has concluded in case any legal claims arise out of the provision of those Services;
- we will retain your details on our marketing database until you inform us that you no longer wish to receive our marketing communications. However, where you do unsubscribe from our marketing communications we will keep your details on a suppression list to ensure that we do not send you information you have asked not to receive;
- in relation to personal data relating to the provenance of works, we may retain that data indefinitely in our legitimate interests and the legitimate interests of the wider art market in maintaining the integrity of that market.

YOUR LEGAL RIGHTS

Under the DPA you have the following rights:

- to obtain access to, and copies of, the personal data that we hold about you;
- to require that we cease processing your personal data if the processing is causing you damage or distress;
- to require us not to send you marketing communications.
- to require us to correct the personal data we hold about you if it is incorrect;
- to require us to erase your personal data;
- to require us to restrict our data processing activities (and, where our processing is based on your consent, you may withdraw that consent, without affecting the lawfulness of our processing based on consent before its withdrawal);
- to receive from us the personal data we hold about you which you have provided to us, in a reasonable format specified by you, including for the purpose of you transmitting that personal data to another data controller;
- to object, on grounds relating to your particular situation, to any of our particular processing activities where you feel this has a disproportionate impact on your rights.

Please note that the above rights are not absolute, and we may be entitled to refuse requests where exceptions apply.

If you are not satisfied with how we are processing your personal data, you can raise a concern with the Information Commissioner. You can also find out more about your rights under data protection legislation from the Information Commissioner's Office website available at: www.ico.org.uk

VALUATIONS

Valuations are a core part of our business and are usually carried out by a senior specialist or directors. Accuracy, speed and above all confidentiality are paramount.

INSURANCE VALUATIONS

Written valuations for insurance can vary from a single item to a large estate. Before starting we discuss the various options available so that the valuation is specifically tailored to individual client's needs.

For valuations of an entire house contents an itemised bound valuation is produced and can be accompanied by photographs when required. In addition to providing an inventory, written valuations can prevent painful arguments with a loss adjuster in the event of a claim.

Woolley & Wallis valuations are accepted by all leading insurance companies.

PROBATE VALUATIONS

We offer a speedy and professional service for executors and trustees and provide bound valuations for probate and duplicate copies when required. Since security is often a consideration, we can usually arrange for a house to be cleared and sent for auction, our Valuations Department ensures that executors are informed of which sales are involved and the results thereof.

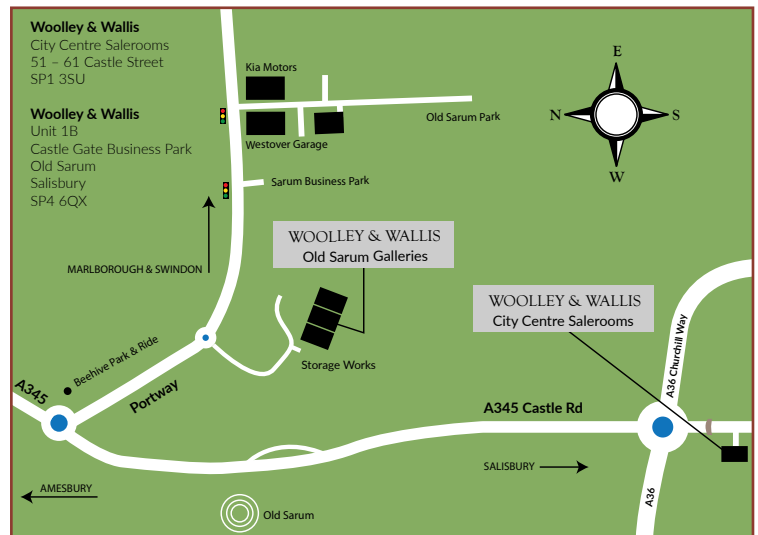
We also carry out valuations for Family Division, Capital Gains Tax, and Private Treaty Sales.

Contact Jeremy Lamond
+44 (0)1722 424502 | valuations@woolleys.live

FREE AUCTION VALUATIONS

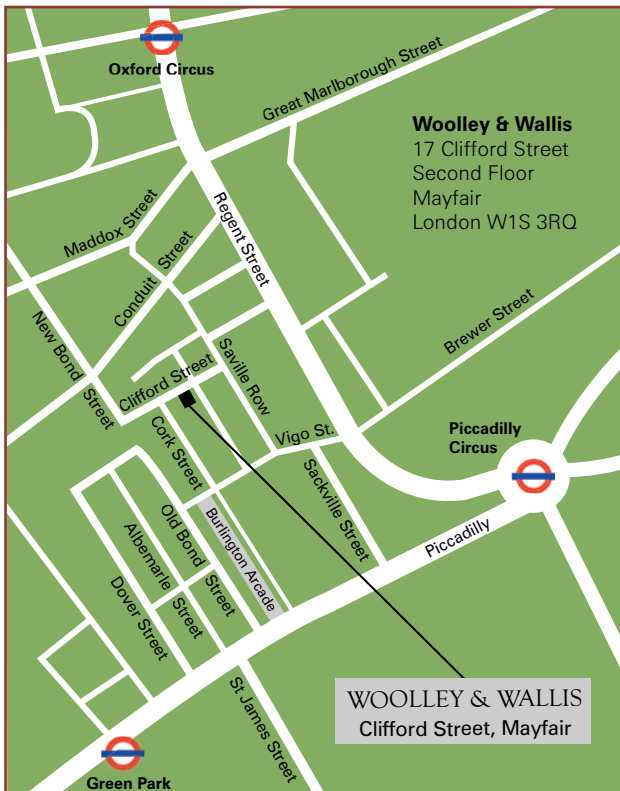
Free verbal valuations of items for sale are available by appointment. Please email valuations@woolleys.live or call +44 (0)1722 424500

DIRECTIONS FROM OUR CITY CENTRE SALEROOMS TO OUR OLD SARUM GALLERIES



Follow A345 for 1.7 miles. At Beehive Park & Ride follow the signs for A338 Swindon and Marlborough

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City Centre Salerooms,
51-61 Castle Street, Salisbury, Wiltshire SP1 3SU
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VAT No: 631 9832 29

ENTRIES ARE CURRENTLY BEING ACCEPTED FOR OUR 2025 AUCTIONS

2025 AUCTION CALENDAR

JANUARY

29th & 30th Fine Jewellery

FEBRUARY

4th & 5th Silver & Objects of Vertu
5th Fine Pottery & Porcelain
6th The Sir Bruno Welby Collection of Porcelain
19th Arts of Africa, Oceania & the Americas

MARCH

5th Old Masters, British & European Paintings
19th Clarice Cliff, Art Deco & Design

APRIL

9th & 10th Furniture, Works of Art & Clocks
15th & 16th Fine Jewellery
29th British and Continental Ceramics & Glass
30th Silver & Objects of Vertu (Day One)

MAY

1st Silver & Objects of Vertu (Day Two)
20th & 21st Asian Art, Chinese Paintings
& Japanese Works of Art

Dates may be subject to change



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