



FINE ENGLISH FURNITURE AND WORKS OF ART

Including The Collection of an Architect:

The Old Rectory, Kent

Wednesday 12 March 2014

Bonhams

LONDON



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Including The Collection of an Architect: The Old Rectory, Kent

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Part I The Collection of an Architect: The old Rectory at 10.00

Part II Fine English Furniture and Works of Art at 14.00

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ILLUSTRATIONS

Front cover: The Old Rectory
Back cover: Lot 231
Inside front: The Old Rectory
Inside back: Lot 229

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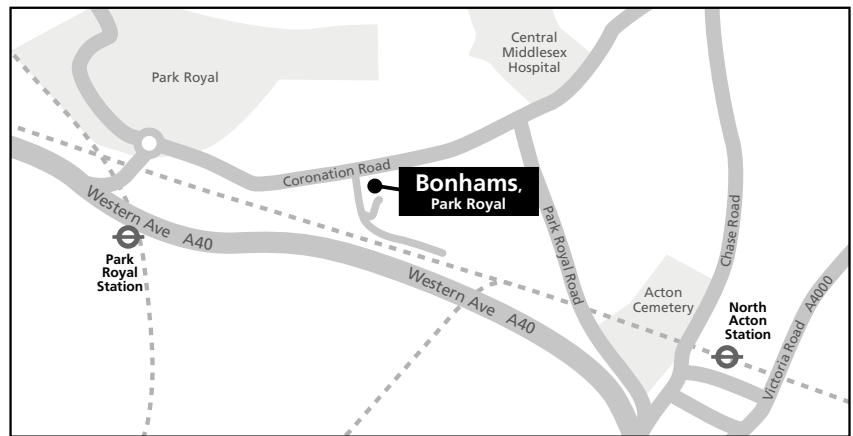
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Furniture, large paintings and large objects

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THE COLLECTION OF GILES NEWBY VINCENT

Tucked away in an unspoilt corner of the Garden of England, and protected by ancient willow-fringed water meadows, lies the small historic village of Wickhambreaux. The Little Stour gurgles and froths beside the towering white weather-boarded gables and slatted wheel of Wickham Mill, standing sentinel at the entrance to the village. A white painted Kentish bridge spans the rush-fringed stream which then meanders to the coast, eventually joining The Great Stour near Sandwich, some 10 miles distant. To one side are the venerable chequered stone and flint elevations of the manor house of Joan of Kent, who married The Black Prince and was the mother of Richard II. Beyond the bridge and encircling the green, partly hidden behind a group of stately lime trees, yet more buildings of great character justify Wickhambreaux's claim to be one of Kent's prettiest villages: the fourteenth-century flint tower and mediaeval timber porch of St Andrew's church; the Regency double-height bow windows of Old Willow Farm; the pale brick shuttered Georgian façade of Wickham Court; the half-timbered diminutive Rose Inn - and, on a rise of ground, the unmistakably Baroque elevations of The Old Rectory.

The first impression one has is that the village has perhaps undergone some painstaking preparation for the scenes of a period drama. As Pevsner describes it in *The Buildings of England*: 'One can imagine a novel of Jane Austen's being acted out at Wickhambreaux...'. When it dawns upon one that this is no stage set, one can only wonder why the idyllic virtues of Wickhambreaux are not more regularly extolled in the property pages of the national press. That The Old Rectory belongs to Giles Newby Vincent, an architect and interior designer also known for decorating historic interiors for film and television, is therefore little surprise. Considered to be one of the finest domestic examples of Queen Anne architecture in Kent, The Old Rectory was built in 1713 for The Reverend Alexander Young, rector of Wickhambreaux from 1712 to 1755. Although the architect is unknown, the building is remarkably fashionable for its date. The brick aprons below the sash windows, and the brick aedicule with its broken pediment framing the front dormer window suggest a designer at the vanguard of fashion. Further evidence of the rector's links to leading architects of the age, is provided by his church funerary monument designed by no less a figure than Robert Taylor.

It is small wonder that Giles's finely tuned eye was attracted by the excellent proportions and elegant panelled rooms of The Old Rectory, as his pre-disposition towards architecture, fine antiques and art was pre-ordained by his background and ancestry. His paternal grandfather, also an architect and collector, lived at the Braishfield Manor Estate in Hampshire; his maternal great grandfather acquired The Whittern estate in Herefordshire in 1860, where he built a distinguished country house, which was replaced by Giles's grandfather - also an amateur architect - in the mid twentieth century. Giles's Buckinghamshire childhood home was also a beautiful building - a fine Regency house with much-admired gardens designed by Percy Cane. It was later sold to the Prince de Rohan. Giles's flair for interior decoration in particular owes a debt to his eccentric aunt, Elizabeth Newby Vincent, a Devizes antique dealer who was a close friend and formative influence on leading decorators such as Robert Kime and the late Geoffrey Bennison. Her philosophy that "antiques should look inherited rather than bought" is one that Giles has adhered to, and this is borne out by the fine patina of many pieces in the collection.

Once qualified in his chosen profession, Giles worked for the distinguished conservation architect Sir Donald Insall, where he became job architect for the restoration of Kedleston Hall, Derbyshire for The National Trust. This promising start to his career was followed by a stint with David Mlinaric under whose auspices he worked on Spencer House and Waddeston Manor. By 1990, he had gained both the confidence and experience to set up his own Belgravia-based company Giles Vincent Design. Since then, Giles has worked in over a dozen countries including England, France, Italy, Spain, Switzerland and Barbados, and his projects have been published internationally. He is known both for his expertise with period decoration as well as for his relaxed contemporary style, and has worked for many well-known figures, including clients as contrasting as Sir Elton John and Lord Heseltine. Hunting for furniture, textiles and paintings with a sense of atmosphere and charm is second-nature to Giles, who is in constant need of such pieces for his projects. His design studio has always been in central London, but over the years Giles has owned several substantial country houses, both in England and the South of France. It was to



The Gardens at The Old Rectory, Wickhambreaux.

furnish these properties that Giles gradually assembled the collection of walnut furniture, early textiles, silver and Old Masters that is now offered for sale.

Elegant black-green iron railings and a flight of well-worn stone steps announce the entrance to The Old Rectory, ascending to the unusually high ground floor. Set within a carved Baroque doorcase, the tall front door opens directly into the panelled Dining Hall. The visitor is confronted by a harmonious arrangement of early 18th century furniture, Delftware and Old Master paintings whose subtle tones harmonise perfectly with the earthy pigment to the walls. The furniture here includes a George I walnut cabinet (lot 4) which subliminally echoes the perfect proportions of the house's facade. Adjacent is a Queen Anne kneehole desk (lot 9) of rare configuration. It is strikingly similar to one in the King's Bedroom at Traquair Castle, Scotland - famous for its associations with Mary Queen of Scots. A group of old-framed 18th century *petit point* needlework panels (including lot 2) introduce colour and texture as a counterpoint to muted hues elsewhere. Indeed the prevalence of exquisite needlework on furniture and walls in the principal rooms is a predominant and unifying element of the collection. However, lest one should imagine that the interiors are altogether too serious, a charming 1920s American embroidered cat picture reflects Giles's innate sense of fun. (lot 128)

Above the stone chimney-piece the unidentified but hauntingly beautiful 'Lady with the Auburn Hair', circle of Frans Pourbus II, (lot 10) blithely surveys the room, resplendent in her 1620s bejewelled court finery. On the oak table below her, a fine set of four George II silver candlesticks by John Hugh Le Sage (lot 5) gleam in the firelight. Beyond in the Study, handsomely framed between the deep sash windows, stands an important George II walnut bureau (lot 26). Once part of the iconic *Percival Griffiths* collection, it is one of a handful of examples with a separate lion-mask carved stand. Opposite, on the mantelpiece, is the first of many small objects that bring a sense of self-effacing whimsy to Giles's collection - an Edwardian clockwork tin toy of a swineherd chasing a pig (lot 32). Above it is one of several items at The Old Rectory which reflect its Kentish setting: a 1660's Anglo-Dutch painting of a hunting group arriving at Combewell Priory - a local Carolean brick house of striking formality that has long since disappeared (lot 36).

Back in the Dining Hall, a broad panelled arch with fluted pilasters opens into the double-height Staircase Hall. The Old Rectory's principal staircase has carved tread-ends and is handsomely wainscoted, reminding one of Salisbury's Montpessou House. High above, a pair of Baroque giltwood chandeliers (lot 148) bring a sense of light and shadow to walls densely hung with Old Masters. Opposite the arch, beyond an eight-panelled Baroque door retaining its original brass swing handle, is Giles's wonderfully relaxed Drawing Room. A log fire settles quietly in the grate, scenting the rooms as it does so. A large comfortable terrier-friendly linen sofa is bedecked with an effortless assortment of Georgian needlework cushions (lots 41 & 42) and above it hangs Michael Clark's arcadian 1995 painting 'The Pink Rug', reflecting Giles's parallel interest in Modern British art. (lot 125) Beneath the long sash windows is one of Giles's favourite pieces: an unusually broad late 19th century - for want of a better description - 'conversation chair' with Caucasian rug covers. After dinner parties, this is invariably shared by two guests, both intent upon gossip. Opposite the fireplace is something altogether less frivolous: a particularly well-proportioned Queen Anne double domed walnut bureau bookcase (lot 45) with glorious patina, and of similar date to the house. Flanking the bureau is a pair of 1730s walnut side chairs from the Gomme collection (lot 59), probably from Giles Grendey's Clerkenwell workshop. In common with many much-loved pieces at The Old Rectory, they are covered in wonderfully-preserved contemporary needlework. In this instance, the chairs have *petit point* covers depicting flowers and foliage, that retain their original bright colours: redolent of furniture associated with such seminal collectors of English Furniture as the aforementioned Percival Griffiths, and more recently John Parry and John Gerstenfeld. The adjoining Library, formerly used as an office, is home to the most important piece of seat furniture in the collection (lot 39), a fine George I walnut open armchair retaining its original finely-worked 1720s needlework. The textile theme continues with an atmospheric Queen Anne floral crewelwork panel on the opposite wall (lot 65). The Library leads back to the Staircase Hall adjacent, where the half landing houses a George I burr walnut tea table with shell carved knees (lot 74). The walls above are enlivened by an unusual set of four early 17th century French School portraits (lot 73) in their original ebonised frames. They all depict the same young woman,



Staff at The Old Rectory, Wickhambreaux in the early 20th century.



The Old Rectory and The Green at Wickhambreaux.

but each time she sports a different costume: were the portraits then despatched to would-be suitors for approval?

The panelled and wainscoted first floor Landing opens onto three generous bedrooms either overlooking the village green or the secluded walled gardens to the rear. Memorable pieces in the Principal Bedroom include a fine George I walnut chair-back settee (lot 99) with an unusual serpentine front rail, eagle terminal arms and bold shell devices to the tops of the splats - perhaps suggesting Dutch influence. Flanking the chimneypiece and of the same period as the settee is a rare pair of oval walnut and needlework stools (lot 101), again with fine contemporary needlework drop-in seats. To one side is a superb George I, burr walnut and Cocus wood clothes press (lot 91) that Giles found in Maine, USA and willingly repatriated. In the Green Bedroom opposite hangs a charming pair of late eighteenth century oil-on-board painted flower panels (lot 108) which were a lucky find in a village hall sale in Leicestershire. Between the windows is an unusual 'caddy top' George II walnut bachelor's chest (lot 111), and above it, reflecting the rural views to either side, is Frank Creber's soulful 1988 'Woodgreen' painting, (lot 126). In the adjacent Blue Bedroom, the focal point is another fine early 18th century burr walnut clothes press (lot 124) of wonderful colour. Giles's fondness for historic textiles remains evident in the diminutive but rare 'hair capriccio' picture (lot 96), and the fresh original colours of the drop in seat to a George II walnut side chair (lot 107). The handsome principal staircase leads only from ground to first floor, and back in 1713 only the fortunate Alexander Young and his family could use it. Concealed behind panelling, the somewhat humbler servants' staircase - still in a wonderful state of preservation, with much of its original paintwork intact - enabled the Rector's staff of seven to move unseen between all four floors. On the second floor there are a further five attic bedrooms, and these contain a group of oak pieces including an unusual table cabinet of architectural form which has provenance from Annapolis, Maryland. (lot 134) Down in the basement, the early eighteenth floor layout still survives, remarkably intact: the scullery with its well and lift-up cover; the pantry with its slate counters; the cellar with its brick vaults. In the Morning Room (formerly the Servants' Hall) a rare C17th longcase pendulum gently defines time. *William Kenyon's* elegant ebonised 1690's clock (lot 146) with its superb tulip-engraved dial is in all probability the earliest surviving clock from the great northern metropolis of Liverpool: perhaps it deserves to return there. Two other fine pieces keep it company. The first is a rare George II glazed two-door bookcase of great charm (lot 147); the second is a superb George I walnut bachelor chest (lot 149). This is a considerable rarity, being one of only two recorded examples to have side handles and an unusual configuration of two long and four short drawers.

Adjacent, in the Kitchen and Butler's Pantry, the usual paraphernalia of life below stairs is much in evidence: brightly polished table silver, including an extensive 'Millennium' canteen, (lot 139); piles of neatly ironed linen; teapots and casseroles; jugs and trugs; and a set of horizontally ribbed white Staffordshire kitchen storage jars (lot 142). Several mossy old stone steps - much frequented by Giles's Jack Russell terriers - lead from the Drawing Room to the Walled Garden. This historic sanctuary, with its ancient tulip tree and venerable yew hedges, leads to an orchard garden flanked by a stand of Kentish Cobs, with apple, plum, pear and medlar trees beyond. A few pieces from this secluded Kentish retreat are also offered in this sale. These include two pairs of fluted campana-shaped cast iron urns (lot 152); a pair of hardwood and cast iron sphinx decorated garden benches, (lot 150); and an unusual Victorian circular wood and iron garden table, (lot 151)

Given the increasing scarcity of early walnut furniture in original condition, fine contemporary textiles, interesting historic paintings, and unusual decorative ornaments, the amassing of this collection might well represent a lifetime's devotion for many connoisseurs. It is therefore a testament to Giles Newby Vincent's excellent eye and remarkable energy that he has managed to assemble such a memorably rich and varied group, whilst simultaneously designing and creating his many client projects. Given the rarity of so many items, it is perhaps surprising that Giles can bring himself to part with so many irreplaceable possessions of great character and charm, but new horizons beckon. 'It has been quite a labour of love to put the collection together. At times, the search has been rather a learning curve, but I have also been incredibly lucky. However, it's now time for a new chapter...'

Giles remains committed to his design work and remains in too much demand client-wise ever to leave London: 'Well, not for twenty years anyway...'. Nonetheless, the 'new chapter' includes restoring a dilapidated old seaside villa with five acres of overgrown garden that Giles found recently in the South of France. Many might balk at the prospect, given the simultaneous demands of running an increasingly well-known design business, but Giles loves a challenge. In the meantime, The Old Rectory will be marketed in April and its collection is now offered for sale: a rare opportunity for like-minded enthusiasts and collectors alike to acquire objects ranging from charming curiosities such as the carved wooden lamb and dove (lot 103) to important paintings and furniture that will doubtless now grace other distinguished collections in turn.

Fergus Lyons, London February 2014

THE DINING HALL





1

JAKOB FERDINAND VOET (ANTWERP 1639-CIRCA 1700)

Portrait of Marchese Cesare Baldinotti, half-length, in a blue and gold embroidered coat; and Portrait of Marta Ghezzi Baldinotti, half-length, in a black and gold embroidered dress and pearl necklace
a pair, oil on canvas
71.3 x 54.2cm (28 1/16 x 21 5/16in). (2)

£20,000 - 30,000

€24,000 - 37,000

US\$33,000 - 50,000

PROVENANCE:

Christie's, Paris, 15 November 2011, lot 314

Marta Ghezzi Baldinotti (Naples 1649-Rome 1718), was the daughter of Felice Angelo Ghezzi, Duke of Carpignano and Baron Zullino. On 17 April 1667 she married the Marquis Cesare Baldinotti di Pistoia (1636-1728), Duke of Pescorocchiano. They had a daughter, Ginevra, who married Count Francesco Maria Carpegna.

Professor Francesco Petrucci, the principal conservator at the Palazzo Chigi and the leading authority on Voet has confirmed the attribution on the basis of photographs at the time of the previous sale.







2

2

AN 18TH CENTURY PETIT-POINT NEEDLEWORK PANEL

Of a vase of flowers within a garden urn flanked by a shepherd and shepherdess, with lambs in foreground, now within an ebonised, parcel-gilt and glazed frame, overall, 52cm wide, 52cm high (20in wide, 20in high).

£1,000 - 1,500

€1,200 - 1,800

US\$1,700 - 2,500

PROVENANCE:

Purchased Richard Courtney Antiques Ltd, Grosvenor House Antiques Fair, London, June 2007.

3

A CREWELWORK CUSHION TOGETHER WITH A LATE 17TH CENTURY ITALIAN SILK NEEDLEWORK PANEL

The cushion with flowers and leaves on an ivory cotton canvas ground with a braided tasseled border, the needlework fragment panel decorated in various tones of green, yellow and ochre with scrolling leaves and flowers within a conforming border, the cushion 36cm wide by 46cm high (14in wide by 18in high); the panel 106cm wide by 45cm high (41 1/2in wide by 17 1/2in high).

£1,200 - 1,800

€1,500 - 2,200

US\$2,000 - 3,000



3





4

A GEORGE I WALNUT AND FEATHERBANDED CABINET

The moulded, cavetto cornice above a pair of doors enclosing an arrangement of four adjustable shelves arranged in two columns, the lower part with one long drawer panelled to simulate a pair of drawers with an arrangement of four drawers below, on replaced shaped bracket feet, *alteration to the long drawer, 143cm wide, 45cm deep, 213cm high (56in wide, 17 1/2in deep, 83 1/2in high).*

£7,000 - 9,000

€8,500 - 11,000

US\$12,000 - 15,000

PROVENANCE:

Ongar Hall, Essex.





5



6

5

A SET OF FOUR GEORGE II SILVER CANDLESTICKS

by John Hugh Le Sage, London 1743

The ring turned cylindrical and baluster nozzles on lobed knopped and waisted fluted vase stems above turned and wide compressed circular knopped pedestals, raised on moulded barbed square bases, the underside of the bases numbered in order from one to four with scratch marks 23=19, 23=13, 24=6, 24=2, 92oz, 24cm (9in) high. (4)

£15,000 - 20,000

€18,000 - 24,000

US\$25,000 - 33,000

PROVENANCE:

Anonymous sale Christie's, New York, 21 October 1993, lot 555.
Acquired by the vendor Christie's, New York, 26 April 2006, lot 217 (\$36,000).

6

A SET OF FOUR GEORGE I SILVER SALTS WITH ARMORIAL CRESTS AND DATED TO THE BASES 1733

by Charles Hatfield, London 1732

Of squat bellied circular form with banded rims on turned low pedestal circular base, the bases with engraved armorials, the undersides of the bases with engraved and dated presentation inscriptions *The Gift of Mrs A. Owen to Wm and Cath. Vaughan, 1733, 7.3cm in diameter, 2.5cm high (2 1/2in in diameter, 0 1/2in high)*. with four salt spoons, modern (8)

£5,000 - 7,000

€6,100 - 8,500

US\$8,400 - 12,000

PROVENANCE:

Bonhams Knightsbridge, 8 November 2005, lot 75





7

7

A PAIR OF CHINESE BLUE AND WHITE BALUSTER VASES AND COVERS TOGETHER WITH A PAIR OF CHINESE EXPORT BLUE AND WHITE SMALL PLATES AND A SIMILAR LARGER PLATE

the pair of vases probably late Qing Dynasty, the covers later, the plates, late 18th / early 19th century

The vases of baluster form painted with a continuous landscape with birds and pine and prunus tree within lotus foliate borders, the matched domed covers with onion spire finials painted with interlaced foliate borders, the pair of plates painted with waterside landscapes, the larger plate painted with a pagoda waterside landscape, *the vases and covers, 31cm high (12in high), the pair of plates, 16.5cm diameter (6in diameter), the larger plate, 22.5cm diameter (8 1/2in diameter).* (5)

£800 - 1,200

€980 - 1,500

US\$1,300 - 2,000

8

A LATE 17TH CENTURY DUTCH DELFT POSSETT POT AND COVER

The twin handled pot of shouldered slightly tapering cylindrical form with a narrow spout to one side, the whole painted in blue to the sides with two pagodas flanked rockwork and flowering plants below a stylised lotus and floral border, the handles and spout with repetitive dash and vertical scrolling decoration, the similarly decorated domed cover with knopped finial similarly decorated within a scrolling border, *the base with old hairline cracks and typical fritted losses to the edges of the cover, handles, tip of the spout and base, 27cm high (11.5in high).*

£800 - 1,200

€980 - 1,500

US\$1,300 - 2,000



8





9

A QUEEN ANNE WALNUT AND FEATHERBANDED KNEEHOLE DESK

The hinged top opening in conjunction with a fall front to the frieze drawer, panelled to simulate three drawers and enclosing an arrangement of small drawers and pigeonholes with a velvet writing surface, the kneehole with twin recessed doors surrounded by an arrangement of seven drawers, on turned feet, the crossbanded sides with a pair of brass handles, on replaced turned feet, *the feet replaced by Arlington Conservation Ltd, London, 76cm wide, 47cm deep, 80cm high (29 1/2in wide, 18 1/2in deep, 31in high).*

£7,000 - 10,000

€8,500 - 12,000

US\$12,000 - 17,000

PROVENANCE:

Moss Green Auctions, South Yarra, Australia, 30 August 2010, lot 247

A similar example is recorded in the King's Room, Traquair, Scotland.





10

CIRCLE OF FRANS POURBUS THE YOUNGER (ANTWERP 1569-1622 PARIS)

Portrait of lady, half-length, in white bejewelled dress and headress

oil on panel

89.3 x 64.6cm (35 3/16 x 25 7/16in).

£15,000 - 20,000

€18,000 - 24,000

US\$25,000 - 33,000

PROVENANCE:

Christie's, London, 9 July 2008, lot 137.





11

11

A SET OF SIX EARLY LOUIS XV SMALL WALNUT CHAIRS

The pierced cartouche shaped backs with pierced entrelac splats above stuffed, upholstered saddle-shaped seats with shaped aprons, on cabriole legs joined by waved H-shaped stretchers. (6)

£2,500 - 3,500

€3,000 - 4,300

US\$4,200 - 5,800

12

A GEORGE II BURR WALNUT AND ASH FEATHER-BANDED CHEST

The moulded rectangular top with figured quartered veneers, the front with one long drawer above bracket feet, 118cm wide, 57cm deep, 84cm high (46in wide, 22in deep, 33in high).

£4,000 - 6,000

€4,900 - 7,300

US\$6,700 - 10,000



12





13

ANTHONY JANSZ VAN DER CROOS (THE HAGUE 1606-1662)

View of Rhenen from the South Bank of the Nederrijn
indistinctly signed and dated '***s.f.1652' (lower centre)

oil on canvas

83.6 x 100.5cm (32 15/16 x 39 9/16in).

£20,000 - 30,000

€24,000 - 37,000

US\$33,000 - 50,000

PROVENANCE:

Christie's, London, 21 April 1989, lot 43

Christie's, London, 20 October 1995, lot 77

Private Collection, UK

Christie's, London, 8 December 2010, lot 142

LITERATURE:

H.-U. Beck, *Künstler um Jan van Goyen*, IV, Doornspijk, 1991, p. 88,
no. 188a.





14

14

AN EARLY 18TH CENTURY OAK OVAL GATELEG TABLE

The multiple turned and square legs with rectangular perhipheral stretchers and turned stretchers to the ends, on 'Braganza' feet, 133cm wide, 113cm deep, 73cm high (52in wide, 44in deep, 28 1/2in high).

£1,000 - 1,500

€1,200 - 1,800

US\$1,700 - 2,500

15

A COOPERED AND BRASS BOUND CHESTNUT JARDINIÈRE

The sides with brass handles, on brass bun feet; together with a small brass cachepot with lion mask handles, on cabriole feet, 44cm wide, 31cm deep, 22cm high (12in wide, 17in deep, 8 3/4in high) and 18cm high, 17cm diameter (7in high, 6 3/4in diameter).

£500 - 700

€610 - 850

US\$840 - 1,200





17



18



19

16
No lot

17
A GEORGE II CARVED WALNUT SIDE CHAIR

in the manner of Henry Williams

The pierced back with a paper scroll carved shaped top rail above a moulded shaped solid splat flanked by shaped uprights, the 18th century gros and petit point needlework drop in seat above a shaped seat rail, on scroll carved cabriole legs and pointed pad feet.

£1,500 - 2,000
€1,800 - 2,400
US\$2,500 - 3,300

18
A WILLIAM AND MARY BEECHWOOD AND CANED OPEN ARMCHAIR

The pierced key-stone shaped cresting above a cartouche-shaped caned back within a moulded frame, the down-swept arms with scrolled terminals, the caned seat above turned and square legs joined by conforming stretchers, on 'Braganza' feet.

£600 - 800
€730 - 980
US\$1,000 - 1,300

19
A MAHOGANY TRIPOD TABLE

The dish moulded top above a turned and spiral knopped stem and cabriole supports, *basically George III, top and base associated, the top formally with tilting action, 47cm in diameter, 61cm high (18 1/2in in diameter, 24in high).*

£600 - 800
€730 - 980
US\$1,000 - 1,300





20



21

20

A PAIR OF 17TH CENTURY STYLE CARVED PINE WALL LIGHTS

Together with a late 17th century carved and pierced walnut armorial roundel converted to a wall light, each bracket issuing twin brass candle arms, each 34cm high, 31cm wide, (13in high, 12in wide) (2)

£800 - 1,200

€980 - 1,500

US\$1,300 - 2,000

21

TWO SIMILAR 19TH CENTURY RIVETED COPPER PAILS

Of cylindrical form with brass carrying handles, 35cm in diameter, 31cm high (13 1/2in in diameter, 12in high). (2)

£500 - 700

€610 - 850

US\$840 - 1,200





22

22

AN EARLY 18TH CENTURY PETIT-POINT NEEDLEWORK PANEL

Of a vase of summer flowers in a garden urn now within a conforming mount and glazed ebonised frame, *overall, 66cm wide, 81cm high (25 1/2in wide, 31 1/2in high).*

£1,800 - 2,500

€2,200 - 3,000

US\$3,000 - 4,200



23

23

AN 18TH CENTURY APPLIQUÉ WORK PANEL

Worked with woven silver and gold thread in a floral design incorporating elements of red, green and yellow dyed silk on an ivory reserve decorated with silver coloured spangles, now in a glazed moulded rectangular ebonised frame, *60cm wide, 75cm high (23 1/2in wide, 29 1/2in high).*

£800 - 1,200

€980 - 1,500

US\$1,300 - 2,000





24



25

24

A PAIR OF LATE 17TH CENTURY ENGLISH DELFT DISHES

possibly Bristol or Brislington

Each of footed lobed form enamelled in manganese and blue with central reserves depicting seated Chinoiserie figures among rockwork and foliage, the wide borders with further figures with rockwork and foliage within a banded wavy borders, 21cm diameter (8in diameter). (2)

£500 - 700

€610 - 850

US\$840 - 1,200

25

TWO SIMILAR LATE 17TH CENTURY MID EUROPEAN TIN GLAZED EARTHENWARE DISHES TOGETHER WITH A SIMILAR PERIOD TIN GLAZED SHALLOW BOWL

the bowl possibly Spanish

The first plate decorated with a figure of a lady wearing a full skirted dress flanked by a pair of topiary tree painted in manganese, turquoise green, yellow and blue, the other plate decorated with a turquoise glazed leaping stag within foliage, the bowl painted in cobalt blue and yellow with a central reserve of a bird on its nest within a flower and butterfly border, some cracking and typical losses, 25cm deep, 9 1/2in deep, the two similar plates, 22cm diameter (8 1/2in diameter), the bowl 24.5cm diameter (9 1/2in) (3).

£800 - 1,200

€980 - 1,500

US\$1,300 - 2,000



THE STUDY





Lot 26 as photographed for R.W Symonds, *English Furniture from Charles II to George II*, 1929

26

**A GEORGE II CARVED WALNUT AND BURR WALNUT
CROSSBANDED AND FEATHERBANDED BUREAU ON STAND**

The upper part with a rectangular top above a sloping fall enclosing a fitted interior of a central cupboard door flanked by moulded upright pull out compartments, six drawers and two pigeon holes above a long frieze drawer with a sliding cover flanked by lopers and a further long drawer, the lower part with a stylised egg and dart moulding and a long drawer with an undulating acanthus and scroll carved apron with ring tamed lion masks carved cabriole legs with trailing riband tied flora and hairy paw feet, with the 1942 Partridge & Sons receipt, annotated by Sir William Seeds "To a War Worn Housewife! Best Christmas Wishes and a tribute of profound admiration, 1942", originally with a swing frame mirror to the top, one back leg of late date, 69.5cm wide, 51cm deep, 97cm high (27in wide, 20in deep, 38in high).

£25,000 - 35,000

€30,000 - 43,000

US\$42,000 - 58,000

LITERATURE:

R.W Symonds, *English Furniture from Charles II to George II*, London, 1929, Fig 68.

P.Macquoid and R.Edwards, *The Dictionary of English Furniture*, London 1954, Vol.1, p.125 and 131, fig.19.

PROVENANCE:

Sir Hubert Medlycott, Bart at Ven House, Somerset.
Percival D Giffiths F.S.A., Sandridgebury, Hertfordshire
Offered Christie's London, 10-12 May 1939, lot 241
Frank Partridge & Sons Ltd., 26 King Street, and sold 21st December 1942 (£700) to Sir William Seeds K.C.M.G.(d.1973) and gifted at Christmas 1942 to his wife:
Lady Arabella Seeds, Fairfield, Lymington, Hants and thence by descent.

A related bureau from the collection of Henry Hirsch is illustrated in P.Macquoid and R.Edwards, *ibid.*, p.131, fig 18.







27

27

A PAIR OF LATE 16TH/EARLY 17TH CENTURY FRENCH CARVED OAK PANELS CONVERTED TO WALL LIGHTS

Each carved with elaborate strapwork, scrolls and drapery beneath masks, the central lozenge motifs now issuing single bronze metal candle arms, *each 48cm high, 27cm wide, (18 1/2in high, 10 1/2in wide).* (2)

£800 - 1,200

€980 - 1,500

US\$1,300 - 2,000



28

A GEORGE III SILVER SPOON TRAY

by John Harris (I), London 1719

Of elongated oval form with fluted and scalloped-edged sides, the centre engraved with a coat of arms within a baroque scroll, shell and foliage mantling, *17cm long (6 3/4in long), weight 2.98oz*

£1,500 - 2,000

€1,800 - 2,400

US\$2,500 - 3,300



28

PROVENANCE:

Bonhams, London, 30 June 2010, lot 253 (£1600 hammer)

The armorial for the arms of FEILDEN impaling CLAPPESON.

29

A PAIR OF EARLY 18TH CENTURY BRASS CANDLESTICKS WITH AN 18TH CENTURY BRASS CHAMBERSTICK

possibly Dutch

The knopped stems on conical bases and square ring turned platforms with reeded bracket feet, together with an 18th Century brass chamberstick with a turned mahogany handle, *the candlesticks 25cm high, 14cm wide, 13cm deep (9.5in high, 5.5in wide, 5in deep) the chamberstick 5cm high, 19cm wide (1.5in high, 7in wide).* (3)

£600 - 800

€730 - 980

US\$1,000 - 1,300



29





30

A NEEDLEWORK PICTURE

English 17th century

The ivory silk ground embroidered with coloured silks, with raised, padded, puled and coiled work, the oval centre with a portrait of a Lady holding a spray of flowers against a background of a castle, the border with flowers and insects above a lion and a stag, now in a moulded, ebonised and parcel-gilt glazed frame, 29cm wide, 35cm high (11in wide, 13 1/2in high).

£2,000 - 3,000

€2,400 - 3,700

US\$3,300 - 5,000





31

31

A LATE 19TH CENTURY FRENCH MODEL OF A SLOOP 'MAN OF WAR' SHIP

The 22-gun vessel with solid timber carved hull with white painted port line pierced for turned painted cannon on wooden carriages, finely carved figurehead, bulwarks, stern and quarter galleries. Timber decks, with open central panel enclosing a smaller boat and companionway, details including, railing pieces, rigging and sheeting slung between fore and main masts, wooden spars and folded mast sails, the ship resting on stained carved base, 70cm wide, 23cm deep, 57cm high (27 1/2in wide, 9in deep, 22in high).

£700 - 1,000

€850 - 1,200

US\$1,200 - 1,700



32

32

AN EARLY 20TH CENTURY CONTINENTAL TIN-PLATED CLOCKWORK TOY OF A SWINEHERD CHASING A PIG

probably German

The figure and the pig with lithographic polychrome decoration, raised wheels with key wound mechanism, 49cm wide, 16cm deep, 13cm high (19.5in wide, 6.5in deep, 5in high).

£700 - 1,000

€850 - 1,200

US\$1,200 - 1,700



33

33

TWO PAIRS OF 18TH CENTURY CAST BRASS CANDLESTICKS

The first pair with bulbous cylindrical nozzles on knopped and tapering vase baluster stems and dished re-entrant cut corner square bases, the second slightly larger pair of similar form on cut corner square base, the first pair 16cm high (6in high), the second pair 17.5cm high (6 1/2in high). (4)

£600 - 800

€730 - 980

US\$1,000 - 1,300



34

A GEORGE III MAHOGANY AND BRASS BOUND BUCKET

Of coopered cylindrical tapering form with a brass carrying handle, 38cm in diameter, 48cm high (14 1/2in in diameter, 18 1/2in high).

£1,000 - 1,500

€1,200 - 1,800

US\$1,700 - 2,500



34

35

A GEORGE III MAHOGANY ARMCHAIR

Upholstered in 18th century gros and petit point needlework, the arched padded back and outswept arms with scroll terminals and moulded supports, the serpentine padded seat, on acanthus and cabochon carved cabriole legs and scroll feet, the rear legs also with scroll feet, *the arms possibly added or replaced later in the 18th century.*

£3,000 - 5,000

€3,700 - 6,100

US\$5,000 - 8,400

PROVENANCE:

By family descent to the vendor



35





36

36

ANGLO-FLEMISH SCHOOL, 17TH CENTURY

A view of Combwell Priory, Kent, with the owner greeting a visitor in the foreground, the visitor's horse held by a groom
oil on canvas

63 x 75.8cm (24 13/16 x 29 13/16in).

£7,000 - 10,000

€8,500 - 12,000

US\$12,000 - 17,000

PROVENANCE:

Colonel M. H. Grant

Sale, Christie's, London, 27 April 2007, lot 21

EXHIBITED:

London, The Arts Council of Great Britain, *Grant Collection*, no. 56, as by Siberechts

LITERATURE:

M.H. Grant, *A Chronological History of the Old English Landscape Painters (In Oil) From the XVIth Century to the XIXth Century*, Leigh-On-Sea, 1957, I, pp. 56-7, as by Jan Siberechts

J. Harris, *The Artist and the Country House*, London, 1979, p. 59, no. 50

Combwell Priory was just two miles from Gouldhurst and, after its surrender to the Dissolution, was granted to Thomas Culpepper, and later to William Campion. The Campion family remained at the priory until circa 1657 when they moved to Sussex. It was demolished in the 18th Century.



37

37

GERMAN SCHOOL, LATE 17TH CENTURY

A river landscape with a waterfall in the foreground, a village beyond
oil on panel

38.5 x 50.6cm (15 3/16 x 19 15/16in).

£1,000 - 1,500

€1,200 - 1,800

US\$1,700 - 2,500





38

**CIRCLE OF MELCHIOR D'HONDECOETER (UTRECHT CIRCA
1636-1695 AMSTERDAM)**

A cockerel, chickens, fledglings and other birds in a landscape
oil on canvas

91.8 x 104.4cm (36 1/8 x 41 1/8in).

£10,000 - 15,000

€12,000 - 18,000

US\$17,000 - 25,000





39

A GEORGE I WALNUT ARMCHAIR

upholstered in the original 18th century petit point needlework
The rectangular padded back with fine needlework depicting a twin-handled urn issuing a profusion of summer flowers including carnations, tulips roses and peonies on a dark umber ground, with outswept moulded arms on inswept supports, the saddle shaped drop-in seat with conforming needlework depicting a cat amongst further similar flora and foliage on blue and earth coloured ground, the shell carved seat rail, on shell and foliate carved cabriole legs and claw and ball feet, *the drop-in seat with original webbing and scrim*, 66cm wide, 49cm deep, 99cm high (25 1/2in wide, 19in deep, 38 1/2in high).

£30,000 - 50,000

€37,000 - 61,000

US\$50,000 - 84,000

PROVENANCE:

Purchased Christie's London, 7th June 2007, lot 53.

RESTORED:

Arlington Conservation, London.

A closely related chair was sold from the estate of the late Mr and Mrs Melvyn Rollason, Christie's London, 3 July 1997, lot 179 and another from the collection of Dr Frank Crozer-Knowles, Wynnewood, Pennsylvania was sold Christie's, New York, 22 October 1988, lot 237, a further related pair of armchairs was sold Christie's, New York, 22 October 1988, lot 71 and a further single armchair from the collection of Grace L. Lambert was sold Sotheby's, New York, 22 January 1994, lot 287.







40

40

**FOLLOWER OF TOBIAS STRANOVER (SIBIU 1684–1731
LONDON)**

Cockerels, chickens and other birds in a landscape in carved gilt frame

oil on canvas

100.1 x 80.7cm (39 7/16 x 31 3/4in).

£3,000 - 5,000

€3,700 - 6,100

US\$5,000 - 8,400



THE DRAWING ROOM





41



42

41

A GROUP OF SIX TAPESTRY AND EMBROIDERED CUSHIONS

Comprising a pair with 17th Century Flemish tapestry fragments of foliate and floral design, a pair with 19th Century accanthus and flower decorated tops and a pair with appliqué flower decoration, *the largest 50cm by 43cm (19 1/2in by 16 1/2in)*. (6)

£600 - 800

€730 - 980

US\$1,000 - 1,300

42

A GROUP OF SEVEN TAPESTRY CUSHIONS

Comprising a pair with 18th century floral decorated tops, two with Flemish 17th century tapestry tops, a single example with 18th century tapestry on a black ground, a further shaped rectangular cushion with 18th Century tapestry fragment including figures and small cushion decorated with multiple flower stems, *the largest 55cm by 35cm (21 1/2in by 35 1/2in)*. (7)

£700 - 1,000

€850 - 1,200

US\$1,200 - 1,700





43

43

A LARGE GEORGE II STYLE WALNUT STOOL

The rectangular seat upholstered in early 18th century French floral needlework, on C-scroll carved cabriole legs joined by turned baluster stretchers, on pad feet, 110cm wide, 72cm deep, 43cm high (43in wide, 28in deep, 16 1/2in high).

£1,800 - 2,500

€2,200 - 3,000

US\$3,000 - 4,200



44

44

A VICTORIAN LOW UPHOLSTERED CHAIR

Covered in Caucasian rug upholstery, on ring-turned front legs with brass and ceramic castors, 84cm wide, 74cm deep, 86cm high (33in wide, 29in deep, 33 1/2in high).

£1,200 - 1,800

€1,500 - 2,200

US\$2,000 - 3,000





45

A QUEEN ANNE WALNUT AND FEATHERBANDED DOUBLE DOMED BUREAU BOOKCASE

The moulded cornice with turned and carved giltwood urn finials with flambeaux, the pair of arched doors with conforming replaced bevelled mirror glass panels enclosing an arrangement of pigeonholes, folio divisions, shelves and small drawers with a pair of candle slides below, the stepped, fitted interior to the bureau section including a sliding well panel, serpentine fronted drawers and central herringbone banded door, below two short and two long graduated drawers, on replaced turned feet, 101cm wide, 60cm deep, 226cm high (39 1/2in wide, 23 1/2in deep, 88 1/2in high).

£30,000 - 40,000

€37,000 - 49,000

US\$50,000 - 67,000

PROVENANCE:

Purchased Godson and Coles, London, 2000.







46

46

**AN EARLY 18TH CENTURY FRENCH 'GRAINED' WOOD
CYLINDRICAL JARDINIÈRE**

Of panelled form with carved paw feet headed by foliate lapets, 36cm in diameter, 44cm high (14in in diameter, 17in high).

£1,000 - 1,500

€1,200 - 1,800

US\$1,700 - 2,500



47

47Y

A WILLIAM IV ROSEWOOD KERB STOOL

The stuffed and nailed seat now covered with braided 17th century Flemish verdure tapestry, on turned and leaf carved feet; together with a George II style giltwood wall bracket with a single scrolling acanthus carved support, 99cm wide, 23cm deep, 17cm high (38 1/2in wide, 9in deep, 6 1/2in high). (2)

£500 - 800

€610 - 980

US\$840 - 1,300



48

48

**A GEORGE III CARVED MAHOGANY 'BIRDCAGE' ACTION
TRIPOD TABLE**

The dished pie-crust tilt top above a four pillar birdcage action and a ring turned baluster column, on lappet carved cabriole legs and pointed pad feet, 66cm in diameter, 69cm high (25 1/2in in diameter, 27in high).

£3,000 - 5,000

€3,700 - 6,100

US\$5,000 - 8,400



49

A PAIR OF LATE 19TH CENTURY CARVED GILTWOOD WALL BRACKETS

in the Louis XVI style

The ribbon-tied backs suspending tassels centred by an arrangement of wheat sheaves and birds nesting in baskets looking towards each other with candle branches issuing from crossed cornucopiae, *later converted to electricity*, each 97cm high, 25cm wide, (38in high, 9 1/2in wide). (2)

£1,200 - 1,800

€1,500 - 2,200

US\$2,000 - 3,000



49

50

A GEORGE II WALNUT SIDE CHAIR

The shaped paper-scroll carved top rail above a pierced back with a shaped scroll carved splat flanked by moulded uprights, the saddle shaped seat above a shaped seat rail on foliate and shell carved cabriole legs and claw and ball feet, 58cm wide, 49cm deep, 93cm high (22 1/2in wide, 19in deep, 36 1/2in high).

£1,500 - 2,000

€1,800 - 2,400

US\$2,500 - 3,300



50





51

FRENCH SCHOOL, LATE 18TH CENTURY

Peonies, roses, tulips, honeysuckle and other flowers in a wicker basket;

a pair, oil on panel, ovals, in oval giltwood fruit and flowerhead carved frames

26.7 x 37.2cm (10 1/2 x 14 5/8in). (2)

£3,000 - 5,000

€3,700 - 6,100

US\$5,000 - 8,400





52

A GEORGE II WALNUT AND CROSSBANDED SIDE TABLE

The rectangular quarter veneered moulded edge top above two short drawers and a long drawer and shaped apron, on cabriole legs, 76cm wide, 50cm deep, 72cm high (29 1/2in wide, 19 1/2in deep, 28in high).

£6,000 - 8,000

€7,300 - 9,800

US\$10,000 - 13,000

PROVENANCE:

By family descent to the vendor.





53

**AN 18TH CENTURY FLEMISH VERDURE TAPESTRY DEPICTING
THE RAPE OF EUROPA**

Woven in wool and silk, depicting a wooded scene with figures stood on a river bank, with Europa upon Zeus, enclosed by flowering vine borders, backed, *probably reduced in size*, 288cm wide, 229cm high (113in wide, 90in high).

£4,000 - 6,000

€4,900 - 7,300

US\$6,700 - 10,000

A CHARLES II BEADWORK AND SILK PICTURE

Possibly portraying a betrothed lady and gentleman, presenting each other with flowers, the surround with a stylised sunburst above exotic birds amongst trees and plants, the foreground depicting a lion, a leopard and a rabbit, now within a moulded ebonised frame, overall, 42cm wide, 34cm high (16 1/2in wide, 13in high).

£10,000 - 15,000

€12,000 - 18,000

US\$17,000 - 25,000

PROVENANCE:

Sotheby's New York, Important English and European Furniture, Sculpture, Porcelain and Carpets, 23 May 2012, lot 513

The present lot belongs to a distinct group of pictures dating from the 1660s to the 1680s which chiefly commemorate the restoration of Charles II. Typical subjects include Charles II with his consort Catherine of Braganza, Adam and Eve, King Solomon together with the Queen of Sheeba and as in the present case betrothed or married couples. The symbolism is suggestive of the Garden of Eden representing allegories of fecundity and prosperity.

Related specimens of beadwork include a beadwork basket depicting

Charles II and Catherine of Braganza with allegories of the Four Continents, illustrated in A. Morrall and M. Watts. eds., *English Embroidery from The Metropolitan Museum of Art 1580-1700: 'Twixt Art and Nature'*, New Haven and London, 2008, pp. 134-5, fig. 13-13a; exhibition held at The Bard Graduate Centre for Studies in the Decorative Arts, Design, and Culture, December 11, 2008-April 12, 2009; a number of pictures illustrated Morrall and Watts, *op. cit.*, pp. 163, 216, 217, and 219, nos. 27, 55 and 56. Further comparable examples are recorded in Xanthe Brooke, *The Lady Lever Art Gallery Catalogue of Embroideries*, Gloucestershire, 1992, nos. LL5272, LL5276, LL5257, LL5264, LL5341, LL5342, LL5343. A beadwork basket depicting Adam and Eve sold Sotheby's New York, 9 April 2009, lot 34.





55

55

A GROUP OF FOUR LATE 18TH CENTURY HAND COLOURED ENGRAVINGS ON GLASS

Comprising scenes of a horse being led by a rider accompanied by hounds, captioned 'L. Seymour delin., Published according to act of Parliament 1752', *cracked*; two horses in a stable, one being lead out by a rider accompanied by hounds bearing the same caption; Garden of Stowe House, view from the island seat of the lake of the Temple of Venus and Hermitage, published by Robert Sayer & Co., the back with hand printed wall paper; and an image titled 'Astronomy', depicting a group of figures gathered round an armillary sphere, *all contained in ebonised and gilt frames, overall 35cm high, 45cm wide (1ft 1 3/4in high, 1ft 5 3/4in wide); 36cm high, 46cm wide (1ft 2in high, 1ft 6in wide); 26cm high, 36cm wide (10 1/4in high, 1ft 2in wide); 27cm high, 42cm wide (10 1/2in, 1ft 4 1/2in). (4)*

£800 - 1,200

€980 - 1,500

US\$1,300 - 2,000



56

56

TWO PAIRS OF EARLY 18TH CENTURY CAST BRASS CANDLESTICKS

The first pair with cylindrical nozzles on knopped baluster stems and domed moulded octagonal bases, the second smaller pair of similar form, *the first pair, 19.5cm high (7in high), the second pair, 16.5cm high (6in high). (4)*

£500 - 800

€610 - 980

US\$840 - 1,300





58

57

**ATTRIBUTED TO GASPARD DUGHET, CALLED GASPARD
POUSSIN (ROME 1615-1675)**

An Italianate landscape with a shepherd and his flock in the foreground, in a carved giltwood frame

oil on canvas

61.2 x 50cm (24 1/8 x 19 11/16in).

£3,000 - 4,000

€3,700 - 4,900

US\$5,000 - 6,700

58

**A FAIENCE PLATTER, PROBABLY MOUSTIERS, TOGETHER
WITH A BLUE AND WHITE DECORATED DELFT CHARGER AND
A MANGANESE DECORATED TIN GLAZED BARBERS BOWL**

17th century and later

The platter of shaped oval form typically painted in blue, ochre and yellow with a Chinoiserie figural scene of a sage seated before a bulbous pot within a landscape with rockwork and foliage, a fantastical bird in the distance, within a banded foliate border, the charger boldly painted with a central reserve of a five vases and pots and a bird within a floral and foliate scrolling border, the barbers bowl of shaped oval form, the interior painted with a bird catching an insect before a rustic landscape within a butterfly and floral and foliate sprigged wide border, typical minor losses and damage, *the platter*, 39.5cm wide (15 1/2in wide), *the charger*, 35cm diameter (13 1/4in diameter), *the bowl*, 33cm wide (13in wide) (3).

£500 - 700

€610 - 850

US\$840 - 1,200



57





59

**A PAIR OF GEORGE II CARVED WALNUT SIDE CHAIRS
ATTRIBUTED TO GILES GRENDHEY**

The pierced backs with moulded shaped top rails above sold vase shaped splats flanked by shaped uprights, the drop in saddle shaped seats upholstered in 18th century petit-point needlework, decorated in tones of ochre, blue, pink and green on a red ground with summer flowers including carnations, primula, peonies and a tulip amongst foliage, the shell and bell flower carved cabriole legs with claw and ball feet.(2)

£25,000 - 35,000

€30,000 - 43,000

US\$42,000 - 58,000

PROVENANCE:

Originally part of a set of six chairs from a private collection, Huntingdonshire

The above pair with Mallett Ltd, London, sold 7 November 1961 (Mallet Ref:A6491) to:

Mr Geoffrey Gomme and sold:

Christie's London, 30 November 2000, lot 28.

This exceptional pair of chairs, now offered with particularly fine 18th century petit-point floral needlework to their drop in seats, relate to a group of seat furniture attributed to the Clerkenwell furniture-maker Giles Grendey. These include a set of six in the Carnegie Museum of Art which bear Grendey's trade label (see C. Gilbert, *The Pictorial Dictionary of Marked London Furniture 1700-1840*, Leeds, 1996, p. 242, fig. 434. In addition to this set, a pair of remarkably similar chairs, are recorded in John Cloag and Yvonne Hackenbroch, *English Furniture with some furniture from other countries in the Irwin Untermeyer Collection*, 1958, pl. 50, fig. 73.

Other comparable examples of seat furniture associated with the same maker comprise a single chair recorded at Temple Newsam House (see C. Gilbert, *Furniture at Temple Newsam House and Lotherton Hall*, 1987, vol. 1, p. 74, no. 56); another with provenance from Frank Partridge, illustrated in R. Edwards and P. Macquoid, *The Dictionary of English Furniture*, 1954, vol. 1. p.257, fig 95; a pair from the late Duchess of Wellington's collection illustrated in P. Macquoid, *The Age of Walnut*, 1905, p. 206, fig. 192 and a pair sold Sotheby's London, 21 March 2003, lot 51.







60

60

A GEORGE III SMALL BRASS BOUND MAHOGANY BUCKET

Of cylindrical brass-bound coopered form with a brass carrying handle and liner, 28cm in diameter, 26cm high (11in in diameter, 10in high).

£800 - 1,200

€980 - 1,500

US\$1,300 - 2,000

61

AN EARLY 18TH CENTURY WALNUT CANDLE STAND

The octagonal moulded top outlined with crossbanding, the turned column stem on tripod supports with turned feet, 29cm in diameter, 71cm high (11in in diameter, 27 1/2in high).

£1,200 - 1,800

€1,500 - 2,200

US\$2,000 - 3,000



61



62

62

A GEORGE II WALNUT ARMCHAIR

The shaped back with moulded, scrolling inner border, the shaped cresting above a solid vase-shaped splat carved with 'paper' scrolls, the drop-in upholstered seat covered in mid-18th century blue, beige and brown needlework with a foliate strapwork design, the shaped seatrail above cabriole legs with lappet carving and 'C'-scrolls to the knees, on pad feet, 63cm wide, 60cm deep, 108cm high (24 1/2in wide, 23 1/2in deep, 42 1/2in high).

£2,500 - 3,500

€3,000 - 4,300

US\$4,200 - 5,800





63

RICHARD WILSON (PENEGOES 1713-1782 MOLD) AND STUDIO

Lake Avernus with the Temple of Apollo in the distance

oil on canvas

42.4 x 53.5cm (16 11/16 x 21 1/16in).

£7,000 - 10,000

€8,500 - 12,000

US\$12,000 - 17,000

PROVENANCE

Chorley's, Gloucestershire, 10 November 2011, lot 74

We are grateful to Paul Spencer-Longhurst for suggesting the attribution to Wilson and studio upon first-hand inspection.





64

A GEORGE I WALNUT AND PARCEL-GILT PIER MIRROR

The shaped rectangular divided bevel plate engraved with a crown, star and plant motif to the upper plate, *the lower plate of a later date*, within a moulded square section arched frame surmounted by a shaped cresting centred by a shell motif, 116cm high, 41cm wide, (45 1/2in high, 16in wide).

£2,500 - 4,000

€3,000 - 4,900

US\$4,200 - 6,700

65

AN EARLY 18TH CENTURY CREWELWORK PANEL

Profusely decorated with flowering and leafy vines on a cream linen background, 548cm wide, 208cm high (216in wide, 81 1/2in high).

£2,000 - 3,000

€2,400 - 3,700

US\$3,300 - 5,000

64



65



66

66

**AN 18TH CENTURY DELFT CHARGER AND A SET OF THREE
SIMILAR PERIOD DELFT PLATES**

the charger possibly Lambeth

The charger painted with a hunting scene depicting a huntsman and two hounds chasing a stag within a wooded landscape with a church in the distance, the trees with sponged foliage, the set of three smaller plates painted with a figural scene depicting a lady and gentleman promenading beneath a tree with a church in the distance, each with sponged foliage, *the charger 35cm diameter (13 3/4in diameter), the set of plates, 22.5cm diameter (8in diameter) (4).*

£1,500 - 2,000

€1,800 - 2,400

US\$2,500 - 3,300

67

**A LOUIS XV BEECHWOOD TAPESTRY UPHOLSTERED
FAUTEUIL**

With cartouche shaped back and serpentine seat covered in nailed Aubusson tapestry, the leaf carved padded open arms above a conformingly carved shaped seatrail on cabriole legs with scroll feet, *61cm wide, 65cm deep, 97cm high (24in wide, 25 1/2in deep, 38in high).*

£1,800 - 2,500

€2,200 - 3,000

US\$3,000 - 4,200



67





68

A GEORGE I PARCEL GILT AND BLACK JAPANNED BAROMETER

Edward Beaton, London, the printed scale date 1722
the chinoiserie decorated arched case with three urn finials and long glazed door enclosing a mercury barometer and a spirit thermometer, the mercury tube with hand-adjusted sickle pointer reading against a printed scale running from 15 to 0 to 15 accompanied by nine weather predictions in Latin and English, the printed section below offering twelve sets of instructions for typical weather situations; the thermometer tube with large spherical bulb and hand-adjusted sickle pointer reading against a scale ranging from 0 and 'Extream Hot' (sic) at the top to 90 and 'Extream Cold' (sic) at the base, , 24.5cm wide, 108cm high (9 1/2in wide, 42 1/2in high).

£8,000 - 12,000

€9,800 - 15,000

US\$13,000 - 20,000

PROVENANCE:

Bonhams, Stobhall, The Property of Viscount Strathallan,
2 May 2012 lot 270 sold for £9500 hammer price.

A similar barometer by Isaac Robelou of London dated 1719 is illustrated in Goodison, *English Barometers and their Makers*, Cassell and Co, 1968, plate 15.



THE STAIRCASE HALL





69

69

CIRCLE OF EDWARD LAELL (BRITISH, 1821-1886)

A still life of an ivory tankard and fruit on a table-top, in a wavy ebonised moulded frame

oil on board

50.8 x 61.4cm (20 x 24 3/16in).

£1,200 - 1,800

€1,500 - 2,200

US\$2,000 - 3,000

70

A WILLIAM AND MARY OYSTER VENEERED OLIVEWOOD CUSHION FRAME MIRROR

With an associated 18th century rectangular plate with a moulded slip and cushion moulded frame, *originally with a cresting*, 48cm wide, 54cm high (18 1/2in wide, 21in high).

£1,800 - 2,200

€2,200 - 2,700

US\$3,000 - 3,700



70



71

A GEORGE III SILK NEEDLEWORK ON COTTON MAP OF ENGLAND AND WALES, BY ELIZABETH WAGHORN, DATED 1800

The oval map divided into counties with multi-coloured boundaries, within a broad vermiculated border, now with a glazed moulded walnut frame, overall 68cm high, 58cm wide, (26 1/2in high, 22 1/2in wide).

£1,500 - 2,000

€1,800 - 2,400

US\$2,500 - 3,300



71

72

AFTER JOHN SPEED, A HAND COLOURED COPPER ENGRAVING OF KENT TOGETHER WITH A SMALLER HAND COLOURED, ENGRAVED MAP

The larger map mounted in a modern glazed brass frame, the smaller map illustrating the regions 'Salopiae, Vignoriae, Glocestriae, Breknock and Monhume Tensi', bearing the caption *Christophus Saxton descriptit, mole sculp.* the larger map overall 38cm. wide, 72cm. wide, 61cm. high (2ft 4 1/2in wide, 2ft wide) the smaller map 38cm wide, 35cm high (1ft 3in, 1ft 1 3/4in). (2)

£500 - 700

€610 - 850

US\$840 - 1,200



72



73

FRENCH SCHOOL, C.1630

Portrait of a lady, half-length, in a green dress and red shawl held with a brooch; Portrait of the same lady, half-length, in a gold dress and lace headdress; Portrait of the same lady, half-length, in a white dress with lace trim and a lace headdress; and Portrait of the same lady, half-length, in a green silk dress with gold sleeves and lace trim, a set of four, oil on canvas, *in original early 17th century frames*

56.3 x 46.8cm (22 3/16 x 18 7/16in). (4)

£15,000 - 20,000

€18,000 - 24,000

US\$25,000 - 33,000

Sets of French provincial portraits of this date are rare, the fact that they appear to be all of the same lady would suggest they may have been originally commissioned as 'marriage approval' portraits.







74

A GEORGE I WALNUT AND FEATHERBANDED TEA TABLE

The quarter-veneered folding top with rounded outset corners, the inverted breakfront frieze with a drawer, on cabriole legs with shell carved knees and pad feet, 79cm wide, 40cm deep, 74cm high (31in wide, 15 1/2in deep, 29in high).

£7,000 - 10,000

€8,500 - 12,000

US\$12,000 - 17,000





THE LANDING

75

A GEORGE I WALNUT AND FEATHER-BANDED 'CHINESE-BACK' OPEN ARMCHAIR

The shaped and moulded top rail above a pierced back with moulded rectangular splat, the shaped outswept arms on inswept supports, the drop in leather upholstered seat above a shaped seat rail, on moulded square section legs joined by ring turned and baluster stretchers, on pointed pad feet, 60cm wide, 51cm deep, 107cm high (23 1/2in wide, 20in deep, 42in high).

£5,000 - 7,000

€6,100 - 8,500

US\$8,400 - 12,000

The 'Chinese back' seen on the above lot which seems to be derived from 16th century Chinese chair patterns and is seen on the dining chairs from Newhailes, East Lothian, Scotland and is illustrated in *Country Life, Newhailes, East Lothian* - 1, 29 January 1987, p.87&89, fig 6 & 10. Newhailes retains much of the furniture that was original to the house in the early 18th century.





76

76

A SMALL EARLY 18TH CENTURY OAK OVAL GATELEG TABLE

with frieze drawer, on column turned and square legs joined by stretchers and with scroll feet, 82cm wide, 76cm deep, 71cm high (32in wide, 29 1/2in deep, 27 1/2in high).

£500 - 800

€610 - 980

US\$840 - 1,300



77

77

A PAIR OF GEORGE I STYLE CARVED GILTWOOD WALL LIGHTS

Each in the form of an elaborate scroll-carved cartouche decorated with a central reserve of foliage beneath mask crestings, issuing single brass candle arms, 25cm wide, 43cm high (9 1/2in wide, 16 1/2in high). (2)

£500 - 700

€610 - 850

US\$840 - 1,200

78

A WILLIAM AND MARY WALNUT, CROSSBANDED AND FEATHER BANDED DEMI-LUNE GATELEG CARD TABLE

with a needlework interior

The moulded edge hinged top enclosing a circular panel of 18th century petit point embroidery above a deep frieze with three small drawers, on baluster turned and fluted legs joined by undulating stretchers, on bun feet, 86cm wide, 36cm deep, 71cm high (33 1/2in wide, 14in deep, 27 1/2in high).

£10,000 - 15,000

€12,000 - 18,000

US\$17,000 - 25,000





78





79



79 (underside)

79

AN EARLY 18TH CENTURY SILVER TAZZA

stamped four times with maker's mark only, l.(?) beneath a coronet, possibly IT, and possibly that of John Taylor of Dublin, thrice on the back of the dish and once to foot first quarter of 18th century
Of conventional form with gadroon border and cut-card work, raised on gadroon-edged, short trumpet foot, centre armorial engraved, height 4cm, diameter 16.7cm, weight 12oz.

£1,000 - 1,500

€1,200 - 1,800

US\$1,700 - 2,500

PROVENANCE:

Bonhams London, 8 June 2009, lot 240

The arms are for the marriage in 1704 of Lieutenant General Richard Gorges of Kilbrew, Co. Meath (1662-1728) to Nichola Sophia, daughter of Nicholas, Baron Hamilton de Deserf (Sweden) and Baron Glenawly, Co. Fermanagh, Ireland. Nichola died in 1713 leaving two sons and two daughters of this marriage. Her family emigrated from Ireland to Sweden where they prospered and were ennobled before coming back to Ireland and claiming another peerage.



80

80

A CHARLES II SILVER PIN CUSHION

of canted rectangular form, the top with a raised gadrooned border on dished guilloche engraved and moulded base and claw and bar feet, the inset red silk velvet cushion a later replacement.' Weight 9oz (286 gr.) weighable silver, impressed with the maker's mark D 16.5cm wide, 12cm deep, 7cm high, (6in wide, 4 1/2in deep, 2 1/2 high)

£1,500 - 2,500

€1,800 - 3,000

US\$2,500 - 4,200

PROVENANCE:

From the Estate of John M Thayer, sold Christies, New York, 27 October 2005, lot 467.

See: Jackson, Rev. Ed., P.139, Line 1



THE PRINCIPAL BEDROOM





81



82

81

A PAIR OF 18TH CENTURY BLUE AND WHITE DELFT PLATES

possibly Liverpool, circa 1740

Decorated in the Chinese style, the central reserves painted with lion dogs standing on square platforms within flowering foliage before flowering vases, the shaped borders with alternating floral and flowerhead scrolling shaped cartouches on a sponged ground, the underside of the rims with circle and dash border, one with old restored chip, both with old fitted chips to the rims, 23cm diameter (9in diameter). (2)

£800 - 1,200

€980 - 1,500

US\$1,300 - 2,000

82

A DUTCH DELFT LOBED DISH TOGETHER WITH A SMALL COLLECTION OF OTHER DELFT AND TIN GLAZED ITEMS COMPRISING A PLATE, AN OVAL JARDINIÈRE AND A SAUCE BOAT

17th/18th century and later

The dish of lobed circular form, the shaped octagonal centre painted in blue with a Chinoiserie female figure within a landscape and set within a similarly decorated alternating figural and floral border, the plate painted in blue with a floral spray, the jardinière with entwined serpent handles, the interior and sides painted in blue with Chinoiserie figural landscapes and leafy sprays, the sauce boats of scallop edged form with twin handles painted in blue to the interior within a carnation bloom with a foliate banded border, typical minor frits and chips to the glaze of each piece and with old repairs and cracks, the lobed dish, 29cm diameter (11 1/4in diameter), the small plate, 22cm diameter (8 1/4in diameter), the jardinière, 9.5cm high, 27cm wide (3 3/4in high, 10 1/2in high), the sauce boat, 6cm (15cm high), 24cm long (9 1/2in). (4)

£800 - 1,000

€980 - 1,400

US\$1,300 - 2,000





83



84

83

THREE 18TH CENTURY DELFT BLUE AND WHITE DECORATED ITEMS COMPRISING A DRUG JAR, A LARGE MUG AND FLOWER BRICK

The drug jar of ovoid form with everted lip decorated with an elaborate floral, foliate and diaper-work scrolling cartouche surmounted with a vase of flowers inscribed 'BERGAMOT', the mug of cylindrical form with applied scroll handle, boldly painted with a bird within scrolling foliage, the flower brick of typical form, the front and back painted with flowering hillocks surmounted by birds, the ends with further flower sprays, the drug jar, 23cm high (9in high), the mug, 17cm high (16 3/4in high), the flower brick, 9cm high (3 1/2in high), 16cm wide (6 1/4in wide), 6cm deep (2 1/4in deep) (3).

£700 - 1,000

€850 - 1,200

US\$1,200 - 1,600

84

FOUR BLUE AND WHITE DECORATED FAIENCE AND DELFT TWIN HANDLED PIECES COMPRISING A GUGLET, A WINE FLAGON AND TWO JUGS

18th century and later

The guglet of bottle necked flattened bulbous form with applied small strap handles, the front with painted inscription 'Louis' within a dash border, the wine flagon with a ring turned short bottle neck with strap handle and short spout painted with leafy sprays, the first jug of helmet form with scrolling handle on circular pedestal base with banded, lobed and foliate decoration, the other jug of baluster form with scrolling handle and moulded spout painted with a foliate cartouche and leafy borders, some typical cracks, minor losses and damages, the guglet, 20cm high (7 1/2in high), the wine flagon, 22cm high (8 1/2in high), the jugs, 21cm and 22cm high (8in and 8 1/2in high). (4)

£700 - 1,000

€850 - 1,200

US\$1,200 - 1,600





85

85

A GEORGE III SYCAMORE AND INLAID TEA CADDY

Of rectangular form inlaid with trailing leaves within multiple string-bandings, the hinged top with a turned ivory handle, *11.5cm wide, 10cm deep, 11.5cm high (4 1/2in wide, 3 1/2in deep, 4 1/2in high).*

£500 - 700

€610 - 850

US\$840 - 1,200



86

86

A PAIR OF GEORGE III MAHOGANY CANDLESTICKS

The metal sconces above fluted and spiral fluted turned stems, on moulded turned bases, *45.5cm high (17 1/2in high).* (2)

£1,000 - 1,500

€1,200 - 1,800

US\$1,700 - 2,500

87

A 19TH CENTURY BRASS AND IRON TRIVET

With turned handle, together with two pairs of 17th Century style iron fire dogs with knopped finials and a group of four fire irons comprising two tongs, a poker and a shovel, *the trivet 28cm wide, 14cm deep, 35cm high (11in wide, 5 1/2in, deep, 13 1/2in high).* (7)

£500 - 700

€610 - 850

US\$840 - 1,200



88

A GEORGE I WALNUT AND FEATHERBANDED CHEST OF TWO SHORT AND THREE LONG DRAWERS

The moulded crossbanded and quarter-veneered top above two short and three long graduated drawers surrounded by unusual channel-moulded divisions, on bracket feet, the featherbanding with unusual canting to the corners, 97cm wide, 55cm deep, 93cm high (38in wide, 21 1/2in deep, 36 1/2in high).

£4,000 - 6,000

€4,900 - 7,300

US\$6,700 - 10,000



88

89

A GEORGE II WALNUT, CROSSBANDED AND STRUNG SINGLE DRAWER SIDE TABLE ON CABRIOLE LEGS

The rectangular moulded edge top above a frieze drawer, on cabriole legs and pad feet, the handle original, 71cm wide, 52cm deep, 68.5cm high (27 1/2in wide, 20in deep, 26 1/2in high).

£3,000 - 5,000

€3,700 - 6,100

US\$5,000 - 8,400

PROVENANCE:

Anonymous sale, Christie's, London, 6 July 2000, lot 129



89





90

90

**A PAIR OF EARLY 18TH CENTURY WALNUT FRAMED
NEEDLEWORK GIRANDOLES**

The associated needlework panels depicting floral filled bases within moulded rectangular glazed frames with double arched tops, issuing later brass candle arms from the aprons below, 39cm wide, 14cm deep, 61cm high (15in wide, 5 1/2in deep, 24in high). (2)

£2,500 - 4,000

€3,000 - 4,900

US\$4,200 - 6,700

Adam Bowett cites this form of girandole as being mentioned in the 1725 inventory of John Evendon, a London joiner and picture dealer, which lists 'a pair of workt (embroidered) Sconces' in his 'fore chamber' or parlour (CLRO, Orpahms Court Records Roll 3208). See A.Bowett, *Early Georgian Furniture, 1715-1740*, Suffolk 2009, p.279-280. A related pair of girandole formerly with Hotspur Ltd, London are also illustrated A.Bowett, *ibid.*, p.279, pl.6:24.

91

**A GEORGE I BURR WALNUT, FEATHERBANDED AND BRYA
EBENUS CLOTHES PRESS**

The cavetto and moulded cornice above a pair of shaped arched panel doors outlined with conforming cross-grain mouldings, the interior with hanging space, below are three long graduated drawers, on shaped bracket feet, together with the original shelves, 155cm wide, 58cm deep, 203cm high (61in wide, 22 1/2in deep, 79 1/2in high).

£15,000 - 20,000

€18,000 - 24,000

US\$25,000 - 33,000

PROVENANCE:

James D. Julia, Maine, U.S.A., 26 August, 2011, lot 3130

The unusually broad proportions of the present lot have affinities with Dutch cabinet work of the late 17th/early 18th century. These characteristics possibly demonstrate the influence of immigrant Dutch craftsmen following the accession of William of Orange to the English throne in 1689. A distinctive and rare feature of note, is the use of darker contrasting timber (possibly Cocus) to the cross-grain mouldings throughout. A group of early 18th century furniture produced by the St Paul's Churchyard cabinet-makers Coxed & Woster similarly features heavy cross-grained mouldings in ebonised or contrasting timbers to the primary veneers (see C. Gilbert, *The Pictorial Dictionary of Marked London Furniture, 1700-1840*, 1996, pp. 153-159).

Related cabinets include an example sold by the Duke of Roxburghe, Christie's house sale, 17 September, 1990, lot 112, another sold Christie's Glasgow, 13-15 May 1997, lot 355 and lot 124 in this sale.

See also the footnote to lot 124.





91





92

A EARLY 18TH CENTURY PETIT POINT PASTORAL SCENE

Depicting a shepherd and shepherdess with farmyard animals and a spaniel in the foreground and two red brick buildings behind now with an ebonised and gilt glazed frame 46cm high by 48cm wide (18" high by 18.5" wide), together with an 18th Century floral bouquet petit point needlework panel signed and dated 'Eleanor Nicholls 1735' in a ebonised and parcel gilt glazed frame, 48cm high by 32cm wide (18.5" high by 12.5" wide, (2)

£600 - 800

€730 - 980

US\$1,000 - 1,300



92

93

A LATE 17TH CENTURY PETIT-POINT NEEDLEWORK PICTURE OF A LADY WITH A MANDOLIN

The central figure amongst flowers, insects and a leopard with a building in the background, now in a moulded parcel-gilt frame, overall 26cm high, 34cm wide (10 1/4in high, 13in wide).

£1,000 - 1,500

€1,200 - 1,800

US\$1,700 - 2,500



93



94

**A WILLIAM AND MARY WALNUT, CROSSBANDED AND
STRUNG CHEST**

The rectangular top above two short and three long graduated
drawers all with geometric stringing, on bracket feet, 83cm wide,
54cm deep, 86cm high (32 1/2in wide, 21in deep, 33 1/2in high).

£3,000 - 5,000

€3,700 - 6,100

US\$5,000 - 8,400





95



95Y

**A PAIR OF SMALL LATE 17TH/EARLY 18TH CENTURY
APPLIQUÉ METAL PURL AND EMBROIDERED RAISED WORK
PANELS**

Each depicting flower-filled vases on ivory silk reserves, each depicting a central tulip with four further flowers and foliage in red blue, yellow and green, arising from a twin handled urn, now with glazed tortoiseshell-veneered simple moulded rectangular frames, 13cm high, 17cm wide, (5in high, 6 1/2in wide). (2)

£500 - 700

€610 - 850

US\$840 - 1,200



96

96

**A LATE 18TH/EARLY 19TH CENTURY SILK EMBROIDERY
PICTURE AND A SMALLER HAIR ON SILK CAPRICCIO**

The larger depicting a village church scene, the smaller with a ruin in the foreground, 37cm wide, 28cm high (14 1/2in wide, 11in high) the smaller 11cm. high, 18cm. wide (4 1/4in high, 7in wide (2)

£600 - 800

€730 - 980

US\$1,000 - 1,300





97

97

A GEORGE II MAHOGANY SINGLE DRAWER SIDE TABLE

The rectangular moulded edge top with re-entrant corners above a long drawer, on lapet carved cabriole legs and pad feet, 94cm wide, 58.5cm deep, 72cm high (37in wide, 23in deep, 28in high).

£2,000 - 3,000

€2,400 - 3,700

US\$3,300 - 5,000

98

A SMALL MAHOGANY TRIPOD TABLE

The pie crust top above a baluster turned stem and cabriole legs, basically George II, top and base associated, 33cm in diameter, 55cm high (12 1/2in in diameter, 21 1/2in high).

£800 - 1,200

€980 - 1,500

US\$1,300 - 2,000



98





Lot 99 photographed in-situ in the Drawing Room at Thornton Manor, Merseyside.

99

A GEORGE II WALNUT DOUBLE CHAIR-BACK SETTEE

The shaped top rails with twin shell-carved crestings above corresponding solid, vase-shaped splats, the drop-in serpentine seat upholstered in associated 18th century floral tapestry, above a double inverted serpentine seatrail carved with twin shells and flanked by open arms with eagle head terminals, the cabriole legs with shells motifs to the knees between scrolled ear brackets, on claw and ball feet *with old paper labels inscribed '65' and 'H', restorations, 144cm wide, 60cm deep, 101cm high (56 1/2in wide, 23 1/2in deep, 39 1/2in high).*

£25,000 - 35,000

€30,000 - 43,000

US\$42,000 - 58,000

PROVENANCE:

James Orrock, 48 Bedford Square and subsequently sold Christie's, London, 2-3 June 1904, lot 122 and purchased by: Gooden & Fox and sold in June 1904 for £79 7s 9d to: William Lever, 1st Viscount Leverhulme (1851-1925) for the Ante Room to the China Room at The Hill (later moved to the Music Room) and thence by descent to: William Lever, 2nd Viscount Leverhulme, D.L (1888-1949) at Thornton Manor, Wirral, Merseyside and sold Sotheby's 26 June 2001, lot 123.

William Lever, 1st Viscount Leverhulme (d.1925) spent over thirty years assembling a definitive collection of Georgian furniture and was probably the most prolific buyer of his generation. A large portion of his collection is now housed in the Lady Lever Art Gallery, a Museum which he established in Port Sunlight in 1922. The above lot was originally part of the furnishings of Leverhulme's Hampstead residence, The Hill and was later moved to Thornton Manor in the Wirral.

The dealer James Orrock of 48 Bedford Square acted as a broker for Leverhulme. Orrock was also an artist and Leverhulme purchased numerous works from him both by him and works by other artists from his collection.

Other related double chairback settees with eagles headed arms and carved shell decoration include an example illustrated in H.Cescinski, *English Furniture of the 18th century*, 1909, Vol.II, p.23. An example from the collection of Sir Henry Sutcliffe Smith (1864-1938) was sold Bonhams, London, 23 November 2004, lot 63. Other examples include one sold Sotheby's London, 4 July 1997, lot 31 and another sold Christie's New York, 11 October 2007, lot 70. A related armchair with shell carved legs and related eagle's head arms terminals is illustrated in R.W Symonds, *English Furniture from Charles II to George II*, London 1929 from the collection of Percival D. Griffiths at Sandridgebury.







100

A GEORGE II WALNUT AND PARCEL-GILT WALL MIRROR

The original bevelled plate within fretwork frame with a gilt-gesso concave scallop shell to the cresting, 45cm wide, 91cm high (17 1/2in wide, 35 1/2in high).

£1,500 - 2,000

€1,800 - 2,400

US\$2,500 - 3,300



101

**A PAIR OF GEORGE I CARVED WALNUT STOOLS OVAL
STOOLS**

upholstered in 18th century needlework

The drop in seats with floral and foliate patterned needlework, The cabriole legs with bifurcated foliate carved lappets to the knees and pad feet, 55cm wide, 41cm deep, 44cm high (21 1/2in wide, 16in deep, 17in high). (2)

£20,000 - 30,000

€24,000 - 37,000

US\$33,000 - 50,000

PROVENANCE:

Jessie Woolworth Donahue Collection:

Sold Sotheby Parke Bernet, New York, 28 April 1972, lot 376

Related early Georgian oval walnut stools are recorded in the Percival Griffiths collection (see R.W. Symonds, *English Furniture from Charles II to George II*, 1929, p. 128, figs. 105 and 106 and P. 130, fig. 109).

The present lot belongs to a group of early 18th century English walnut

stools of oval form which are significantly rarer than their rectangular counterparts. Furthermore the incidence of surviving pairs is even less prevalent. In addition to this the distinctive bifurcated lappets to the knees appear to be without parallel in the major English furniture reference works encompassing this date.

Examples of single oval stools offered at auction include a George II walnut example, possibly by Giles Grendey, sold Christie's New York, 'The Van Cliburn Collection', 17 May 2012, lot 113 and Christie's London, 9 March 2006, lot 33.





102

102

A NEEDLEWORK PICTURE

English, 17th century

The ivory silk ground worked in coloured silks, with some purled, coiled and raised work, the centre depicting a musician playing a lyre under a tree flanked by various animals including a stag and surrounded by various figures at each corner with the sun overhead, 36cm high, 31cm wide, (14in high, 12in wide).

£1,500 - 2,000

€1,800 - 2,400

US\$2,500 - 3,300



103

103

A CARVED WOOD AND GESSOED POLYCRHOME DECORATED MODEL OF THE 'LAMB OF GOD' TOGETHER WITH A SIMILAR MODEL OF THE 'HOLY SPIRIT AS A DOVE' FIGURE OF A DOVE

probably Spanish Colonial, 18th / 19th century

The recumbent lamb with stylised curly coat, raised on rectangular faux book plinth base, the dove with outstretched wings and inset glass eyes, perched on a turned ball and moulded stepped circular pedestal base, the lamb, 38cm wide, 19cm deep, 15cm high (15in wide, 7.5in deep, 5 1/2in high).

(2)

£500 - 700

€610 - 850

US\$840 - 1,200



104

104

A PAIR OF EARLY 18TH CENTURY 'HEEMSKIRK' TYPE BRASS CANDLESTICKS

Possibly Dutch, the multi-baluster stems with dished drip-pans, on moulded, domed bases, 9cm in diameter, 23cm high (3 1/2in in diameter, 9in high). (2)

£600 - 900

€730 - 1,100

US\$1,000 - 1,500

104A

A LATE 18TH CENTURY GENOESE WALNUT AND INLAID COMMODE

The rectangular quarter-veneered top above three long drawers outlined with geometric stringing, on tall shaped bracket feet, 117cm wide, 52cm deep, 87cm high (46in wide, 20in deep, 34in high).

£4,000 - 6,000

€4,800 - 7,200

US\$6,600 - 9,800



THE GREEN BEDROOM





105

105

A GEORGE II WALNUT STOOL

The rectangular upholstered drop-in seat upholstered in associated yellow and blue 18th century floral needlework, the arched apron flanked by four cabriole legs, on pad feet, 50cm wide, 42cm deep, 46cm high (19 1/2in wide, 16 1/2in deep, 18in high).

£2,500 - 3,500

€3,000 - 4,300

US\$4,200 - 5,800



106

106

A SMALL RÉGENCE GILTWOOD WALL MIRROR

The mirrored margin plates within a moulded frame with cross-hatched and foliate carving, the outer frame with a series of outset flowerheads, 48cm high, 40cm wide, (18 1/2in high, 15 1/2in wide).

£1,500 - 2,000

€1,800 - 2,400

US\$2,500 - 3,300



107

107

A GEORGE II WALNUT SIDE CHAIR

The shell and scroll carved cresting above a vase shaped pierced splat and with drop in floral tapestry upholstered seat on acanthus carved cabriole feet joined by stretchers, 57cm wide, 56cm deep, 103cm high (22in wide, 22in deep, 40 1/2in high).

£1,000 - 1,500

€1,200 - 1,800

US\$1,700 - 2,500





108

108

A PAIR OF LATE 18TH CENTURY OIL ON BOARD PANELS

Each with a vase of summer flowers on an ivory painted ground within a red key pattern border and an applied moulded and painted frame, each 59cm high, 38cm wide, (23in high, 14 1/2in wide). (2)

£2,000 - 3,000

€2,400 - 3,700

US\$3,300 - 5,000

109

A LATE 17TH CENTURY SILK APPLIQUE AND RAISED WORK PANEL

The central oval reserve with a shepherd and shepherdess with a castle in the background, bordered by stylised flowers and foliage above a lion and a leopard, now with a moulded and ebonised glazed frame, 35cm high, 33cm wide, (13 1/2in high, 12 1/2in wide).

£1,000 - 1,500

€1,200 - 1,800

US\$1,700 - 2,500



109





110

110

A GROUP OF CARVED AND PAINTED ARCHITECTURAL FRAGMENTS, A MEDALLION AND A LEAD SUN ALLIANCE INSURANCE PLAQUE

comprising a green and parcel gilt accanthus leaf panel, a parcel gilt stop fluted pilaster, a half section turned urn with finial and a composite capital, together with a carved giltwood painted and ormolu profile medallion (possibly Wesley) with a central velvet panel, a lead 'Sun Alliance' insurance plaque bearing the number 159092 and a Louis XV embossed pewter swing handled vase, *the largest 54cm high, 12cm wide (21in high, 4.5in wide)*. (7)

£500 - 700

€610 - 850

US\$840 - 1,200



THE BLUE BEDROOM

111

A GEORGE II WALNUT, CROSSBANDED AND FEATHERBANDED BACHELOR'S CHEST

The rectangular hinged top enclosing a veneered crossbanded interior above a pair of short drawers flanked by lopers above three long graduated drawers, on shaped bracket feet, 86.5cm wide, 36cm deep, 76cm high (34in wide, 14in deep, 29 1/2in high).

£15,000 - 20,000

€18,000 - 24,000

US\$25,000 - 33,000

PROVENANCE:

The estate of David H Wilson, New York, sold Christie's New York, 7 June 2011.





112

112

A 17TH CENTURY FRAMED PETIT POINT NEEDLEWORK PICTURE

Depicting a maiden with flowing hair seated on a hillock, a small dog at her feet, an entwined fruiting tree with two birds to the background within a fantastical flowering garden, a lion and griffin to the bottom corners, a castle with tower and drawbridge and a further tree to the horizon, the top corners with sun and cloud and moon motifs, later framed within a stained and gilt wood glazed rectangular frame, 123cm wide, 40cm high (48.5in wide, 15 1/2in high).

£800 - 1,200

€980 - 1,500

US\$1,300 - 2,000

113

AFTER SIR PETER PAUL RUBENS, 19TH CENTURY

Portrait of the artist within a 17th century carved and gilded oval frame, *regilt*,

oil on copper, oval

30.2 x 25.7cm (11 7/8 x 10 1/8in).

£700 - 1,000

€850 - 1,200

US\$1,200 - 1,700

The present composition is after Rubens' original, now in the National Museum of Australia, Canberra.

114

A GEORGE III MAHOGANY TRAY TOP NIGHT COMMODE

The square top with a three quarter gallery pierced with carrying handles, above a cupboard door flanked by panelled uprights, above a pull out lower part with a circular aperture and turned lid, on square section legs, 48cm wide, 48cm deep, 79cm high (18 1/2in wide, 18 1/2in deep, 31in high).

£600 - 900

€730 - 1,100

US\$1,000 - 1,500



113





115

A SET OF FIVE ARTS AND CRAFTS CREWELWORK PANELS

worked in vivid colours with flowering branches and foliage issuing from a mossy rockwork ground, including carnations, tulips, roses and further embellished with insects and animals, with varying dimensions 85cm wide, 270cm drop (33" wide, 106" drop), 86cm wide, 270cm drop (33 1/2" wide, 106" drop), 82cm wide, 273cm drop (32" wide, 107" drop), 78cm wide, 275cm drop, (30 1/2" wide, 108" drop), 88cm wide, 282cm drop, (34 1/2" wide, 111" drop) . (5)

£1,000 - 1,500

€1,200 - 1,800

US\$1,600 - 2,500

PROVENANCE:

The embroidery was worked by Lady Cecilie Goff c. 1918 who was a descendant of the Rev Lord Augustus FitzClarence, Vicar of Mapledurham, illegitimate son of William IV
Thence by descent: bequeathed 1973





116

116

A GEORGE III MAHOGANY BEDSIDE TABLE

The pierced three-quarter gallery above a door, the pull-out base with a shaped apron and now converted to a drawer, on square legs, 51cm wide, 43cm deep, 74cm high (20in wide, 16 1/2in deep, 29in high).

£700 - 1,000

€850 - 1,200

US\$1,200 - 1,700

117

A 19TH CENTURY DUTCH COOPERED FRUITWOOD AND EBONISED BUCKET

Of brass bound turned tapering cylindrical form with a brass carrying handle; together with an oak and brass bound coopered bucket, 33cm high, 29cm diameter (12 1/2in, high 11 1/2in diameter) and 25cm high, 33cm diameter (9 3/4in high, 12 1/2in diameter). (2)

£500 - 700

€610 - 850

US\$840 - 1,200



118

118

A SET OF FOUR LATE 17TH CENTURY ITALIAN HAND-COLOURED PRINTS OF NARCISSI

Each depicting a different variety of the same plant from *Discordi del Matthioli Vol II*, now with glazed moulded ebonised frames, 27cm wide, 37cm high (10 1/2in wide, 14 1/2in high). (4)

£500 - 700

€610 - 850

US\$840 - 1,200

119

A SET OF FOUR HAND-COLOURED LITHOGRAPH PICTURES OF SUMMER FRUITS IN ORIGINAL MAPLE FRAMES

circa 1840

depicting blackcurrants, raspberries, strawberries and cherries, numbered 1844, 1845, 1846 and 1848, two bearing the caption Lith. Anst. V.C. Shack in Stuttgart overall, 27cm wide, 37cm high (10 1/2in wide, 14 1/2in high). (4)

£800 - 1,200

€980 - 1,500

US\$1,300 - 2,000



119



120

A GEORGE II WALNUT AND PARCEL-GILT FRETWORK WALL MIRROR

The later rectangular plate within a moulded shaped surround headed by a pierced roundel filled with foliate carving, 50cm wide, 92cm high (19 1/2in wide, 36in high).

£1,200 - 1,800

€1,500 - 2,200

US\$2,000 - 3,000



120

121

A QUEEN ANNE WALNUT AND ASH FEATHERBANDED SIDE CHAIR

The moulded arched top rail above a solid shaped rectangular central splat flanked by carved panels and moulded uprights, the caned seat on cabriole legs joined by baluster turned stretchers.

£700 - 1,000

€850 - 1,200

US\$1,200 - 1,700



121





122

122

**A PAIR OF GEORGE II ELM AND FRUITWOOD
SIDE CHAIRS**

with 18th century floral needlework seats

The moulded top rails above pierced backs with shaped splats flanked by moulded uprights, the needlework upholstered seats with shaped aprons, on shell and stylised leaf carved cabriole legs with claw and ball feet. (2)

£2,500 - 3,500

€3,000 - 4,300

US\$4,200 - 5,800



123

123

A GEORGE II WALNUT BLANKET CHEST

The rectangular moulded edge hinged top above a plain front with a long frieze drawer to the base, with a cushion moulded apron, on cabriole legs and pad feet, the sides applied with brass carrying handles, 95cm wide, 52.5cm deep, 76cm high (37in wide, 20 1/2in deep, 29 1/2in high).

£1,800 - 2,500

€2,200 - 3,000

US\$3,000 - 4,200





124

A GEORGE I WALNUT, BURR WALNUT AND FEATHERBANDED CLOTHES PRESS

The moulded cornice above cartouche shaped panelled doors enclosing a brass hanging rail, above two short and one long simulated drawer and one real drawer beneath, on later bracket feet, 157cm wide, 56cm deep, 202cm high (61.5in wide, 22in deep, 79.5in high).

£8,000 - 12,000

€9,800 - 15,000

US\$13,000 - 20,000

PROVENANCE:

James Gomer Berry, 1st Viscount Kemsley GBE (1883-1968), Dropmore, Buckinghamshire.

Michael Denison (1915-1998) and Dulcie Gray, Shardeloes, Amersham, Buckinghamshire

Bonhams 19th October 2011 lot 137

The Denison's purchased the wardrobe at the Dropmore dispersal held on the instructions of the executors of the late Viscount Kemsley. The Sotheby's sale of 'The Valuable Contents of Dropmore, Burnham, Buckinghamshire, 18th-20th March 1969 included the wardrobe as lot 430 'A George I burr walnut cabinet of unusual design, the well recessed upper part with moulded overhanging cornice and a pair of doors veneered with burr walnut within crossbandings, the lower part with three drawers, on shaped bracket feet'

Dropmore was built as the country residence of William Wyndham Grenville, who had served as Prime Minister under George III. Granville was the son of the Whig Prime Minister George Granville (1712-1770), after studying at Eton and Christ Church, Oxford, Granville entered the House of Commons in 1782. Granville was a close associate of his cousin William Pitt the Younger. He was to serve as Speaker of the House, Home Secretary and Secretary of State for Foreign Affairs during the French Revolution. While out of office in the early years of the 19th century Granville became close to the Whig leader Charles James Fox (1749-1806) and on the death of Pitt in 1806 Grenville became head of the 'Ministry of All the Talents' which was a coalition formed by the Whigs and the supporters of the former Prime Minister Lord Sidmouth. The coalition was not perceived as effective although it is remembered for its achievements in the abolition of the slave trade. Dropmore was built in 1795 and designed by the architects Samuel Wyatt (1737-1807) and Charles Heathcote Tatham (1772-1842). Granville was familiar with the spot on which Dropmore was built from his rambles while studying at Eton and particularly admired the views of the school and Windsor Castle in the distance. By the time of his death in 1834 over 2,500 trees had been planted and at his Pinetum contained the biggest collection of conifer species in Britain.

See also the footnote to lot 91.





125

125 AR

MICHAEL CLARK (BRITISH, BORN 1954)

The Pink Rug

Oil on Canvas

80 x 80cm (31 1/2 x 31 1/2in).

£2,000 - 3,000

€2,400 - 3,700

US\$3,300 - 5,000

Exhibited at The Thompson Gallery Marylebone, London W1



126

126 AR

FRANK CREBER (BRITISH, BORN 1959)

Woodgreen 1988,

titled and dated verso, watercolour on board,

42.5 x 55cm (16 3/4 x 21 5/8in).

£600 - 800

€730 - 980

US\$1,000 - 1,300



127

127 AR

JEANNE PRISSE (1921-2008)

Still Life with Tulips 1954

Oil on Board

39.2 x 31cm (15 7/16 x 12 3/16in).

£700 - 1,000

€850 - 1,200

US\$1,200 - 1,700





128

**AN AMERICAN FOLK ART EMBROIDERED PICTURE OF A
YELLOW CAT**

New England 1920s,
35cm x 42cm high; inc Regency mahogany frame 50.5 x 59cm.

£700 - 1,000

€850 - 1,200

US\$1,200 - 1,700

Provenance: James Julia Auctions, Maine, USA, 26 August 2011





129

THE ATTIC

129

AN GEORGE II OAK AND WALNUT CROSSBANDED CHEST OF DRAWERS

The moulded top above two short and three long graduated drawers, on bracket feet, 93cm wide, 53cm deep, 93cm high (36 1/2in wide, 20 1/2in deep, 36 1/2in high).

£900 - 1,200

€1,100 - 1,500

US\$1,500 - 2,000

130

A GEORGE II OAK MURAL CUPBOARD

With a fielded panel door enclosing a shelf, 45cm wide, 21cm deep, 52cm high (17 1/2in wide, 8in deep, 20in high).

£700 - 1,000

€850 - 1,200

US\$1,200 - 1,700



130





132 (one of a pair)

131

A GEORGE II OAK STANDING CORNER DISPLAY CUPBOARD

The moulded cornice above triple guttae mouldings and a central fluted tablet with a astragal glazed panel door below, the interior with painted shelves, the lower part enclosed by a panel door, the side with fluted and panelled pilasters, 92cm wide, 51cm deep, 196cm high (36in wide, 20in deep, 77in high).

£2,500 - 3,500

€3,000 - 4,300

US\$4,200 - 5,800

132

A PAIR OF GEORGE I OAK SIDE CHAIRS

The pierced backs with moulded top rails above solid shaped splats, flanked by square section uprights, the panelled seats on block and baluster turned legs joined by stretchers, 46cm wide, 37cm deep, 104cm high (18in wide, 14 1/2in deep, 40 1/2in high). (2)

£1,000 - 1,500

€1,200 - 1,800

US\$1,700 - 2,500

133

A GEORGE II OAK SPLAT BACK SIDE CHAIR

The drop in tapestry seat above turned and square legs together with a Regency painted simulated bamboo tub shape armchair, *partially redecorated*. (2)

£500 - 700

€610 - 850

US\$840 - 1,200



131





134

134

A GEORGE II OAK TABLE TOP CUPBOARD

possibly American Colonial

The swan neck pediment centered by a carved shell cresting, the moulded panelled door inlaid with stringing and flanked by fluted pilasters, the interior with an arrangement of pigeon holes and eleven small drawers surrounding a recess, the lower part with a single drawer above a shaped apron and bracket feet, 160cm wide, 25cm deep, 107cm high (63in wide, 9 1/2in deep, 42in high).

£2,500 - 4,000

€3,000 - 4,900

US\$4,200 - 6,700

PROVENANCE:

Annapolis, Virginia.



135

135

A PAIR OF TURNED AND STAINED WOOD BALUSTER LAMP BASES TOGETHER WITH A BRASS AND ROUGE MARBLE LAMP BASE AND TWO POTTERY LAMP BASES

The pair of lamp bases on square stepped plinth bases, the rouge and brass marble lamp base of Corinthian column form on moulded square base, the pottery lamp bases comprising a white tin glazed bulbous vase and cover with four applied small strap handles and a terracotta bulbous vase with applied twin strap handles, all fitted for electricity, the pair 78cm high (30 1/2in high) including fitment. (5)

£700 - 1,000

€850 - 1,200

US\$1,200 - 1,600

135A

A PAIR OF LOUIS XIV WALNUT LOZENGE CARVED PANELS CONVERTED TO WALL LIGHTS

Each of rectangular form with moulded borders, issuing single bronze metal candle arms, 23cm wide, 30cm high (9in wide, 11 1/2in high). (2)

£600 - 800

€730 - 980

US\$1,000 - 1,300





136

A QUEEN ANNE OAK LIVERY CUPBOARD

The moulded cornice above a fielded panel front enclosed by a pair of arched panel doors, the interior with hanging space on a lobed stand with three frieze drawers and short turned legs with original bun feet joined by waved stretchers, the interior retaining original wooden coat hooks, 192cm wide, 56cm deep, 194cm high (75 1/2in wide, 22in deep, 76in high).

£2,500 - 3,500

€3,000 - 4,300

US\$4,200 - 5,800





137



138



137

THE BUTLERS PANTRY

137

A PAIR OF GEORGE II SILVER SAUCE BOATS WITH ENGRAVED ARMORIALS

with indistinct London hallmarks, probably for 1755

Of bellied form with shaped barbed rims and acanthus flying scroll handles, on scallop shell hipped cabriole legs and scrolling feet, the sides with contemporary engraved armorial crests, 825gr. 50cm wide, 27cm deep, 13.5cm high (20in wide, 11in deep, 5in high). (2)

£1,500 - 2,500

€1,800 - 3,000

US\$2,500 - 4,200

138

A GEORGE II IRISH SILVER MUG

by Thomas Sutton Dublin 1727

of baluster form, on a spreading circular foot, applied with a plain scroll handle, crested, scratch engraved to base "8=9=12", height 10.3cm, diameter 7cm, weight 8oz.

£1,000 - 1,500

€1,200 - 1,800

US\$1,700 - 2,500

PROVENANCE:

Bonhams, New Bond Street, 8 June 2009, lot 205 (£1200 hammer)

The crest is that of Wood.





139

A MILLENNIUM SILVER 'RAT-TAIL PATTERN' CANTEEN

by Roberts & Belk Ltd., Sheffield, 2000

Of heavy gauge comprising: eighteen soup spoons, eighteen dessert spoons, eighteen dessert forks, eighteen large forks, eighteen tea spoons, eighteen small 'pistol grip' knives, eighteen large 'pistol grip' knives, and six serving spoons, *overall weight 8,760g, (132)*

£2,000 - 3,000

€2,400 - 3,700

US\$3,300 - 5,000





140



141



143

140

A MANGANESE DECORATED FAIENCE BOUGH POT AND A PAIR OF SIMILAR HANGING BOUGH POTS

19th century and later

The single bough pot of flared fluted with form, the front with moulded central scrolling cartouche and scroll borders, the top with five cup shaped apertures about a large D shaped aperture, the whole painted with floral and foliate sprays, the pair of pots of moulded banded flared lobed form, the tops with multiple circular holes before large D shaped apertures and painted with floral posies and sprays, *the single bough pot, 14cm high (5 1/2in high), 22cm wide (8 1/2in wide), 15cm deep (5 1/2in deep), the pair of bough pots, 13cm high (5in high), 23cm wide (9in wide), 14.5cm deep (4 1/2in deep) (3).*

£800 - 1,200

€980 - 1,500

US\$1,300 - 2,000

141

AN 18TH CENTURY FAIENCE SHAPED DISH AND AN A SIMILAR PERIOD LARGE JUG

the jug probably Luneville

The dish of lobed shaped oval form painted in puce with a central reserve depicting four birds seated on a leafy branch and further leafy sprigs within a green feathered border, the jug of reeded baluster form with applied handle painted in in puce, green and yellow with a bold central flower spray and two smaller flower sprays, *typical minor losses and damages, the dish, 6cm high (2 1/4in high), 32cm wide (12 1/4 wide), the jug, 21.5cm high (8 1/4in high) (2).*

£500 - 7,000

€610 - 8,500

US\$840 - 12,000





142

142

A GROUP OF SEVEN WHITE GLAZED KITCHEN EARTHENWARE JARS AND COVERS

Together with a similar large Staffordshire jug; a yellow glazed earthenware colander and a large blue and white enamelled flour bin with lid, the flower bin 37cm high, 41cm wide (14 1/2in high, 16in wide). (10)

£500 - 600

€610 - 730

US\$840 - 1,000

143

A DELFT BLUE AND WHITE PUNCH BOWL, A LARGE PERSIAN BLUE AND WHITE TIN GLAZED BOWL AND A CHINESE PORCELAIN BLUE AND WHITE SLOP BOWL

18th century and later

The Delft bowl with Chinoiserie landscape decoration to the exterior, the interior with a spray of flowers within a panelled narrow border, the Persian bowl decorated to the exterior and interior with wide diaper and cell panelled bands within foliate borders, the interior centred by a floral motif, the whole applied with a thick crackled glaze, the slop bowl with figural rockwork, fence and peony landscape decoration, the interior with a central floral spray within formalised foliate border, typical minor losses and damages the punch bowl, 11cm high (4 1/4in high) 26cm diameter, the large bowl, 13cm high (5 1/4in high), 29cm diameter (11 1/2in diameter), the slope bowl, 7cm high (2 1/4in high), 14cm diameter (5 1/4in diameter). (3)

£800 - 1,200

€980 - 1,500

US\$1,300 - 2,000



144

A MATCHED SET OF EIGHT WALNUT LADDER BACK CHAIRS

in the manner of Giles Grendey

Comprising a set of six late George II chairs and a pair of modern matching armchairs, the shaped and moulded top rails above similar moulded ladder splats with drop-in seats, on moulded chamfered square legs joined by stretchers.(10)

£7,000 - 10,000

€8,500 - 12,000

US\$12,000 - 17,000

PROVENANCE:

The set of six George III chairs, Sotheby's London, 22 March, 2002, lot 62



144



145

A QUEEN ANNE FOURTEEN DRAWER OAK CHEST

The rectangular moulded edge top with exposed dovetails, above five short drawers and further rows of four drawers, three drawers and two drawers, on turned bun feet, 94cm wide, 46cm deep, 89cm high (37in wide, 18in deep, 35in high).

£5,000 - 7,000

€6,100 - 8,500

US\$8,400 - 12,000





146



146 (detail)

146

A RARE AND INTERESTING LATE 17TH CENTURY PROVINCIAL EBONISED LONGCASE CLOCK OF THIRTY HOUR DURATION

William Kenyon, Liverpool

The elaborate moulded cornice over three quarter Doric columns to the front corners and quarter-columns to the rear, the convex throat moulding over a long trunk door with lock and key, on a tall base with moulded skirt, the 9.75 inch square brass dial with mask and scroll spandrels to each corner enclosing the Roman and Arabic chapter ring with elaborate arrow-head half hour marks, signed between VII and V 'Wm Kenyon, Liverpool' (sic), the centre with ring turned decoration and a stylised Tudor rose, further engraved with a bowl of warm bread (?) above scrolling foliage and four tulips issuing from the circular date aperture above VI, the weight driven movement with thick plates united by four knopped and ringed pillars, with off-set anchor escapement and outside countwheel strike on a bell, 37cm wide, 27cm deep, 222.5cm high (14 1/2in wide, 10 1/2in deep, 87 1/2in high).

£7,000 - 10,000

€8,500 - 12,000

US\$12,000 - 17,000

PROVENANCE:

The John Cheetham Collection of Clocks, Dreweatts, 4 September 2012, lot 216.

William Kenyon was born circa 1667 (Loomes, Lancashire Clocks and Clockmakers). Assuming that he finished his apprenticeship at around the age of twenty, he would have been producing clocks on his own account from the late 1680s. As such, this clock could quite possibly be the earliest known surviving Liverpool clock.

The charming dial of this clock uses traditional motifs such as the Tudor rose and scrolling tulips that are found on many of the earliest pendulum clocks. Of particular note, though is the basket of bread positioned just below XII. Early engravers often used the natural world as a source material and all manner of fruit and flowers have been recorded on London and provincial clocks of the last half of the 17th century. To our knowledge, this is the first example of such a basket used in the 17th century.



A GEORGE II WALNUT FEATHERBANDED AND CROSSBANDED AND GLAZED BOOKCASE

The upper part with a carved moulded cornice above a pair of astragal glazed moulded panel doors enclosing two adjustable shelves, the lower part with a moulded edge and a pair of panelled cupboard doors, on bracket feet, 134cm wide, 44cm deep, 194cm high (52 1/2in wide, 17in deep, 76in high).

£10,000 - 15,000

€12,000 - 18,000

US\$17,000 - 25,000





148

A PAIR OF EARLY 18TH CENTURY STYLE GILTWOOD CHANDELIERS

Each with six branches, the turned and lambrequin carved coronas above fluted splayed stems issuing scrolling candle arms terminating in fruiting swags, the bowls carved with bell flowers above turned finials, 80cm in diameter, 74cm high (31in in diameter, 29in high). (2)

£3,000 - 5,000

€3,700 - 6,100

US\$5,000 - 8,400

149

A GEORGE I WALNUT AND FEATHERBANDED BACHELOR'S CHEST

The moulded folding top with matched veneers above an unusual drawer configuration of a single long drawer above a block of four short drawers with deep long drawer below, on later turned feet, the sides with brass carrying handles, 82cm wide, 39cm deep, 80cm high (32in wide, 15in deep, 31in high).

£30,000 - 40,000

€37,000 - 49,000

US\$50,000 - 67,000

A closely related Bachelor's chest sold Christie's London 'The Parry Collection', 24 April 1997, lot 308 (see: Adam Bowett, *Early Georgian Furniture, 1715-1740*, 2009, p. 107, pl. 3:24).

The present lot features a distinctive and unusual configuration of drawers. The channelled mouldings framing the drawers are also of a rare form and represent an evolution of the more typical double or single bead-rail mouldings introduced during the late 17th century. The loop handles with circular back-plates relate to published early 18th century designs for furniture handles (see Nicholas Goodison, 'The Victorian and Albert Museum's Collection of Metalwork Pattern Books', *Furniture History Society Journal*, 1975, p. 26 pl. 6).





150



151

THE WALLED GARDEN

150

A PAIR OF CAST IRON GARDEN SEATS

With slatted wooden backs and seats, the scrolling arms terminating with sphinx mask monopodia supports, with arched lattice work sides, 197cm wide, 61cm deep, 92cm high (77 1/2in wide, 24in deep, 36in high). (2)

£1,000 - 1,500

€1,200 - 1,800

US\$1,700 - 2,500

151

A LATE 19TH/ EARLY 20TH CENTURY PAINTED WOOD AND CAST IRON GARDEN TABLE

The segmented top in the form of a central boss with shaped and pierced radiating spokes on simulated branch supports, 73cm in diameter, 74cm high (28 1/2in in diameter, 29in high).

£800 - 1,200

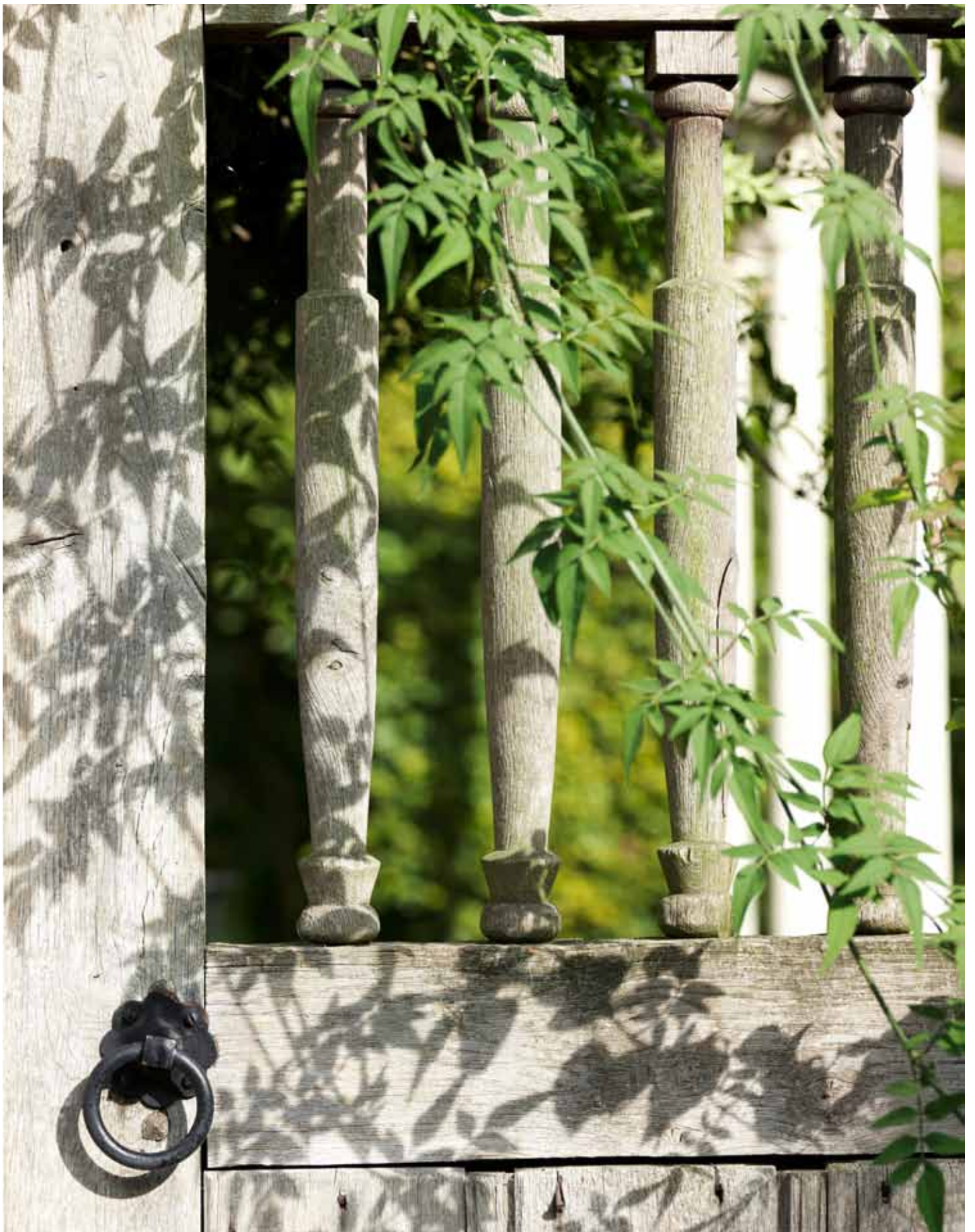
€980 - 1,500

US\$1,300 - 2,000

PURCHASED:

Sibyl Colefax & John Fowler Antiques, Brook Street, London W1, May 2003.







152



152



153



152

A PAIR OF CAST IRON NEO-CLASSICAL STYLE GARDEN URNS

With egg and dart mouldings to the tops and partially lobed bodies on composition on square pedestals decorated with wreaths 53cm in diameter, 133cm high (20 1/2in in diameter, 52in high), together with A pair of neo-classical style cast iron garden urns with fluted bodies and removable square pedestals, 38cm in diameter, 68cm high (14 1/2in in diameter, 26 1/2in high)

(4)

£1,000 - 1,500

€1,200 - 1,800

US\$1,700 - 2,500

153

A PAIR OF COMPOSITION GARDEN URNS

Of lobed campana form on square plinths, 51cm diameter, 56cm high, (20in diameter, 22in high), together with a Regency style painted iron garden seat 122cm wide, 50cm deep, 90cm high (48in wide, 19 1/2in deep, 35in high)(3)

£800 - 1,200

€980 - 1,500

US\$1,300 - 2,000



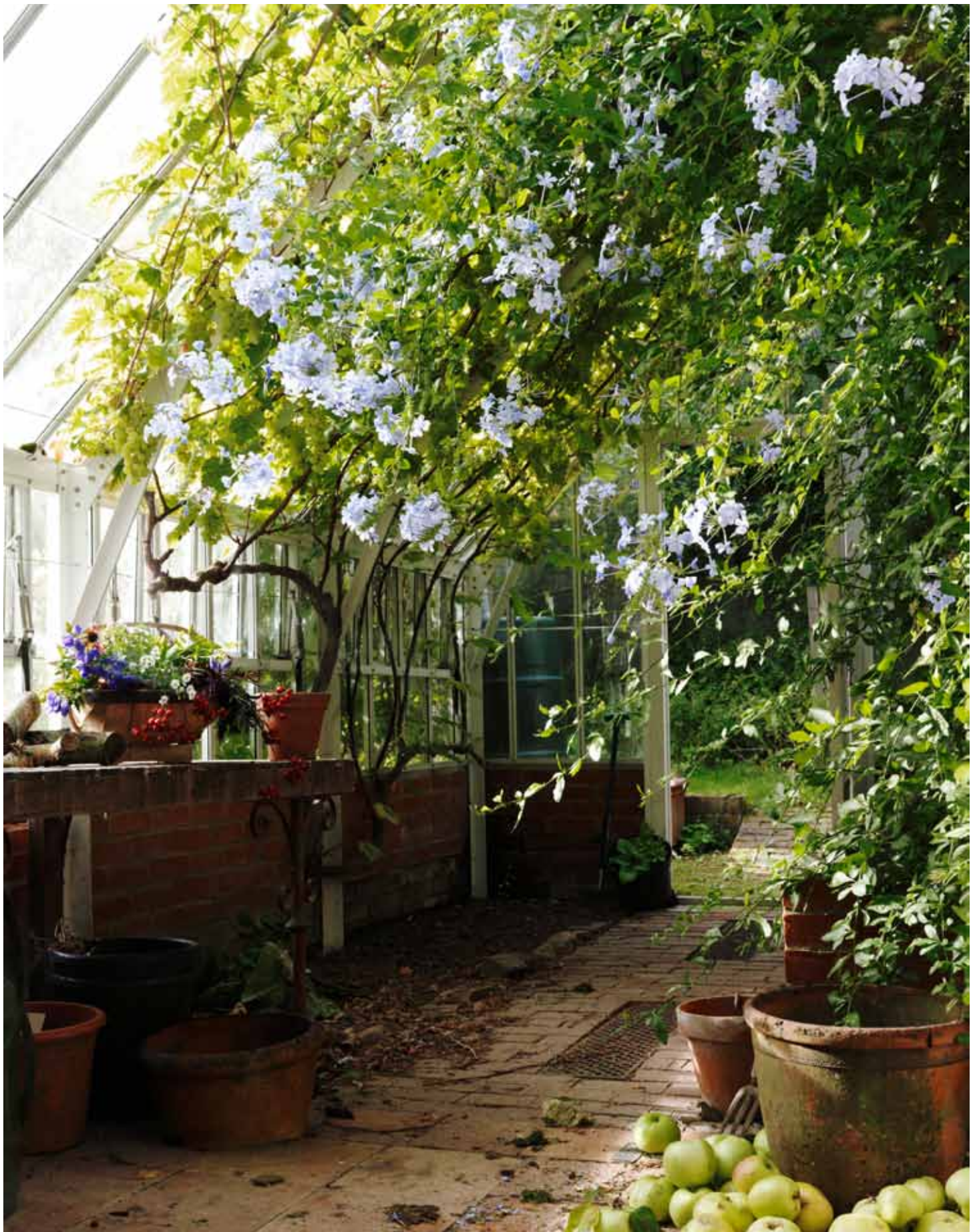
153

End of Part I

The sale will resume at 14.00







FINE ENGLISH FURNITURE & WORKS OF ART

New Bond Street, London

Wednesday 12 March 2014 at 14.00



200

A CHARLES II EBONY AND NEEDLEWORK DECORATED TABLE CABINET

The ivory silk ground embroidered in coloured silks and metal thread with raised, padded, purred and coiled work heightened with spangles, the stepped top with a hinged lid opening to reveal a velvet lined interior, the reverse of the lid inset with mirror panel and flanked by floral panels, above a pair of panel doors enclosing a fitted interior of a large central drawer decorated with a dolphin in water surrounded by trees and plants, the drawer pulling out to reveal a secret drawer to the reverse behind a sliding panel in the back of the drawer surrounded by seven short drawers decorated with various birds surrounded by plants and foliage with three further simulated drawer fronts below fronting a single long drawer, the reverse of the doors inset with larger panels depicting pairs of birds and trees within arched surrounds of flora, foliage and scroll work, the sides panelled, on a plinth base, with the addition of 19th century parcel gilt decoration to the exterior of the cabinet in the form of lines and anthemions, 45cm wide, 25cm deep, 40cm high (17 1/2in wide, 9 1/2in deep, 15 1/2in high).

A related cabinet was sold Christie's London, 6 June 2001, lot 311.

A further related cabinet was sold Bonhams, London 14 March 2006, lot 28.

£5,000 - 7,000

€6,000 - 8,400

US\$8,200 - 11,000



201

201

A CHARLES II NEEDLEWORK PANEL

Embroidered in coloured silk threads, depicting Esther and Ahasuerus, the king seated on a canopied throne, with his minister Haman at his side, Esther pleading with her attendants, with birds, flowers and animals below, within a later carved giltwood slip and ebonised moulded rectangular frame, *with old collector's labels to the reverse*, 53cm wide, 41cm high (20 1/2in wide, 16in high).

£2,000 - 3,000

€2,400 - 3,600

US\$3,300 - 4,900

202

A CHARLES II BLACK JAPANNED CABINET ON A CARVED SILVERED STAND

The raised polychrome chinoiserie heightened with gilt, the rectangular top above a pair of doors enclosing eleven drawers, the stand carved with pierced scrolling leaves, flowerheads, running dogs and a central putti, the sides similarly carved with armorini heads, on scrolling leaf carved legs headed by cherubs heads, on leaf scrolled feet, 78cm wide, 43cm deep, 144cm high (30 1/2in wide, 16 1/2in deep, 56 1/2in high).

£12,000 - 18,000

€14,000 - 22,000

US\$20,000 - 30,000

The lacquered objects and screens brought back to Europe by the East India Company in the late 17th century created a demand for larger, more practical objects which shared the same highly colourful and decorative surfaces of their Eastern counterparts. In order to try and recreate the rich and highly finished effect of oriental lacquer work, European cabinet makers turned to John Stalker and George Parker's 1688 *Treatise of Japanning and Varnishing* which soon became a key reference work, since it contained not only recipes for producing the various different colours but also patterns of Chinese figures, plants and gardens which could be adapted as necessary. European 'Japanning' was popular until the end of the eighteenth century, and was often used in bedroom apartments in the decoration of mirrors on stands and various cabinets such as the present example.

The present cabinet is unusual both for its small proportions and the use of only two engraved hinges to each door as opposed to the more typical incidence of up to five hinges. Another 17th century japanned cabinet on stand featuring only two hinges to each door sold, Christie's, Chirk Castle, Wales, 21 June 2004, lot 97. A Group of related cabinets illustrated in H. Ceskinsky, *English Furniture of the 18th Century*, London 1910, 3 vols., vol I, pp. 192-198. However the japanning to the offered lot exhibits a broader range of colours to its palette than is typical and there is a notable absence of stylised borders characterising the majority of English japanned work of the period.





203

A WILLIAM AND MARY FIGURED WALNUT, CROSSBANDED AND PLUM BANDED MARQUETRY TORCHERE

Inlaid with boxwood lines, the octagonal moulded top inlaid with central stellar above a double-bine turned shaft on a dodecagonal moulded plinth base and turned feet, 34cm in diameter, 92cm high (13in in diameter, 36in high).

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200

LITERATURE:

Illustrated in A.Bowett, *English Furniture 1660-1714*, plate 4:32, p.122.

Bowett illustrates this stand for the rarity of the pierced double bine turning and cites Robert Plott's *The Natural History of Staffordshire* where a method for producing this type of work on a machine devised by one John Ensor is discussed. Ensor claimed to be able to turn spirals 'not only of two but of 3 or 4 twists, or more if he pleaseth; and that in so little time, that he can turn 20 of these, while one is cut or rasp't'.



Detail of lot 204



204

A WILLIAM AND MARY WALNUT, CROSSBANDED AND FEATHERBANDED CHEST

The rectangular top centred by a shaped quarter veneered quatrefoil, above two short and three long graduated drawers with a moulded apron on later bun feet, 96.5cm wide, 58cm deep, 92cm high (37 1/2in wide, 22 1/2in deep, 36in high).

£4,000 - 6,000

€4,800 - 7,200

US\$6,600 - 9,800



205

A PAIR OF GEORGE I WALNUT AND MARQUETRY SIDE CHAIRS

in the manner of Henry Williams

Each with shaped moulded top rails and uprights above vase shaped splats inlaid with the figure of Erato, above rectangular drop-in seats on cabriole moulded legs joined by 'H' stretchers, on scroll feet, one numbered 7737 on the seatrail. (2)

£4,000 - 6,000

€4,800 - 7,200

US\$6,600 - 9,800

This model of chair relates to group of chairs possibly by Henry Williams (fl.1717-58) which are discussed in Lucy Wood's latest publication on furniture in the Lady Lever Art Gallery, *The Upholstered Furniture in the Lady Lever Art Gallery*, Volume I, p.205-227. Similarities in the marquetry can be drawn with the chairs illustrated.

Henry Williams of Long Acre is listed as joiner and cabinet-maker 1717-58, see C.Gilbert & G.Beard, *Dictionary of English Furniture Makers 1660-1840*, p.980. He was the successor to Richard Roberts as chairmaker to the Royal Family and was extensively patronised by Frederick, Prince of Wales. Furniture was supplied to Windsor Castle, Somerset House, Kensington Palace, Hampton Court and the Houses of Parliament. He also supplied furniture for various members of the gentry and aristocracy including Sir Paul Methuen and Sir John Dutton.

See also Sotheby's, London, *The Norman Adams Legacy 1923-2009*, lot 110 for a set of four George I walnut and marquetry side chairs with similar marquetry on the splats.





206

A WILLIAM AND MARY OYSTER VENEERED AND FEATHERBANDED PRINCES WOOD CABINET ON STAND,

The cabinet with a cavetto moulded cornice above a pair of doors with geometric decoration enclosing a fitted interior of ten drawers around a central cupboard door enclosing three drawers and two smaller drawers, the sides with further oyster veneering, on a cushion moulded plinth base, the stand with a long frieze drawer on later carved acanthus and flowerhead decorated cabriole legs, on brass cappings and castors, *the legs presumably changed in the mid 18th century and the castors and cappings added in the 19th century, the handles added later to the frieze drawer, with various old handwritten labels to the interior of the drawers and inscribed '1799', '1802', 'Jovis' and another 'Leverton Papers, to be Kept'*, 125cm wide, 51cm deep, 171cm high (49in wide, 20in deep, 67in high).

£3,000 - 4,000

€3,600 - 4,800

US\$4,900 - 6,600



207

A RARE SET OF FOUR EARLY 18TH CENTURY CARVED WALNUT AND PARCEL GILT GIRANDOLES

The shaped rectangular bevelled plates each cut with stellar and interlaced strapwork, within beaded and moulded frames, with later gilt brass scrolling candlearms and sconces, *each 66cm high, 29cm wide, (25 1/2in high, 11in wide).* (4)

£8,000 - 12,000

€9,600 - 14,000

US\$13,000 - 20,000

PROVENANCE:

The wealthy Greek shipping merchant Pandia Peter Rodocanachi (1865-1936), thence by descent to: Paul Harold Rodocanachi (1893-1968) and thence by descent to his daughter: Catherine Daphne (Paul) Rodocanachi: Purchased by the vendors from Catherine Rodocanachi's sister in the early 1980's.



One of the girandoles photographed in-situ



208

A QUEEN ANNE WALNUT CROSSBANDED CHEST

The rectangular quarter veneered top above a pair of short drawers and three long graduated drawers, on later bun feet, 95cm wide, 54cm deep, 88cm high (37in wide, 21in deep, 34 1/2in high).

£4,000 - 6,000

€4,800 - 7,200

US\$6,600 - 9,800



209

**A SET OF TWELVE QUEEN ANNE STYLE CARVED GILTWOOD
AND UPHOLSTERED SIDE CHAIRS**

in the manner of Lenygon and Morant

The arched upholstered backs and seats covered in terracotta velvet with gold-braid borders and monograms to the backs beneath ducal coronets, the tapered square legs with cross-hatched decoration headed by gadrooned caps and with X-shaped stretchers, on turned feet concealing castors, 51cm wide, 63cm deep, 99cm high (20in wide, 24 1/2in deep, 38 1/2in high).

£5,000 - 7,000

€6,000 - 8,400

US\$8,200 - 11,000

For a catalogue note on the firm of Lenygon and Morant please see lot 211.



210

**A QUEEN ANNE WALNUT, EBONY AND SYCAMORE
MARQUETRY CHEST ON STAND**

Inlaid with boxwood and ebony lines, the upper part with a rectangular crossbanded top above two short and three long graduated drawers, the lower part with a central drawer and arched apron flanked by deeper drawers to either side, on six later cup and baluster turned legs joined by wavy stretchers, on later bun feet, *the stand partially reconstructed, including later elements*, 96cm wide, 56cm deep, 153.5cm high (37 1/2in wide, 22in deep, 60in high).

£5,000 - 7,000

€6,000 - 8,400

US\$8,200 - 11,000

211

A GEORGE I STYLE CARVED GILTWOOD CONSOLE TABLE

possibly by Lenygon and Morant

The rectangular verde antico marble top above an egg and dart moulded and Greek key and paterae carved frieze, centred by an espagneolette mask, on scrolling acanthus and scaley carved legs, with claw and ball feet, *numbered 10842 on the frame, 112cm wide, 55cm deep, 80cm high (44in wide, 21 1/2in deep, 31in high).*

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200

This type of high quality copy of mid-Georgian furniture is typical of the output of Lenygon and Morant. Francis H Lenygon originally founded Lenygon and Co in 1904, and in 1909 in collaboration with Colonel H H Mulliner took a lease on 31 Old Burlington Street and merged with the long established firm of Morant and Co to form Lenygon and Morant. They later traded from 48 South Audley Street. The firm not only produced reproductions and sold antique furniture but also acted as decorators and are seen as very much a model for the modern 'interior decorator'. In 1912 they opened an office in New York.



212

A GEORGE I WALNUT, OLIVEWOOD AND ASH BANDED AND EBONY MOULDED KNEEHOLE DESK

The rectangular moulded quarter-veneered top above a frieze drawer and an apron drawer, above an arched recess and sliding cupboard enclosing a shelf, flanked by three drawers to each side, on bracket feet and castors, 86cm wide, 52cm deep, 77cm high (33 1/2in wide, 20in deep, 30in high).

£6,000 - 8,000

€7,200 - 9,600

US\$9,800 - 13,000





213

A PAIR OF EARLY GEORGE II WALNUT SIDE CHAIRS

The moulded top rails above pierced backs with vase shaped splats and drop-in saddle shaped seats upholstered in petit point needlework, on shaped shell carved aprons, cabriole legs and pointed pad feet. (2)

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200



214

A GEORGE I WALNUT, FEATHERBANDED AND CROSSBANDED CHEST ON STAND

The upper part with a moulded cornice above two short and three long graduated drawers, the lower part with a long frieze drawer above a short central drawer and arched shaped apron flanked by deep drawers, on cabriole legs and pad feet, *104cm wide, 59cm deep, 182cm high (40 1/2in wide, 23in deep, 71 1/2in high).*

£2,500 - 4,500

€3,000 - 5,400

US\$4,100 - 7,400



215

A GEORGE II WALNUT, OLIVEWOOD AND INLAID TRIPLE TOP GAMES TABLE

The shaped folding top with rounded outset corners revealing a tea table above a baize-lined card surface and an inlaid olivewood games table with a calamander and sycamore backgammon board and chequer board incorporating a hinged panel on a ratchet support enclosing a well, the frieze with a shell motif to front and a pivotted shaped pen drawer to one side, on shell carved cabriole legs with claw and ball feet, 87cm wide, 42cm deep, 76cm high (34in wide, 16 1/2in deep, 29 1/2in high).

£5,000 - 8,000

€6,000 - 9,600

US\$8,200 - 13,000



216

A GEORGE I FIGURED WALNUT BACHELOR'S CHEST

The rectangular moulded hinged quarter-veneered top enclosing a plain interior above four long drawers, on shaped bracket feet, with a 'Phillips of Hitchin Ltd' label to the reverse, 76cm wide, 38cm deep, 79cm high (29.5in wide, 14.5in deep, 31in high).

£10,000 - 15,000

€12,000 - 18,000

US\$16,000 - 25,000

PROVENANCE:

Phillips of Hitchin Ltd.





217

A GEORGE II WALNUT CROSSBANDED AND FEATHERBANDED CHEST

The rectangular quarter veneered top above a brushing slide and four long graduated drawers, on short shell carved cabriole legs with claw and ball feet, the reverse with short cabriole legs and pad feet, 91cm wide, 52.5cm deep, 80cm high (35 1/2in wide, 20 1/2in deep, 31in high).

£30,000 - 50,000

€36,000 - 60,000

US\$49,000 - 82,000

PROVENANCE:

Owen Evan Thomas Ltd., Dover Street, London

EXHIBITED:

The Antique Dealers' Fair, London, 1938

LITERATURE:

Illustrated in Apollo, 1938, p.183

Owen Evan Thomas is best known for his seminal work on treen, *Domestic Utensils of Wood, XVI Century to XIX Century*, published in 1932. Thomas also ran a gallery on Dover Street in London which was in the early 20th century a focal point for treen collectors.

The present chest is distinguished by its cabriole feet which represent a rare feature on early 18th century English cabinetwork of this kind. A notable example, possibly by Giles Grendey sold Christie's London '50 Years of Collecting: The Decorative Arts of England', Christie's London, 14 May 2003 lot 150. A further parallel is provided by the feet on a George II walnut bureau bookcase which are of an even closer design to those on the offered lot, as they similarly exhibit claw and ball feet headed by a carved knee (see: R.W Symonds, *English Furniture from Charles II to George II*, 1929, p. 88, fig. 64)



Lot 217 photographed for Apollo, 1938





218

A GEORGE II CARVED WALNUT OPEN ARMCHAIR

The rectangular padded back and arms with downswept acanthus carved arm supports, above a rectangular padded seat on scrolling acanthus and flowerhead carved legs and lion paw feet.

£5,000 - 7,000

€6,000 - 8,400

US\$8,200 - 11,000



219

**A GEORGE II FLAME MAHOGANY AND CROSSBANDED
INVERTED SERPENTINE DRESSING CHEST**

The shaped rectangular moulded top above a drawer fitted with a central ratcheted pierced fret work and velvet lined writing surface, sliding, opening and lifting to reveal a mirror, flanked by eight removable lidded boxes and seven compartments and a drawer enclosing five compartments, above three long graduated drawers flanked by fluted pilasters on the angles, on ogee bracket feet, 121cm wide, 60cm deep, 88cm high (47.5in wide, 23.5in deep, 34.5in high).

£6,000 - 8,000

€7,200 - 9,600

US\$9,800 - 13,000





220

220

A GEORGE II WALNUT AND PARCEL GILT MIRROR

The later rectangular bevelled edge plate within a cut gesso slip and veneered frame with cut gesso border, flanked by trailing husks, fruit and foliage, surmounted by a broken swan neck cresting centred by a vacant cartouche with a shaped apron below, *re-gilt, with an old printed label to the reverse numbered 21, 154cm high, 70cm wide, (60 1/2in high, 27 1/2in wide).*

£4,000 - 6,000

€4,800 - 7,200

US\$6,600 - 9,800



221

221

A GEORGE II CARVED GILTWOOD PIER MIRROR

in the manner of John Belchier

The shaped rectangular bevelled plate within a strapwork and shell carved and moulded frame, surmounted by scrolling leaf carved cresting flanked by eagle's heads holding branches in their beaks, above acanthus and scroll carved frieze, *previously possibly with a cabochon or shield to the centre of the frieze, with indistinct pencil signature to the reverse, regilt, 127cm high, 69cm wide, (50in high, 27in wide).*

£5,000 - 8,000

€6,000 - 9,600

US\$8,200 - 13,000

See a similar mirror in the manner of John Belchier sold in these rooms, 20 November 2013, lot 1.

222

A PAIR OF GEORGE II FIGURED WALNUT SIDE CHAIRS

The scrolling toprails with vase shaped splats above shaped drop-in needlework seats on cabriole legs, with lion masks and scrolls at the knee on hairy paw feet *the top faces of the front seat-rails chiselled with the numerals 'XV' and 'X111'*, 58cm wide, 56cm deep, 96.5cm high (22 1/2in wide, 22in deep, 37 1/2in high). (2)

£6,000 - 8,000

€7,200 - 9,600

US\$9,800 - 13,000

PROVENANCE:

Acquired by the present owner from Michael Norman Antiques, Brighton, 22 September 1988.

COMPARATIVE LITERATURE:

Macquoid, 'Sir W.H. Lever's Collection - I.', 1911 pp 635 (ill, 251), 636. Macquoid, *Catalogue* (1928), no. 102, pl. 30.

Sparrow ed., *The British Home of Today*, 1904, ill. F7 (the settee) and F24 (one chair).

Ellwood, *English Furniture and Decoration*, 1909, p. 23 (ill.).

Herbert Cescinsky, *Furniture of the Eighteenth Century*, London 1910, 3 vols., vol. II, p. 57. fig. 49.

NACF 2001 Review (2002), P. 89, no. 4967 (ill. 251).

Lucy Wood, *The Upholstered Furniture in The Lady Lever Art Gallery*, 2008, 2 vols. vol. I, pp. 300-311 including pl. i25B (overall view of one of a set of eight chairs).

The present chairs appear to be additional to a documented suite of walnut seat furniture with pre-1904 provenance from James Orrock (1829-1913). The Orrock suite comprising eight chairs and a settee was sold to William Hesketh Lever, 1st Viscount Leverhulme (1851-1925) for Thornton Manor, Wirral, Merseyside. Subsequently the eight chairs were given by Lever to the Lady Lever Art Gallery. The settee remained in the possession of the 2nd Viscount Leverhulme until it was returned to Thornton Manor after the death of the 3rd Viscount Leverhulme and sold Sotheby's 'The Leverhulme Collection, Thornton Manor', 26-28 June 2001, lot 122.

Stylistically the Levehulme suite and the offered chairs belong to a group of George II 'lion mask' furniture often associated with seminal English furniture collections such as that formed by Percival D. Griffiths during the early 20th century (see R. W. Symonds, *English Furniture from Charles II to George II*, 1929). The lion mask carving to the knees can also be related to that featured on the corresponding supports of the Anglo-Chinese chairs, lots 47 and 48. A further distinctive feature linking all three lots is the zoomorphic carving to the fetlock region of the front legs.





223

223

A LATE GEORGE II CARVED MAHOGANY OPEN ARMCHAIR

The shaped scroll carved top rail centred by a foliate cartouche and acanthus leaf above a pierced interlaced splat, the scroll shaped arms with acanthus carved terminals and outswept supports, the upholstered seat, on cabriole carved legs and claw and ball feet.

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200

224

A PAIR OF GEORGE I CARVED MAHOGANY SIDE CHAIRS

The scrolling top rails above vase shaped splats and curved padded seats above serpentine seatrails, on cabriole acanthus and 'C' scroll carved legs and pad feet.(2)

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200



224



225

A GEORGE II WALNUT SECRETAIRE CHEST ON CHEST

The cavetto-moulded cornice above three short and three long graduated drawers flanked by fluted chamfered corners, the lower part with a writing drawer above three further long graduated drawers including an inlaid semi-circular compass-point medallion to the lower drawer, the apron moulding with a conforming inverted breakfront profile, on replaced bracket feet, 109cm wide, 54cm deep, 181cm high (42 1/2in wide, 21in deep, 71in high).

£5,000 - 8,000

€6,000 - 9,600

US\$8,200 - 13,000



226

226

A GEORGE II MAHOGANY KETTLE STAND

the dished pie-crust top on a ring turned baluster column and tripod base with slightly hipped downswep legs and pad feet *the top and the base possibly associated, 28cm in diameter, 55cm high (11in in diameter, 21.5in high).*

£3,000 - 4,000

€3,600 - 4,800

US\$4,900 - 6,600

227

GEORGE II CARVED MAHOGANY TRIPLE TOP GAMES TABLE

The hinged arc-en-arbalette shaped top enclosing a plain interior and a further baize lined interior with candlestands and dished counter pockets above a shaped frieze on foliate carved cabriole legs decorated with lambrequins and husks with claw and ball feet, *with an old inventory label to the underside, inscribed in ink '8272', 87cm wide, 40cm deep, 75cm high (34in wide, 15 1/2in deep, 29 1/2in high).*

£4,000 - 6,000

€4,800 - 7,200

US\$6,600 - 9,800



227



228

A LATE GEORGE II MAHOGANY BUREAU CABINET

North Country

The upper part with a moulded cornice above a pair of arched fielded panel doors enclosing three adjustable shelves, the lower part with a sloping fall enclosing a fitted interior with a central arched pigeon hole with a shaped drawer above, flanked by columnar upright drawers and by eight further pigeon holes with shaped drawers above and with eight short drawers below, all above a long drawer flanked by a short drawer to either side and three long graduated drawers, on bracket feet, 99cm wide, 54cm deep, 196cm high (38 1/2in wide, 21in deep, 77in high).

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200

A GEORGE II CARVED MAHOGANY AND POLYCHROME SCAGLIOLA TABLE, THE TOP ATTRIBUTABLE TO PETRUS ANTONIUS DE PAULINUS

the base in the manner of Benjamin Goodison

The rectangular moulded inset top with a polychrome scagliola slab, the centre inset with an oval panel line engraving of Mars, Venus and Cupid with a Neapolitan coastal vignette above and below, flanked by a parrot and finch amongst fruiting boughs, flanked by scrolling leaves and flowerheads, above a Greek key carved frieze, on acanthus and bold shell carved cabriole legs and claw and ball feet, 93cm wide, 61cm deep, 77cm high (36 1/2in wide, 24in deep, 30in high).

£20,000 - 30,000

€24,000 - 36,000

US\$33,000 - 49,000

PROVENANCE:

The Burne family of Loynton Hall, Staffordshire, by descent to the present owner.

Loynton Hall was built around 1671 by the Higgins family and remained in the same family until 1942. Christopher Higgins, Esq, son of Christopher Comyn Higgins came into possession of the manor at Loynton in 1724 and in 1730 married Mary Blower (d.1773), the daughter of Richard Blower and Dorothy (nee Mildmay) of Wood Norton, Norfolk. Christopher Higgins was a lawyer at Furnival's Inn and Mary Blower's father was a lawyer at Barnard's Inn and this is the likely cause of their acquaintance. Mary Blower inherited one third of the Wood Norton property the income from which she put into the encumbered Loynton Estate. The Burne family history suggests that portraits at Loynton came originally from the Blower family and that some of the best furniture (cabinets and mirrors) had also come from the Burne family at either Wood Norton in Norfolk or Great Saxham Hall in Suffolk.

Christopher and Mary Higgins' daughter Catherine (b.1735) married Thomas Burne, Esq of Penn and it was their son, Thomas who inherited Loynton Hall in the late 18th century. Amongst the other chattels from Loynton that descended through the Burne family is a William and Mary cream and polychrome japanned mirror circa 1690 with paperwork by Rachel Sambrooke which was sold by J.C Burne, Sotheby's, London, 20th October 1972, lot 52, later with Mallett & Son Ltd and sold again Sotheby's London, 4 December 2013, lot 457. Rachel Sambrooke was married to Christopher Comyn Higgins of Loynton Hall and was the mother of Christopher Higgins.

It seems possible that this table was commissioned at the time of Christopher and Mary's marriage in 1730, the iconography of the table points to this with the story of Venus and Mars being the central focus. It is interesting to note that during the Renaissance the subject sometimes does commemorate a betrothal, with the two figures occasionally being portrayed in the likeness of the engaged couple. The Venus shell carving on the knees, although a common feature on furniture at this period do continue the theme and would have been a recognisable symbol to the contemporary on-looker.

Scagliola is the decorative technique which simulates coloured marble inlay, (pietra dura) and was first developed by the Romans, it was revived in the 16th century by Guido del Conte, a master mason from Carpi. The technique thrived in the area and was at its height in the 18th century Tuscan monasteries due to the work of Friar Don Enrico Hugford, Don Pietro Belloni, Don Torello Mannini and Lamberto Christiano Gori.



Loynton Hall, Staffordshire

The scagliola slab top offered here has similarities to a group of table tops attributed to the Livornese Petrus Antonius de Paulinus (Pietro Antonio di Paulino), a manufacturer and painter of scagliola during the second quarter of the 18th century. Livorno was then under Florentine rule, so it is possible that Paulino's workshop was in Florence. See Christies, London, 28 November 2002, lot 150 for a pair of George I gilt-gesso pier tables with scagliola tops one signed by Paulinus and probably supplied to George Treby II, M.P (1684-1742) of Plympton House, Devon. One of centre panels is engraved after Titian's, *David and Goliath*, which celebrates ancient virtue and is identical to a table top attributed to Paulinus sold Christie's, New York, 19 May 2004, lot 251. This is also seen on a serpentine commode top sold from the Prince Littler collection, Chesham Park, Sussex; Christies house sale, 18 April 1977, lot 182 and a signed slab top sold Phillips, London 23 April 1996, lot 206.

The Phillips table slab appears to have an almost identical coastal vignette to the table top offered here. See J.Cook, *Masters of the Art of Scagliola*, Country Life, 29 September 1994, p.87 who suggests that these *capricci*, commonly seen in scagliola work were derived from engraved sources after painters such as Andrea Locatelli and Salvator Rosa.

It is also interesting to note the example sold Sotheby's, *Treasures*, 3 July 2013, lot 16 which is a Paulinus table top with a very similar parrot, but colours in a different palette. The Sotheby's top is almost identical to another sold Sotheby's, Noseley Hall, Leicestershire, 28-29 September 1998, lot 76, which was at that time tentatively attributed to Don Enrico Hugford (1695-1771) and was commissioned by Sir Arthus Hesilrige, who made the Grand Tour in 1723-4. The Noseley Hall table has a closely related finch to the Loynton Hall example, but again in a slightly different palette.

The base of the table offered here displays similarity in design and decoration to the long stool and day bed thought to have been supplied to Thomas Coke, 1st Earl of Leicester at Holkham, Norfolk, circa 1740 and illustrated in R.Edwards & M.Jourdain, *Georgian Cabinet Makers*, London 1944, p.142, pl.44 &45. Benjamin Goodison (1700-1767) was amongst the leading cabinet makers working in the second and third quarters of the 18th century and was established at the Golden Spread Eagle, Long Acre, London, supplying furniture to the Royal palaces (1727-1767). His patrons included the fourth Earl of Cardigan at Deene Park, Nottinghamshire and Dover House in London (1739-1745), 1st and 2nd Viscounts Folkestone at Longford Castle (1737-50) and the Duchess of Marlborough at Blenheim Palace (1740).



THE FOLLOWING 7 LOTS ARE SOLD ON THE INSTRUCTIONS OF SIR RUFUS SEBRIGHT, BART

230

A CHARLES II WHITE JAPANNED CABINET ON CARVED SILVERED STAND

Heightened with gilt chinoiserie and decorated with a limited green, brown and red palette, with gilt brass engraved shaped clasps and hinges, the rectangular top above a pair of cabinet doors enclosing eleven drawers, the stand with leaf carved moulding, with central carved Roman centurion on the scrolling acanthus and flowerhead carved apron, flanked by putti on 'S' scroll nymph and acanthus carved legs and scroll feet, *elements visible of an earlier gilded scheme under the silvered stand, 92cm wide, 55cm deep, 161cm high (36in wide, 21 1/2in deep, 63in high).*

£20,000 - 30,000

€24,000 - 36,000

US\$33,000 - 49,000

PROVENANCE:

Lt-Gen Sir John Saunders Sebright, 6th Baronet, (1725-1794) and thence by descent at Beechwood Park, Flamstead, Hertfordshire.

LITERATURE:

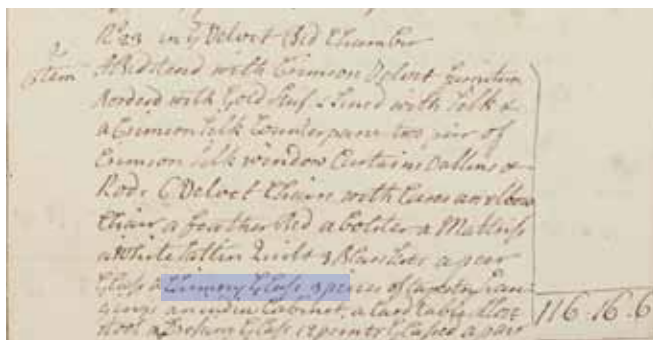
'An Inventory of the Household Goods, Linnen and China of Sir Thomas Seabright Bart. Deceased at his Late Seat at Beechwood near Market Street in Hertfordshire taken Valued and Appraised, 25th June 1736' presumably the cabinet recorded in the Velvet Bed Chamber as 'An India Cabinet', (Hertford Records Office ref: 63793) (highlighted below)

Photographed in-situ in the Drawing Room at Beechwood Park, *Country Life*, November 1938.

T.Rowe, *The Beechwood Companion, The Story of a House and its People*, Hertfordshire, 2006, p.29 (illustrated).

The above lot forms part of a relatively small group of 17th century white japanned cabinets which are considered to be rarer than examples in black, red, green and blue. A very closely related cabinet to that offered here, with identical mounting, drawer configuration and similar elements to the decoration and which seems likely to have originated in the same workshop was offered Christie's London, 3 July 1997, lot 46. The Christie's cabinet was formerly on loan at Claydon House, Buckinghamshire (1960-1996).

A white japanned cabinet formerly at Witcombe Park and thought to have been acquired by Sir Michael Hicks (d.1710) was acquired by the Holbourne Museum, Bath in 2006 and is supported on a William and Mary carved silvered stand but also with a cresting. A



Beechwood Park, Flamstead, Hertfordshire

cabinet formerly in the collection of Mrs Dorothy Hart and illustrated in R.W Symonds, *English Furniture and Clocks*, London, 1940, fig.52 and pl.VI shows a slightly different palette and handling and relates more closely to the pair of japanned cabinets on stands attributed to James Moore at Boughton House, Northamptonshire and illustrated in T.Murdoch, *Boughton House: The English Versailles*, London 1992, pl.80. These cabinets fall into a group of cabinets that have tentatively been ascribed to Gerard Dagley (d.1714) who was working in Berlin and Holland, see M.Jarry, *Chinoiserie*, Paris 1981, p.156, pl.166 and p.137, pl.142.

The lacquered objects and screens brought back to Europe by the East India Company in the late 17th century created a demand for larger, more practical objects which shared the same highly colourful and decorative surfaces of their Eastern counterparts. In order to try and recreate the rich and highly finished effect of oriental lacquer work, European cabinet makers turned to John Stalker and George Parker's 1688 *Treatise of Japanning and Varnishing* which soon became a key reference work, since it contained not only recipes for producing the various different colours but also patterns of Chinese figures, plants and gardens which could be adapted as necessary. European 'Japanning' was popular until the end of the eighteenth century, and was often used in bedroom apartments in the decoration of mirrors on stands and various cabinets such as the present example.



Lots 230 shown in situ in The Drawing Room at Beechwood Park, Hertfordshire, 1938 ©Country Life Picture Library



231

A GEORGE II CARVED PINE SIDE TABLE ATTRIBUTED TO WILLIAM LINNELL

the design possibly by John Linnell

The rectangular Medici's breccia marble top above a leaf carved ogee moulding and Greek key and paterae carved frieze and riband and paterae moulding, centred by a lion mask above 'C' scrolls, leaves and flowers on cabriole moulded 'C' scroll carved legs hung with floral swags, on hairy lion paw feet, *with inventory number inside the back rail, 'S/193', with signs of previous decorative schemes, 180cm wide, 81cm deep, 85cm high (70 1/2in wide, 31 1/2in deep, 33in high).*

£80,000 - 120,000

€96,000 - 140,000

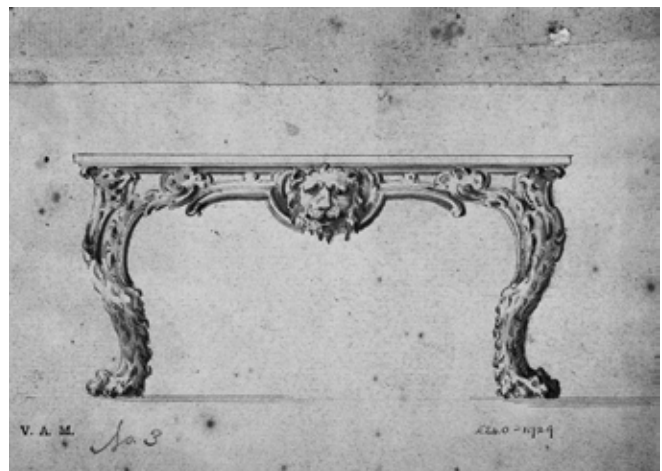
US\$130,000 - 200,000

PROVENANCE:

Lt-Gen Sir John Saunders Sebright, 6th Baronet, (1725-1794) and thence by descent at Beechwood Park, Flamstead, Hertfordshire

THE ATTRIBUTION TO WILLIAM LINNELL

Elements of the design of the table offered here correspond closely to the John Linnell pen and ink design for a side table which forms part of the collection of designs that were bequeathed by Linnell to Thomas Tatham (1762-1818) who it appears passed it on to his brother C.H Tatham (1772-1842) who titled them '*a miscellaneous collection of original designs, made and for the most part executed during an extensive practice of many years in the first line of his profession, by John Linnell, upholsterer, carver and cabinet maker. Selected from his portfolios at his decease by C.H Tatham, architect A.D 1800*'. The drawings eventually passed to Tatham's daughter Julia, the wife of the artist George Richmond. The V&A design for a side table employs the same hairy foot and lion's mask utilised on the lot offered here. The carved detailing reflects the early carving style of William Linnell seen in the carved 'twisted ribbon and flower' and the 'raffle and leaf' details for the mouldings at the Radcliffe Camera in Oxford and illustrated in H.Hayward and P.Kirkham, *William and John Linnell*, London 1980, p.18-19, pl.30 & 32. The original setting for the Beechwood table is not known as it does not appear in the 1938 photographs taken for *Country Life* and may well have already been moved to Cheverells, the Sebright Dower house where the family were living by the end of the 19th century. If indeed it formed part of the 1750's scheme for the drawing room or dining room then it may well have been supplied by Linnell working under the direction of Sir William Chambers who re-designed the dining room and drawing room during the 1750s and may serve to explain the Kentian elements of the table (a style favoured by Chambers) which are combined with a more contemporary rococo style.



The pen and ink design by John Linnell from the collection of his designs in the V&A Museum, London © Victoria and Albert Museum, London.







William Linnell's 1744 estimate for Lady Sebright and 1750 invoice. The 1750 invoice with the design for a pier table on the reverse (Hertford Records Office ref/Acc5333)

WILLIAM LINNELL – A NEWLY ESTABLISHED LINK TO FLAMSTEAD AND BEECHWOOD PARK.

The Sebright family are previously known to have been patrons of the cabinet-maker William Linnell through their multiple appearances on the 1763 Abstract of Debts (Public Record Office C107/69) compiled on William's death. Amongst Williams debtors are Sir Thomas Sebright, 5th Bart who died in 1761 (£26 10s 4d) . Sir Thomas Sebright's brother Sir John Sebright, 6th Bart also appears on the list (£3 10s 0) and also Lady Sebright (7s 0d).

While Pat Kirkham records William Linnell as being born in 1703 in Hemel Hempstead, the son of yeoman John Linnell, it would appear that William is likely to have been baptized in 1703 but was born in 1702 in Flamstead. Most significantly it would appear that by this date William's father John Linnell snr, a yeoman farmer, was already the lessee of Beechwood Farm on the Beechwood Park Estate. Extant copies of leases in Hertford Records Office show him as a co-lessee as early as 1694 when an agreement between Ellen Saunders, widow of Thomas Saunders esq and John Linnell of St Michael's for a lease to Beechwood Farmhouse and land in Flamstead was granted (Hertford Records Office DE/FL/17652 18 Dec 1694). There are three further extant leases to John Linnell snr of Beechwood Farm dating to July 1698, Dec 1714 and July 1720. It may well be that his tenancy went on past this date as his death was recorded in Flamstead in 1754. This may well indicate that William Linnell was raised on the Beechwood Park estate. On establishing himself as a carver and later a cabinet-

maker in London he would have been well appointed to secure work at Beechwood Park and from the Sebright family with whom he seems likely to have been acquainted from childhood.

THE SEBRIGHTS AND WILLIAM LINNELL -A NEWLY IDENTIFIED ESTIMATE AND INVOICE

Fresh research into the furnishing of Beechwood Park has uncovered previously unrecorded correspondence from William Linnell. Most notably these include a 1744 estimate for Lady Sebright and an invoice from 1750 (Hertford Records Office Ref/Acc 5333) placing the Sebrights amongst his earliest and most long-standing clients. The family presence on the 1763 list of debtors compiled on William's death document a professional relationship lasting nearly twenty years.

WILLIAM AND JOHN LINNELL

William Linnell was apprenticed as a joiner in 1717 and was admitted to the freedom of the Joiners Company on 3 June 1729. Linnell began his career as a carver but by the 1760s he had developed the business sufficiently to cover all areas of cabinet-making. The 1763 valuation of William Linnell's household good and stock-in-trade show a specialist room for carving and gilding. Pat Kirkham notes in her 1967 article for *Furniture History* that this highlights an interesting contrast between the Linnell workshop and that of Thomas Chippendale junior who according to the plan of their workshop from 1803 where they have a specialist room for veneering thus highlighting the differing focus of the two firms. Linnell's position amongst the London cabinet-makers



may therefore have been established by retaining their early carving and gilding specialism. After William's death in 1763, the valuation of household good and stock in trade amounted to £1603, 0s 6½d comparing favourably to that of Thomas Chippendale which after the death of James Rannie in 1766 was valued at £1,900 indicating that William Linnell left a business in good shape that was certainly amongst the most prominent in London. John Linnell's apprenticeship as a cabinet-maker was unusual; in addition to training with his father William's firm on Long Acre he also attended Hogarth's St Martin's Lane Academy where he studies drawing and design in an international, intellectual environment. John Linnell's artistic talent had an immediate impact upon the firm, being an artist by both training and inclination. Linnell joined his father full time in 1753, specialising in rococo design. Linnell's talent combined with his St Martin's Lane connections meant that, far in advance of most cabinet-makers, he was aware of Delafosse and was experimenting with neo-classicism by 1760. His designs from this period show that Linnell was experimenting with the new style and the results were both novel and eclectic as he cast about for new combinations of form and ornament. While running the design side of the firm John Linnell would have come into contact with many of the most prominent architects of the period. Lancelot 'Capability' Brown, who was also engaged by Sir Thomas Saunders Sebright at Beechwood Park, was entrusted by Lord Coventry to re-build Croome Court and entrusted the task of designing chimney pieces and overmantels to John Linnell demonstrating how architects would sometimes entrust the design of these elements to

the specialist craftspeople that they engaged. By 1762 Linnell was working with Robert Adam at Kedleston Hall, followed by Osterley Park in 1767. Through his direct contact with Adam, the eclectic designs of Linnell were gradually replaced with an increasingly refined, pure neo-classicism that was fully established by 1775.



232

A PAIR OF REGENCY MAHOGANY AND EBONY INLAID HALL CHAIRS POSSIBLY ATTRIBUTABLE TO MARSH AND TATHAM

The tapered rectangular backs decorated with anthemions and stylised painted tablets decorated with the arms of the Sebright family above shaped tapered panels, the tapered seats with incised moulded lines, on sabre legs. (2)

£2,000 - 3,000

€2,400 - 3,600

US\$3,300 - 4,900

PROVENANCE:

Sir John Saunders Sebright, 7th Bt. (1767-1846) and thence by descent at Beechwood Park, Flamstead, Hertfordshire.

For a catalogue note on Marsh and Tatham please see lot 234.



The chairs shown in situ in the hall at Beechwood Park, Hertfordshire, 1938 ©Country Life Picture Library

233

**A GEORGE III MAHOGANY SERPENTINE COMMODE
ATTRIBUTABLE TO THOMAS CHIPPENDALE**

The rectangular moulded top above three long drawers, on ogee bracket feet, *with paper depository label to the reverse, 'Sebright/12'*, 122cm wide, 65cm deep, 91cm high (48in wide, 25 1/2in deep, 35 1/2in high).

£5,000 - 7,000

€6,000 - 8,400

US\$8,200 - 11,000

PROVENANCE:

Sir John Saunders Sebright, 6th Bt. (1725-1794) and thence by descent at Beechwood Park, Flamstead, Hertfordshire.

The thin red wash appeared on a number of pieces of mahogany furniture at Dumfries House, Ayrshire, which were attributed to 'The Dumfries House Cabinet-Maker' - possibly Thomas Chippendale (included in the Dumfries House Christie's sale catalogue, 12-13 July 2007, amongst them lots 106, 236, 251 and 252). Each of the chests examined had a distinctive 'thin red wash' painted on the underside and sometimes on the backboard. The wash is seen on many lesser pieces of Chippendale furniture in the house and also on the magnificent padouk bookcase. At Nostell Priory Chippendale wrote to Sir Ronald Winn in August 1767 regarding 'the bottle of red stain for the meddal case' and instructed him to apply the stain two or three times to ensure depth of colour (Royton, L. and Goodison, N., *Thomas Chippendale at Nostell Priory*, Furniture History, 1968, p.21)





234

A SET OF FOUR REGENCY WHITE PAINTED AND PARCEL GILT SIDE CHAIRS POSSIBLY ATTRIBUTABLE TO MARSH AND TATHAM

in the Egyptian taste,
The panelled top rails inset with lotus leaves and paterae above turned spindles on caned seats and ring turned legs, *all with ink inventory numbers inside the seat-rails, '5253', together with loose squab cushions.*(4)

£1,000 - 1,500
€1,200 - 1,800
US\$1,600 - 2,500

PROVENANCE:

Sir John Saunders Sebright, 7th Bt. (1767-1846) and thence by descent at Beechwood Park, Flamstead, Hertfordshire.

The above lot and proceeding lots were originally part of the furnishings for the inner library which was decorated in white and gilt and was remodelled with the library by the architect Thomas Cundy (1765-1825) for Sir John Seabright, Bart., in 1804 after plans from Sir John Soane for the scheme were rejected. Drawings show the emigré French architect Alexandre-Louis De Labrière was involved in the scheme and certainly designed the chimneypiece for the library. Labrière arrived in London prior to the French Revolution and worked with Henry Holland at Carlton House, London and Southhill, Bedfordshire significantly both commissions which involved large quantities of furniture supplied by the firm of Marsh and Tatham. A pair of Regency faux bamboo and japanned cabinets attributed to Marsh and Tatham were sold Christie's, New York, 14-15 April 2011, Lot 447 were thought to have been supplied in 1806-10 for the Chinese

Room created at Middleton Park, Oxfordshire, as part of the extensive alterations and enlargements undertaken by the 5th Earl of Jersey after 1805, under the direction of the architect Thomas Cundy. Marsh and Tatham's involvement at Middleton Park is reinforced by a payment in 1804 from Lord Jersey (then Lord Villiers) to that firm of £715.

Any involvement of Marsh and Tatham with the Sebrights at Beechwood Park may well have grown out of Thomas Tatham's relationship with his cousin John Linnell and his connections to the Beechwood Estate (see lot 231). Thomas Tatham's grandmother Elizabeth Tatham was William Linnell's sister-in-law. In the latter years of John Linnell's life it is possible that he went into partnership with Thomas Tatham, although the evidence is not conclusive, see H.Hayward and P.Kirkham, *William and John Linnell*, London 1980, p.10.

The above chairs along with lot 235 show some characteristics of the leading Mayfair cabinet-makers and interior decorators, Marsh & Tatham (subsequently Tatham, Bailey & Sanders). William Marsh (active 1775-1810) and Thomas Tatham (1763-1818) were partners in a very successful firm of cabinetmakers and upholsterers based in Mount Street. They carried out major commissions for the Prince of Wales at Brighton Pavilion and at Carlton House. Charles Heathcote Tatham (1772-1842), brother of Thomas, was sent to Rome by the architect Henry Holland (1745-1806) in 1794 to collect Classical fragments. Tatham's drawings of these, published as *'Etchings of Ancient Ornamental Architecture'* in 1799-1800, provided Marsh and Tatham with the inspiration for much of their furniture.

235

**A PAIR OF REGENCY WHITE PAINTED AND PARCEL GILT POLE
SCREENS POSSIBLY ATTRIBUTABLE TO MARSH AND TATHAM**
in the Egyptian taste

The brass poles with pineapple finials and adjustable oval silk embroidery panels, carved with double 'S' scrolls, the tripod legs headed by Egyptian mask, on hoof feet, *each 142cm high (55 1/2in high)*. (2)

£1,000 - 1,500

€1,200 - 1,800

US\$1,600 - 2,500

PROVENANCE:

Sir John Saunders Sebright, 7th Bt. (1767-1846) and thence by descent at Beechwood Park, Flamstead, Hertfordshire.

For a catalogue note on Marsh and Tatham please see lot 234.



Lots 234 and 235 shown in situ in the inner-library at Beechwood Park, Hertfordshire, 1938 ©Country Life Picture Library

236

**A REGENCY BRONZE, WHITE PAINTED AND PARCEL GILT
OCCASIONAL TABLE INSET WITH AN ITALIAN SPECIMEN
MARBLE AND PIETRE DURE TOP**

The circular top centred by a spray of flowers within a specimen border and a further border of specimen tablets and a banding of portor marble, on a columnar support and a pierced roundel decorated quadripartite base and low scroll feet, *50.5cm in diameter, 64.5cm high (19 1/2in in diameter, 25in high)*.

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200

PROVENANCE:

Sir John Saunders Sebright, 7th Bt. (1767-1846) and thence by descent at Beechwood Park, Flamstead, Hertfordshire.



236

OTHER PROPERTIES



237

TWO CLOSELY MATCHED GEORGE III MAHOGANY WING ARMCHAIRS

The ladies chair of slightly smaller proportions, the arched padded back and ears above overscrolled arms and squab cushion seats, on square section legs joined by stretchers, on leather castors, *minor differences in size but possibly originating from the same workshop.*

(2)

£5,000 - 7,000

€6,000 - 8,400

US\$8,200 - 11,000



238

A GEORGE III MAHOGANY DOUBLE CHAIRBACK SETTEE

possibly Irish

The undulating top rail with carved shells and scroll motifs above pierced vase shaped splats, the foliate carved outswep arms above an upholstered seat on foliate carved cabriole legs and claw and ball feet, 150cm wide, 58cm deep, 98cm high (59in wide, 22 1/2in deep, 38 1/2in high).

£5,000 - 7,000

€6,000 - 8,400

US\$8,200 - 11,000



239

239

A SMALL GEORGE III MAHOGANY COLLECTORS' CABINET

The rectangular top above a pair of fielded panel doors enclosing a fitted interior of nine graduated drawers with ring handles, on shaped moulded bracket feet, 52cm wide, 31cm deep, 50cm high (20in wide, 12in deep, 19 1/2in high).

£1,500 - 2,000

€1,800 - 2,400

US\$2,500 - 3,300



240

240

A GEORGE III MAHOGANY AND BRASS BOUND RECTANGULAR TRAY ON LATER STAND

The undulating gallery with four heart shaped pierced carrying handles and strapwork brass hinges, the stand with pierced brackets, on moulded chamfered legs, 61cm wide, 46cm deep, 51cm high (24in wide, 18in deep, 20in high).

£2,500 - 3,500

€3,000 - 4,200

US\$4,100 - 5,700

For a similar example see Christie's, London, 7 June 2007, lot 142 (realised £8400 including premium).

See also Bonhams, London, 20 November 2013, lot 73 (realised £5,850 including premium).

241

A VERY SMALL 18TH CENTURY IRISH BOG OAK KETTLE STAND

The double dished oval pie-crust top, on a ring turned column and tripod base with downswept shell carved legs and pad feet, 30cm wide, 23cm deep, 44cm high (11 1/2in wide, 9in deep, 17in high).

£2,000 - 3,000

€2,400 - 3,600

US\$3,300 - 4,900



241

242

A CARVED MAHOGANY CARVED TRIPOD TABLE

The shaped tilt-top above a box support, the elaborately carved fluted stem with a pierced, leaf-carved baluster section on pierced hipped, cabriole tripod supports with conforming leaf carved decoration and 'C'-scroll brackets ending in scroll feet, possibly 18th century Irish, 82cm in diameter, 73cm high (32in in diameter, 28.5in high).

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200

The use of a pierced baluster column in combination with a scroll foot can be seen on a George III carved mahogany firescreen previously with Alfred Jowett and later Walter Waddingham Antiques which is now in the collection at Temple Newsam, illustrated C. Gilbert, *Furniture at Temple Newsam and Lotherton Hall*, Bradford 1978, Vol II., p.260, fig 314.



242



243

243

A GEORGE III MAHOGANY, EBONY AND MAPLE MARQUETRY COLLECTORS CABINET ON STAND

The cabinet inlaid with ebony lines, the rectangular top centred by a contrasting stellar motif within a crossbanded border with small contrasting stellar motifs to each corner above a pair of banded doors with small contrasting stella motifs to each corner, enclosing a fitted interior of five drawers with shaped articulated ring pull handles, the stand with a plain frieze, on square section slightly tapering legs, *with various old labels to the drawers, 59cm wide, 41cm deep, 120cm high (23in wide, 16in deep, 47in high).*

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200



244

244

A PAIR OF 18TH CENTURY CARVED MAHOGANY TORCHERES

The dished lobed tops on faceted baluster columns and tripod bases with downswept scroll legs joined by a small moulded stretcher, *possibly Dutch, 24cm diameter, 90cm high, (9" diameter, 35" high).*

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200

245

A PAIR OF GEORGE III MAHOGANY BEDSIDE CUPBOARDS

The galleried square tops pierced with carrying handles, above line inlaid doors, on square section legs joined by stretchers centred by dished circular platforms, 35cm wide, 35cm deep, 213cm high (13 1/2in wide, 13 1/2in deep, 84in high). (2)

£3,000 - 4,000

€3,600 - 4,800

US\$4,900 - 6,600

246

A GEORGE III MAHOGANY SERPENTINE CHEST

in the manner of Thomas Chippendale

The shaped moulded edge top above four long graduated drawers, on moulded bracket feet, *the top originally with a fitted drawer, the underside with a red wash and with laminated block feet*, 112cm wide, 62cm deep, 83cm high (44in wide, 24in deep, 32 1/2in high).

£4,000 - 6,000

€4,800 - 7,200

US\$6,600 - 9,800

For a catalogue note on the above mentioned constructional features please see lot 233.



245



246

247

A GEORGE III MAHOGANY LINEN PRESS ATTRIBUTED TO GILLOWS

The upper part with a dentil moulded cornice above a pair of arched fielded panel doors enclosing four adjustable slides, the lower part with two short and two long drawers, on moulded bracket feet, *127cm wide, 56cm deep, 197cm high (50in wide, 22in deep, 77 1/2in high).*

£5,000 - 7,000

€6,000 - 8,400

US\$8,200 - 11,000

A closely related linen press with a different drawer configuration was sold Christie's London, 8 June 2006, lot 36.



248

**A GEORGE III MAHOGANY AND SYCAMORE MARQUETRY
SERPENTINE DRESSING COMMODE ATTRIBUTED TO
GILLOWS**

The shaped rectangular moulded top above a fitted drawer enclosing a gilt tooled leather lined slide and three divisions, above three further long graduated drawers flanked by riband tied foliate inlaid and engraved canted angles, with shaped sides, on shaped bracket feet, 104cm wide, 60cm deep, 85cm high (40.5in wide, 23.5in deep, 33in high).

£12,000 - 18,000

€14,000 - 22,000

US\$20,000 - 30,000

A chest of this pattern by Gillows, ordered through Gillows and Taylor of Oxford Street, circa 1769 which is thought to have been supplied to John Frederick Sackville, 3rd Duke and 9th Earl of Dorset (1745-1799) for Knole, Kent, sold Christie's, London, 9th June 2005, lot 279. It bears a rare hand-written shipping label to the reverse for Gillows & Taylor. Robert Gillow II opened a London shop at 176 Oxford Street in 1769 entering into a partnership with his cousin William Taylor and the firm appears in the London Trade Directories for 1769-1777 as '*Gillows & Taylor*'. The Duke of Dorset commode was recorded in the Journal of the Gillow brothers in Lancaster in June 1772 as '*intended for the Duke of Dorset*' and with '*inlaid corners*'. The marquetry canted angles, mirror those on the celebrated inlaid and carved bookcase by Gillows probably made for Mrs Mary Hutton-Rawlinson (latterly with Apter-Fredericks London), the widow of a wealthy West Indies



merchant (See Susan Stuart, *Gillows of Lancaster and London 1730-1840*, Suffolk 2008, Vol.I, pp. 362-377. This marquetry may have been the work of a John Norris who worked for Gillows in Lancaster from July 1772 until August 1773. Norris was responsible for inlaying several pairs '*of commode corners*', including in January 1773 '*another pair of commode corners large in ribbon festoon way*' which may well link him to the marquetry on both the commode offered here, the Duke of Dorset commode and the Hutton-Rawlinson bookcase, see S.Stuart, *ibid.*, Vol I., pp.364-65.

A related serpentine chest with differing marquetry canted angles composed of intertwined foliate boughs is illustrated in C.Claxton Stevens and S.Whittington, *The Norman Adams Collection*, Suffolk 1983 p.371.



249

A SET OF SIX GEORGE III CARVED MAHOGANY DINING CHAIRS

in the Chippendale Gothick taste

The undulating 'C' scroll carved serpentine crestings with bell flower carved ears, above pierced quatrefoil and Gothick arched splats and stuffover closenailed seats, on square tapering gaitered legs joined by 'H' stretchers and square moulded feet. (6)

£4,000 - 6,000

€4,800 - 7,200

US\$6,600 - 9,800



250

A LATE GEORGE III MAHOGANY BOOKCASE

The cavetto moulded cornice above a pair of astragal glazed doors flanked by further single astragal glazed doors, on a plinth base, 215cm wide, 30cm deep, 211cm high (84 1/2in wide, 11 1/2in deep, 83in high).

£5,000 - 7,000

€6,000 - 8,400

US\$8,200 - 11,000





251

251

A LARGE GEORGE III MAHOGANY TRIPOD TABLE

The circular tilt top above a box mechanism above a baluster turned column, on thick lapet carved cabriole legs with turned roundels and moulded scrolls to the underside, on pad feet and concealed castors, 92cm in diameter, 73cm high (36in in diameter, 28 1/2in high).

£2,500 - 3,500

€3,000 - 4,200

US\$4,100 - 5,700

With similarities to a George II tripod table sold Christies, London, 30 November 2000, lot 58 (realised £17,625 including premium).



252

252

A SMALL GEORGE III MAHOGANY CHEST

The rectangular moulded edge top above four graduated drawers, on bracket feet, 84cm wide, 51cm deep, 77cm high (33in wide, 20in deep, 30in high).

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200

253

**A SET OF GEORGE III CARVED MAHOGANY, PURPLEWOOD
AND EBONY INLAID METAMORPHIC LIBRARY STEPS**

in the manner of Mayhew and Ince

The rectangular top with moulded edge above a deep drawer
simulating two drawers, above two shelves, with simulated drawer to
the side, above two sliding steps, each carved with running guilloche,
continuing around the sides, on a moulded plinth base, with castors,
60cm wide, 43cm deep, 76cm high (23 1/2in wide, 16 1/2in deep, 29
1/2in high).

£8,000 - 10,000

€9,600 - 12,000

US\$13,000 - 16,000





254

254

A CARVED MAHOGANY AND HUANGHUALI TRIPOD TABLE

The pie-crust tilt top above a 'bird-cage' action, on a baluster carved shaft on cabriole tripod legs headed by lion's masks on lion paw and ball feet, *basically mid-18th century, the base probably Chinese-Export, the top associated, 55cm in diameter, 66cm high (21 1/2in in diameter, 25 1/2in high).*

£4,000 - 6,000

€4,800 - 7,200

US\$6,600 - 9,800

See C.L.Crossman, *The Decorative Arts of The China Trade*, colour plate 92, p.241 for an interesting gouache on paper of an interior of a Cantonese cabinetmaker's shop, circa 1820. It is apparently the only known representation of a furniture shop demonstrating craftsmen making furniture in the western style, amongst the items made are tripod tables in the English taste.

255

A SET OF FOUR 18TH CENTURY PORTUGUESE CARVED MAHOGANY SIDE CHAIRS

in the English Taste

The foliate and scroll carved top rails above pierced interlaced splats and square section uprights, the drop-in saddle shaped seats upholstered in petit-point needlework, the shaped apron centred by a carved cartouche, on foliate carved cabriole legs joined by baluster turned stretchers and claw and ball feet, *58cm wide, 46cm deep, 104cm high (22 1/2in wide, 18in deep, 40 1/2in high).*

£5,000 - 8,000

€6,000 - 9,600

US\$8,200 - 13,000



255



256

A GEORGE III LINEN PRESS ATTRIBUTED TO PHILLIP BELL

The upper part with a dentil moulded cornice above serpentine fielded panel doors enclosing slides with runners to the reverse of the doors, the lower part with two short and one long drawer, on panelled bracket feet, 127cm wide, 63.5cm deep, 183.5cm high (50in wide, 25in deep, 72in high).

£5,000 - 7,000

€6,000 - 8,400

US\$8,200 - 11,000

Philip Bell is recorded as working from St Paul's Churchyard between 1758-74. He succeeded his father Henry Bell who had founded the firm in 1736 and when Philip came of age he assisted his widowed mother Elizabeth with the running of the firm. Known pieces of furniture with Philip Bell's label are generally good quality serviceable pieces of

furniture although a few recorded pieces are decorated with carving, see C.Gilbert, *The Dictionary of English Furniture Makers, 1660 -1840*, Leeds 1996, p.17. A related labelled Bell press with the same pattern of cornice and shaped fielded panel doors was formerly with A.B Rassmussen and is illustrated in C.Gilbert, *ibid.*, p.100, pl.101.

257

A GEORGE III MAHOGANY DWARF LINEN PRESS

in two parts, the rectangular cavetto moulded top above a pair of panelled doors enclosing a later rail, the lower part with two short drawers on shaped bracket feet, *previously fitted with slides*, 123cm wide, 61cm deep, 146cm high (48in wide, 24in deep, 57in high).

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200



258

A GEORGE III IRISH CARVED MAHOGANY SILVER TABLE

The rounded rectangular cavetto moulded gallery above a scallop shell carved frieze, on cabriole acanthus leaf carved legs and pad feet, 97cm wide, 60cm deep, 73cm high (38in wide, 23.5in deep, 28.5in high).

£7,000 - 10,000

€8,400 - 12,000

US\$11,000 - 16,000

A comparable Irish silver table sold Sotheby's, London, 24 November 2004, lot 52. An Irish silver table of this form but with a heavily carved and shaped frieze and ball and claw feet was sold Bonhams, London, 21 November 2012, lot 113.



**A LATE 19TH CENTURY CARVED MAHOGANY PARTNER'S
DESK**

In the George II style, the rectangular inverted breakfront top with a tooled leather-inset top within a leaf-carved moulded edge above a Vitruvian scroll-carved frieze containing six opposing frieze drawers, the kneeholes with arched egg and dart moulded aprons with foliate cabochon spandrels, the pedestals each with opposing oval panel doors with central foliate medallions enclosing shelves on one side and three drawers to the reverse, the bead-panelled sides each with a central gilt-brass carrying handle within a roundel, on a pair of cabochon moulded plinths, inscribed in chalk to the underside of the top 'Deaf and Dumb Hospital', 166cm wide, 115cm deep, 79cm high (65in wide, 45in deep, 31in high).

£8,000 - 12,000

€9,600 - 14,000

US\$13,000 - 20,000



A GEORGE III MAHOGANY AND INLAID SERPENTINE DRESSING COMMODE ATTRIBUTED TO GILLOWS

The moulded top centred by an oval reserve of figured veneer outlined with crossbanding and stringing within mitred border veneers, the frieze drawer revealing a baize-lined slide, below are three further long graduated drawers flanked by canted corners with engraved sycamore inlaid floral pendants, 106cm wide, 59cm deep, 82cm high (41 1/2in wide, 23in deep, 32in high).

£10,000 - 15,000

€12,000 - 18,000

US\$16,000 - 25,000

PROVENANCE:

Dr Robert Allison of Quarendon, Derby, a collector who made acquisitions primarily in the late 1960's and 1970's, he died in 1993. Reputedly purchased at Norman Adams Ltd, London.

A chest of this pattern by Gillows, ordered through Gillows and Taylor of Oxford Street, circa 1769 which is thought to have been supplied to John Frederick Sackville, 3rd Duke and 9th Earl of Dorset (1745-1799) for Knole, Kent, sold Christie's, London, 9th June 2005, lot 279 (£33,600 including premium). It bears a rare hand-written shipping label to the reverse for Gillows & Taylor. Robert Gillow II opened a London shop at 176 Oxford Street in 1769 entering into a partnership with his cousin William Taylor and the firm appears in the London Trade Directories for 1769-1777 as 'Gillows & Taylor'. The Duke of Dorset commode was recorded in the Journal of the Gillow brothers in



Lancaster in June 1772 as '*intended for the Duke of Dorset*' and with '*inlaid corners*'. The marquetry canted angles, closely relate to those on the celebrated inlaid and carved bookcase by Gillows probably made for Mrs Mary Hutton-Rawlinson (latterly with Apter-Fredericks London), the widow of a wealthy West Indies merchant (See Susan Stuart, *Gillows of Lancaster and London 1730-1840*, Suffolk 2008, Vol.I, pp. 362-377. This marquetry may have been the work of a John Norris who worked for Gillows in Lancaster from July 1772 until August 1773. Norris was responsible for inlaying several pairs '*of commode corners large in ribbon festoon way*' which may well link him to the marquetry on both the commode offered here, the Duke of Dorset commode and the Hutton-Rawlinson bookcase, see S.Stuart, *ibid.*, Vol I., pp.364-65.

A related serpentine chest with differing marquetry canted angles composed of intertwined foliate boughs is illustrated in C.Claxton Stevens and S.Whittington, *The Norman Adams Collection*, Suffolk 1983 p.371. See also lot 248 for another commode of this type attributed to Gillows.



261

**A GEORGE III MAHOGANY AND CROSSBANDED BREAKFRONT
SECRETAIRE LIBRARY BOOKCASE**

The moulded cornice above two pairs of glazed astragal doors enclosing a lined interior with adjustable shelves, the lower part with a central writing drawer with a fall-front revealing small drawers with ivory handles and pigeonholes, the lower part with corresponding cupboard doors outlined with key-pattern beading enclosing a central shelf and three drawers to each side, on a moulded plinth, inlaid throughout with ebonised and sycamore stringing, *the cornice re-constructed with later elements*, 270cm wide, 46cm deep, 244cm high (106in wide, 18in deep, 96in high).

£20,000 - 30,000

€24,000 - 36,000

US\$33,000 - 49,000







262

262

A PAIR OF GEORGE III CARVED GILTWOOD MIRRORS

in the manner of John Linnell

The later oval plates within scroll work frames surmounted by a pierced foliate scroll work cresting and with a similar apron below, *re-gilt*, 101cm high, 66cm wide (39 1/2in high, 25 1/2in wide). (2)

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200



263

263

A GEORGE III IRISH CARVED OVAL GILTWOOD MIRROR BY FRANCIS AND JOHN BOOKER

The later oval plate within an acanthus carved frame and pierced 'C' scroll, flowerhead, fruit and acanthus carved outerframe surmounted by a 'C' scroll and rocaille carved cresting, with leaf and bracket carved apron below, *labelled to the reverse*, 'Francis and John Booker, Essex Bridge, Dublin', 103cm high, 67cm wide, (40 1/2in high, 26in wide).

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200

The Dublin based Booker family are best known for their very strictly Palladian mirrors which they produced from the 1750s and were inspired by the designs of William Jones published in his *The Gentlemen's or Builders Companion*, (1739) containing a variety of useful designs for doors, gateways, peers, pavilions, temples, chimney-pieces, slab tables, pier glasses or tabernacle frames, ceiling pieces etc., (1739). Francis and John Booker were the sons of John Booker Snr 'a looking glass manufacturer' of Essex Bridge. John Jnr and Francis were established at Essex Bridge from 1750. John Booker advertised in both *The Hibernian Journal* and *is Saunder's News-letter and Daily Advertiser*, 18-21 November 1774 that:

'John Booker, Looking Glass-seller, Carver and Gilder, No 6 Essex-bridge (who for some years past carried on business with his brother, the late Alderman Booker) begs leave to acquaint the nobility, gentry and the public in general, that he now has ready for sale an elegant assortment of looking glasses of the newest fashion; consisting of square and oval frames, carved and finished in the best burnished gold; oval glass girandoles and London lacquered branches....'

The Bookers are first recorded in Essex Bridge, Dublin in 1715. Francis became the Mayor of Dublin in 1772 although died in the same year and left his brother to carry on in the business alone. A mirror by Francis and John Booker reflecting some elements of the above design is illustrated in J.Peil and the Knight of Glin, *Irish Furniture*, Yale, 2007, p.146., pl.198 and a mirror which corresponds to this pattern was sold Bonhams Edinburgh, 7 June 2006, lot 214.

264

A GEORGE III CARVED GILTWOOD MIRROR

in the Chippendale rococo manner

The shaped rectangular plate surmounted by a pierced leaf and 'C' scroll carved cresting flanked by flowers issued from cornucopiae flanked by pierced trailing leaf, fruit and flowerhead carved sides and 'C' scroll carved apron below, *with various labels to the reverse including, 'Messrs M&H Gill, Bingley', 'Renovated by F.G.Drasdo November 1969 for Alderman Jo.W. Hardcastle, Scarborough', 125cm high, 62cm wide, (49in high, 24in wide).*

£6,000 - 8,000

€7,200 - 9,600

US\$9,800 - 13,000

PROVENANCE:

Joseph William Hardcastle C.B.E (b.1917)



264

265

A GEORGE III CARVED GILTWOOD WALL BRACKET

in the manner of Benjamin Goodison

The rectangular top above an acanthus and channelled frieze, on pierced supports above a double scallop shell, scrolling acanthus, trailing husks and bell flowers, the sides similarly decorated with further scallop shells above a rope-twist border and moulded acanthus terminal, *partly original gilding with some over-decoration, 40cm wide, 23cm deep, 48cm high (15 1/2in wide, 9in deep, 18 1/2in high).*

£2,500 - 3,500

€3,000 - 4,200

US\$4,100 - 5,700



265

266

A SET OF TEN GEORGE III MAHOGANY DINING CHAIRS

including one armchair

The serpentine top rails with scrolling ears, above tapering pierced splats centred with three flower head roundels, above red leather upholstered close-nailed seats on square moulded legs with 'H' shaped stretchers, *the armchair with arms added later.* (10)

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200



267

A GEORGE III MAHOGANY SERPENTINE COMMODE

The shaped rectangular top with canted angles above three long drawers flanked by volute scroll and crosshatched pilasters, on shaped bracket feet, 124cm wide, 51cm deep, 87cm high (48.5in wide, 20in deep, 34in high).

£5,000 - 8,000

€6,000 - 9,600

US\$8,200 - 13,000





268

A GEORGE III CARVED BEECHWOOD BERGÈRE

in the manner of Ince and Mayhew, in the French taste
The moulded top rail centred by a riband tied wreath and husk
swagged cresting with acanthus carved downswept padded arms on
inswept moulded supports, the upholstered back and sides above
a squab cushion serpentine seat with a shaped apron centred by a
fan and husk swag, on slender tapering baluster legs terminating in
bulbous brass cappings and leather castors, *with V shaped cuts to
the back seat rail, and with numbers and 'TUES' inscribed in pencil,
presumably originally gilded or painted.*

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200

The V-shaped cuts in the seat rails that appear on the lot offered here is a recognised detail on seat furniture from the workshop of Thomas Chippendale. The feature is sometimes recorded on chairs attributed to other leading London cabinet-makers for example Ince and Mayhew, see Bonhams London, 20th November 2013, lot 94; this pair of open armchairs in turn relate to a suite at Syon House also with V-shaped cuts on the seat rails and which is thought to have been supplied by Ince and Mayhew to the Duke and Duchess of Northumberland.

A related giltwood bergère was sold Christie's New York, 17 October 1992, lot 304. A related mahogany bergère with similar leg profile and roundel decoration to the top of the front legs was sold Bonhams London, 16 July 2008, lot 87. This form of French style bergère was known to have been made by Thomas Chippendale who supplied a pair of bergères for the salon at Burton Constable, Yorkshire in 1178, see C.Gilbert, *The Life and Works of Thomas Chippendale*, Leeds 1978, Vol.II, p.99, fig 161.

269

A PAIR OF GEORGE III MAHOGANY OPEN ARMCHAIRS

in the French Hepplewhite taste

The shaped upholstered backs with outswept padded arms with scroll and flowerhead carved terminals, the serpentine upholstered seats on fan carved slender cabriole legs and scroll feet, 57cm wide, 45cm deep, 88cm high (22in wide, 17 1/2in deep, 34 1/2in high). (2)

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200



269

270

A GEORGE III KINGWOOD, MAHOGANY, TULIPWOOD AND SYCAMORE AND MARQUETRY SERPENTINE COMMODE

possibly attributable to Henry Hill of Marlborough

The shaped moulded edge top decorated with a riband tied wreath of running acorn motifs and centred by a flowerhead motif and husk decoration above a pair of cupboard doors with similar decoration above two faux drawers inlaid with foliate scroll work with a shaped apron, on slender slightly outswept legs and sabots, 57cm wide, 44.5cm deep, 80cm high (22in wide, 17 1/2in deep, 31in high).

£5,000 - 8,000

€6,000 - 9,600

US\$8,200 - 13,000



270

The above lot shares the condensed form of undulating apron profile that was typical of Hill standard pattern of commodes along with the pattern of corner mount that was favoured by Hill. A narrow commode formerly with Lenygon and Morant and advertised by them in *Connoisseur*, January 1930, p.xvii which adopts this simplified apron, has the same angle mounts but also the characteristic marquetry top associated with Hill's workshop, see L.Wood, *The Lady Lever Art Gallery Catalogue of Commodes*, London 1994, p.73, pl.61.

Henry Hill is listed as a cabinet-maker, coach-maker auctioneer and representative of the Sun Insurance Company. He was active in Marlborough from about 1740 until his death in 1778. Most of Hill's known clients were landed Wiltshire families, almost certainly including the Methuens at Corsham Court.



271

271

A GEORGE III SYCAMORE AND HAREWOOD MARQUETRY CROSSBANDED CARD TABLE

The D-shaped hinged top enclosing a later baize lined interior above a plain frieze, on square section legs headed by paterae, on spade feet, 92cm wide, 45.5cm deep, 77cm high (36in wide, 17 1/2in deep, 30in high).

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200

272

A PAIR OF GEORGE III MAHOGANY AND SATINWOOD HALL CHAIRS ATTRIBUTED TO GILLOWS

The shaped pierced back with carved crestings above pierced oval carved wheel backs centred by satinwood panels, on pierced supports with square dished seats, on moulded ring turned legs joined by turned stretchers, *branded to the underside PE68AG38. (2)*

£4,000 - 6,000

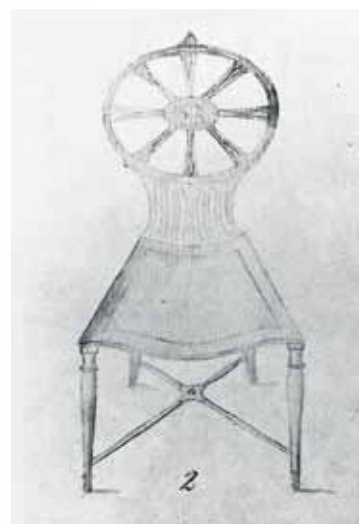
€4,800 - 7,200

US\$6,600 - 9,800



272

The design for this model of hall chair appears undated in The Gillows *Estimate Sketch Books* (735/1, f.22) but has been dated to circa 1790 where it is reproduced in L.Boynton, *Gillow Furniture Designs 1760-1800*, Herts 1995, fig.255. Related patterns for 'medallion' back chairs also appear in A. Hepplewhite & Co.'s *The Cabinet-Maker and Upholsterer's Guide*, 1788.



Design from the Gillows *Estimate Sketch Books* (735/1, f.22) ©Westminster City Archives



273

**A GEORGE III MAHOGANY, TULIPWOOD AND
CHEQUERBANDED SECRETAIRE BOOKCASE**

in the manner of Gillows

The upper part with a moulded cornice above a pair of astragal glazed doors enclosing later shelves and a later water-marked silk lined interior, the lower part with a rectangular moulded edge top above a secretaire drawer with a fitted satinwood and marquetry interior comprising of a central cupboard door with a removable block of two pigeon holes concealing three secret drawers with thirteen short drawers and four pigeon holes above a pair of medallion inlaid cupboard doors enclosing three slides, on outswept bracket feet, 110cm wide, 57cm deep, 237cm high (43in wide, 22in deep, 93in high).

£4,000 - 6,000

€4,800 - 7,200

US\$6,600 - 9,800



274

**A GEORGE III MAHOGANY AND SYCAMORE MARQUETRY
DEMI-LUNE SIDE TABLE**

possibly by Gillows

The shaped top with moulded edge above a frieze drawer flanked by quadrant drawers to each side, each drawer flanked by fan paterae, on stop fluted turned tapering legs and spool feet, 122cm wide, 56cm deep, 79cm high (48in wide, 22in deep, 31in high).

£5,000 - 10,000

€6,000 - 12,000

US\$8,200 - 16,000



275

A GEORGE III MAHOGANY SERPENTINE CHEST ATTRIBUTED TO GILLOWS

The rectangular moulded top above a frieze drawer and a slide above a further three long graduated drawers, on tall splayed bracket feet, with pencil inscription under the slide, 'Birmingham Anno Mundi..', 105cm wide, 55cm deep, 97cm high (41in wide, 21 1/2in deep, 38in high).

£4,000 - 6,000

€4,800 - 7,200

US\$6,600 - 9,800



276

276

A LATE 18TH CENTURY STAINED FRUITWOOD CARVED TEA CADDY

In the form of a cantaloupe melon, the hinged lid with stalk enclosing a foil lining, 13cm high, (5in high).

£2,500 - 3,500

€3,000 - 4,200

US\$4,100 - 5,700

277

A GEORGE III MAHOGANY AND BRASS BANDED OVAL TRAY ATTRIBUTABLE TO GILLOWS

With scalloped edge and brass banding around the sides, 73cm wide, 53cm deep, 74cm high (28 1/2in wide, 20 1/2in deep, 29in high).

£1,200 - 1,800

€1,400 - 2,200

US\$2,000 - 3,000

PROVENANCE:

Private collection, purchased from Charles Lumb & Son, Harrogate.

Similar mahogany trays with twin brass straps and over-scolled moulded handles stamped by Gillows are recorded as being sent to the firm's Oxford Street premises in 1797, see S.Stuart, *Gillows of Lancaster and London*, 1730-1840, Suffolk 2008, Vol II, p.388, plates GG51 and GG52.



277

278

A 19TH CENTURY PAKTONG FIRE GRATE

in the manner of Robert Adam

The cast iron fireback with a pierced basket front flanked by beaded uprights decorated with bell flowers and surmounted by engraved urn finials flanked by shaped roundel decorated ears above a pierced medallion and riband decorated apron, on projecting tapering turned acanthus legs and block feet headed by further medallions and engraved finials, 76cm wide, 34cm deep, 172cm high (29 1/2in wide, 13in deep, 68in high).

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200

Paktong is a rare Chinese alloy of copper, zinc and nickel which was imported into Europe from the late 17th century up until the Regency period. Pieces were fashioned in the metal to imitate fashionable silver objects of the day but the composition and origins of the metal have only come to light in recent decades through the extensive research of dedicated collectors and academicians.



278

279

A REGENCY STEEL AND BRASS FENDER IN THE MANNER OF GEORGE BULLOCK, TOGETHER WITH A SET OF FIRE TOOLS

With central paterae flanked by stylised leaves and berries, with fire iron supports to each side, on turned feet, the tools with knob finials and spirally turned handles, with foliate pierced shovel, the fender 116cm wide, 32cm deep, 22cm high, (45 1/2in wide, 12 1/2in deep, 8 1/2in high). (4)

£1,500 - 2,000

€1,800 - 2,400

US\$2,500 - 3,300



279

280

A GEORGE III GILTWOOD CARVED CONSOLE TABLE

possibly by Seddon, Sons and Shackleton

The shaped rectangular maple top with concave sides above a guilloche carved and moulded frieze flanked by paterae on stiff leaf carved and wreathed turned legs on toupie feet, *top possibly associated, with an old paper label to the underside, '...s GRAINGER STEWART, DRUMINTOUL LODGE', 149cm wide, 44cm deep, 86cm high (58.5in wide, 17in deep, 33.5in high).*

£5,000 - 8,000

€6,000 - 9,600

US\$8,200 - 13,000

PROVENANCE:

The Right Hon May Elizabeth Temple-Nugent-Brydges-Chandos-Grenville, 11th Lady Kinloss (1852-1944) and thence by descent to her son:

The Hon Robert William Morgan-Grenville (1892-1988) and thence by direct descent to the vendor.

The present table was almost certainly removed from Stowe House, Buckinghamshire by Lady Kinloss in 1921 when she moved to Moreton Lodge, Maids Moreton, Buckinghamshire. Robert Morgan-Grenville was born and raised at Stowe. See also note to Lot 42.



From Thomas Sheraton's from the *Accompaniment to the Drawing Book*, 1793

The table has a printed label for Drumintoul Lodge, Rothiemurchus, Scottish Highlands. Drumintoul Lodge was built in 1878 for shooting and stalking.

This table has some features in the carving which can be closely compared with a pair of George III painted and parcel-gilt torchères by Seddon, Sons and Shackleton made by the firm for Richard Clarke at Bridwell House, Dorset in 1792, (sold Sotheby's, London 19 June 1981, lot 109).

The French style leg pattern employed on the table here relates to an engraved design by Thomas Sheraton from the *Accompaniment to the Drawing Book*, pl.76-77 for three patterns for chair legs dated 1793.



281

A GEORGE III AMARANTH, SYCAMORE AND MARQUETRY COLLECTORS CABINET ON STAND

in the manner of Mayhew and Ince

Decorated with stipple engravings, The upper part with a rectangular top applied with an oval medallion on young children in a romantic landscape within borders of roundels, running leaf motifs and inlaid lines above a fall front similarly decorated and with a medallion depicting an allegorical scene and enclosing a cedar interior of eight various drawers around a central cupboard door enclosing three secret drawers, the reverse of the fall with a later gilt tooled leather inset writing surface, the sides similarly decorated with roundels emblematic of the arts, the reverse also decorated and with a central oval burr yew wood medallion, the stand with a frieze drawer on square section tapering legs joined by an X-stretcher with brass cappings and castors, 50cm wide, 39.5cm deep, 112cm high (19 1/2in wide, 15 1/2in deep, 44in high).

£4,000 - 6,000

€4,800 - 7,200

US\$6,600 - 9,800

PROVENANCE:

Purchased by the vendor from Partridge, London, 1964.

A pair of related two door cabinets on similar stands which utilise similar dot marquetry form part of the collection of the V&A Museum (290-1876) and are illustrated in M.Tomlin, *Catalogue of Adam Period Furniture*, London 1972, p.166, T/11. A single cabinet almost identical to the pair in the V&A is illustrated in H.Cescinsky, *English Furniture from Gothic to Sheraton*, New York, 1937, p.387.



Detail of top





282

282

A GEORGE III PAINTED PIER TABLE

The semi-elliptical top with a central oval neo-classical medallion depicting a horse-drawn chariot within a broad outer border of summer flowers, the frieze decorated with ribbon-tied floral swags centered by a further neo-classical oval medallion, on tapered square legs decorated with ribbon-tied berried leaf pendants, 154cm wide, 44cm deep, 81cm high (60 1/2in wide, 17in deep, 31 1/2in high).

£4,000 - 6,000

€4,800 - 7,200

US\$6,600 - 9,800

283

A PAIR OF GEORGE III CARVED MAHOGANY OPEN ARMCHAIRS

in the Hepplewhite style

The round pierced backs centred by a carved paterae issuing radiating leaves within a swag decorated outer-frame, the moulded outswept arms, on shaped supports, the serpentine upholstered seat on moulded square section stop-fluted legs and toupie feet. (2)

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200



283

Provenance: reputedly give to the ancestors of the late vendor by George Hepplewhite. According to family history these chairs are believed originally to have comprised a set of twelve 'sunflower back armchairs', made circa 1775. The story was that this pair of chairs from the dispersed set were presented by Hepplewhite to one of his apprentices, Walton the Elder, thence by descent to the present owner. Hepplewhite's *The Cabinet-Maker and Upholsterer's Guide*, 1st Edition, 1788, p.6 depicts a design for a related chair back.

LITERATURE:

G. Owen Wheeler, *English Furniture of the 17th and 18th centuries*, p.301 (ill.)

Further comparable armchairs include an example illustrated in R. Edwards, *The Dictionary of English Furniture*, 1954, rev. ed., 3 vols., Vol. I, pl. 237, which was in the collection of Sir Sydney Greville and a set of six chairs with slatted seats which were exhibited by J.J. Wolff (antiques) Ltd. of New York at the CINOA International Art Treasures Exhibition, The V&A, London in 1962 (no.87). A pair of side chairs on plain square section legs are illustrated in C. Claxton-Steven and S. Whittington, *The Norman Adams Collection*, Suffolk, 1983, pl.74. A similar pair of chairs were offered by Quinneys Ltd. of Chester at the 11th Northern Antique Dealers Fair 1961 and a related chairback settee was formerly with Asprey Ltd, London.



284

A SET OF SIX GEORGE III CARVED AND GILTWOOD OPEN ARMCHAIRS, TOGETHER WITH A SIMILAR SETTEE

in the manner of John Linnell

The oval moulded and closenailed padded backs surmounted by flowerhead crestings above outswept padded arms, with scrolling arm terminals, on serpentine padded seats and flowerhead carved seatrails, on ring turned fluted legs headed by paterae, on spool feet, *the settee, 149cm wide, (58 1/2 in wide). (7)*

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200

PROVENANCE:

Roger Pettiward (1754-1833), possibly from Finborough Hall, Suffolk or from his house in Putney, thence by descent.

Pettiward purchased Finborough Hall, Stowmarket, Suffolk in 1794 and married Jane Seymour Colman in 1800. He rebuilt the old Elizabethan hall in a neo-classical style employing the architect Francis Sandys who had acted as the consultant to the Earl of Bristol at Ickworth. Finborough Hall was sold between the wars when it became the central office of the Eastern Electricity Board until the 1970's, it then finally became Finborough School, which it still is today.

The distinctive flowerhead cresting to the top rails appears on other seat furniture attributed to John Linnell including a suite of seven giltwood side chairs sold Phillips London, 20th April 1999, lot 49. The same motif appears again on a pair of sofas attributed to Linnell and illustrated in G.Beard and J.Goodison, *English Furniture 1500-1840*, London 1987, p.223, fig 3 (later sold Christie's London, 8 June 2006, lot 52). The accompanying sofa in the lot offered here which utilises a different Louis XV inspired leg pattern was also employed by Linnell on the suite of seat furniture comprising a pair of gilt settees and eight armchairs supplied to William Drake for Shardeloes, Buckinghamshire in 1768 and now in the Royal Collection.



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287

A NARROW GEORGE III MAHOGANY AND BOXWOOD BANDED SERPENTINE SERVING TABLE

in the manner Thomas Chippendale

The shaped top above a fluted frieze centred by a boxwood carved ram's head above riband tied husk chains, on square moulded legs headed by neo-classical urns and paterae, on square moulded paterae inlaid legs and turned feet, *labelled to the left back rail, 'Exors of 2nd EARL OF INCHCAPE', alterations, 293cm wide, 56cm deep, 85cm high (115in wide, 22in deep, 33in high).*

£15,000 - 20,000

€18,000 - 24,000

US\$25,000 - 33,000

PROVENANCE:

Kenneth Mackay, 2nd Earl of Inchcape, 2nd Viscount Glenapp of Strathnaver (1887-1939). The 2nd Earl married as his second wife, Dayang Leonora Margaret, eldest daughter of Vyner, the Rajah of Sarawak.

Kenneth Mackay was the son of James Lyle Mackay, 1st Earl of Inchcape (1852-1932) and director of the P&O Steam Navigation Company. Kenneth Mackay succeeded to the title in 1932. The family seat is Carlock House, Glenapp, Ayrshire to which the family moved after the sale of Glenapp Castle, which was acquired by the 1st Earl in 1917 and remained with the Inchcape family until 1982. Glenapp Castle was designed by the architect David Bryce for James Hunter, the Deputy Lord Lieutenant of Ayrshire.



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A GEORGE III MAHOGANY AND SYCAMORE MARQUETRY TRAY

possibly by Gillows

Centred by a fan paterae, the gallery edge with simulated bamboo inlay, with scallop shell carved twin handles, 78cm wide, 49cm deep, 4cm high (30 1/2in wide, 19in deep, 1 1/2in high).

£2,000 - 3,000

€2,400 - 3,600

US\$3,300 - 4,900

PROVENANCE:

Private collection, purchased from Charles Lumb & Son, Harrogate.

See Christies, London, 14 June 2001, lot 1 for a tray with similar handles (realised £4,113 including premium).

Please see footnote for lot 277.

286

A GEORGE III MAHOGANY, CHEQUERBANDED, SYCAMORE AND HAREWOOD MARQUETRY OVAL TRAY

possibly by Gillows

With central oak leaf and acorn paterae with radiating chequerbanded lines, the gallery with brass clasps and overscrolled twin handles, 83cm wide, 52cm deep, 4cm high (32 1/2in wide, 20in deep, 1 1/2in high).

£1,200 - 1,800

€1,400 - 2,200

US\$2,000 - 3,000

PROVENANCE:

Private collection, purchased from Charles Lumb & Son, Harrogate.

Please see footnote for lot 277.



The above lot displays certain features that appear on documented furniture from the workshop of Thomas Chippendale particularly to furniture supplied to Edwin Lascelles (1712-1795) for Harewood House, West Yorkshire. The central tablet relates closely to that on the sideboard table in the dining room at Paxton House, Berwick on Tweed supplied by Thomas Chippendale to Ninian Home circa 1776.

Multi-legged pier tables of a less conventional profile were supplied by Chippendale for the circular dressing room at Harewood circa 1772 and for the Yellow Drawing room at Harewood in 1775, both tables are illustrated in C. Gilbert, *The Life and Works of Thomas Chippendale*, 1978, p.262, pl.478-481 and p.268-269, pl.488-491. The rams heads with raised horns appear at Harewood House on the console tables with matching pier glasses originally supplied for the dining room circa 1770 well as on the mounts of the sideboard pedestals supplied circa 1771, illustrated in C. Gilbert, *ibid.*, p.261, pl.476-477 & p.194, pl.352. The moulded block foot which appears on the sideboard table accompanying the urns on pedestals in the dining room at Harewood is also echoed in the leg profile of the table offered here.

The intricately carved bows on the central tablet mirror the tied bow mounts on the Harewood cellaret circa 1771, illustrated C. Gilbert, *ibid.*, p.80, pl.125. The square tapering arched moulded leg appears on various Chippendale supplied dining chairs including the eighteen chairs supplied to Bocket Hall, Hertfordshire in circa 1773, and on the eighteen chairs supplied to Newby Hall, North Yorkshire, circa 1772-5. A similar leg also appears on the twenty chairs supplied to Harewood House, circa 1771 as well as on a suite of seat furniture, supplied for the Salon at Burton Constable in 1778.



**A PAIR OF GEORGE III CARVED GILTWOOD SIDE CHAIRS
POSSIBLY ATTRIBUTABLE TO THOMAS CHIPPENDALE**

The curved padded backs and oval seats upholstered in green silk damask, on anthemion and pierced trailing husk carved and moulded legs and paterae scrolled and square tipped feet, *regilded*. (2)

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200

The distinctive leg pattern appears on a set of a set of four giltwood armchairs made by Thomas Chippendale for the couch room at Harewood House, Yorkshire circa 1769 and illustrated in C.Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, p.108, pl.182. Gilbert also illustrates another armchair from a set of six which again utilises the same leg pattern but with the differences to the carved decoration on the frame (C.Gilbert, *ibid.*, p.108, pl.183) which he uses as an example of un-provenanced chairs that correspond to a workshop pattern and are highly likely to be attributable to Chippendale's workshop.



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A PAIR OF GEORGE III SATINWOOD AND INLAID CARD TABLES

The D-shaped, crossbanded folding tops revealing replace inset baize playing surfaces with gilt-tooled leather borders, each frieze with a lozenge inlaid tablet, on tapered square legs with sycamore spade feet, inlaid throughout with tulipwood bandings and stringing, 91cm wide, 45cm deep, 75cm high (35 1/2in wide, 17 1/2in deep, 29 1/2in high). (2)

£8,000 - 12,000

€9,600 - 14,000

US\$13,000 - 20,000





290

A PAIR OF VICTORIAN GREEN, POLYCHROME PAINTED AND PARCEL GILT ELLIPTICAL COMMODES BY WRIGHT AND MANSFIELD

in the manner of George Brookshaw and Angelica Kauffmann
The tops with painted radiating fans within pearl decorated borders, above gilt leaf carved mouldings and en grisaille friezes painted with riband tied husk chains and medallions, the central rectangular panels with circular pictorial reserves of Diana and Callisto and Apollo and Daphne each flanked by a pair of panelled doors with oval central panels representative of the arts, all with gilt leaf carved mouldings above guilloche and paterae gilt carved apron and turned feet, *one labelled 'FROM WRIGHT AND MANSFIELD, 104, New Bond Street W, both with old collector's labels, one stamped '1931', the other with pencil inscription '1931', each 131cm wide, 52cm deep, 81cm high (51 1/2in wide, 20in deep, 31 1/4in high). (2)*

£25,000 - 35,000
€30,000 - 42,000
US\$41,000 - 57,000



PROVENANCE:

Kentshire Galleries, New York.

Sold Sotheby's, New York, Important English Furniture, Ceramics & Decorations, 21 October 2005, lot 271.

During the second half of the 19th century the partnership of Alfred Wright, a cabinet maker and Thomas Mansfield, a decorator became hugely successful. The company were the leading exponents of Adam and Sheraton Revival furniture and, as well as working for clients such as Lord Tweedmouth, regularly exhibited in the International Exhibitions in London, Paris and Philadelphia often winning medals for their furniture. Wright and Mansfield's stand at the 1862 Exhibition was well recorded in the *Art Journal Catalogue* of the exhibition and also in J.B. Waring's *Masterpieces of Industrial Art and Sculpture at the International Exhibition*.



Wright and Mansfield were clearly aware of the marketing opportunities afforded by making 'Exhibition Pieces' and five years later they revealed a satinwood and marquetry cabinet inset with blue and white Wedgwood plaques at the Paris *Exposition Universelle* in 1867 where it was the only piece of furniture to be awarded a gold medal. J.H. Pollen noted that in making this piece Wright and Mansfield '...avoid the production or copy of any foreign period and .. illustrate English art in every respect'. It was eventually purchased by the Victoria and Albert Museum at the reduced price of £800 as a useful teaching object as well as for its exciting use of light satinwood at a time when dark woods such as ebony were in fashion. (Museum no.548-1868). Nine years later a pair of side tables by Wright and Mansfield were shown at the Philadelphia Centennial Exhibition of 1876 and illustrated in the *Art Journal* of the same year, together with a satinwood-veneered and painted sideboard which was described at the time as 'such an objet de luxe as was hardly surpassed of its sort at the Exhibition'. The side tables recently sold Sotheby's London 26 November 2003, lot 120.

Unfortunately by the late 1880's this successful partnership had dissolved and the company was forced to sell off its stock in 1886 and 1887. It is not yet clear why they had got into such difficulties, but it seems likely they had spent too much money on their exhibition pieces as well as their authentic 18th century examples of furniture. On June 22, 1876, *The Times* reported that as well as furniture the sale contained 'some extremely interesting examples of decorative panelling and chimneypieces in carved wood designed by Sir Christopher Wren, ... and a grand architectural chimneypiece and fireplace of the time of Queen Ann, all in carved wood.' Afterwards in July 1886 the magazine *The Cabinet Maker & Art Furnisher*, summed up their contribution when it said: 'They must be accounted the leaders of that passing fashion which has happily brought back into our houses many of the charming shapes of the renowned eighteenth century cabinet makers the best forms of Chippendale, Hepplewhite and particularly Sheraton have been made to live again under the renovating influence of these able manufacturers'.



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A REGENCY CUT-GLASS AND GILT BRASS MOUNTED HANGING DISH-LIGHT

The guilloche banded and leaf cast glass rose with flowerhead drop pendant, with three leaf cast chains attached to a hobnail cut dish, similarly mounted with lotus leaf cast flowerhead drop pendant below, 48cm in diameter, 87cm high (18 1/2in in diameter, 34in high).

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200

PROVENANCE:

Christie's London, 8 Feb 1990, lot 25



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292

A PAIR OF REGENCY CARVED GILTWOOD AND EBONISED TORCH WALL LIGHTS

The curling carved flames above stiff leaf and fluted tapering torches each issuing double scrolling branches with ebonised chained flowerheads, with gilt bronze flaming sconces, *regilded*, each 59cm high, (23in high). (2)

£3,500 - 4,500

€4,200 - 5,400

US\$5,700 - 7,400

293

A PAIR OF GEORGE III CUT GLASS TWIN LIGHT FIVE BRANCH CANDELABRA

in the manner of William Parker

Each with a central faceted obelisk and pendant hung canopy surmounted by urn shaped finials above receiver bowls issuing two arms with candle sconces and two arms with small faceted obelisks and central S-shaped arms holding the central pendant drop, all hung with further chains and pendants, *one arm slightly reduced, some chipping and possible replacements, lettered F-K and Q-U*, 41cm wide, 36cm deep, 68cm high (16in wide, 14in deep, 26 1/2in high). each 41cm wide, 36cm deep, 68cm high, (68" wide, 16" deep, 14" high). (2)

£10,000 - 15,000

€12,000 - 18,000

US\$16,000 - 25,000

Comparative Literature Martin Mortimer, *The English Chandelier*, 2000, pp. 94-8 figs 42-44. A related pair with gilt decorated blue glass bases Sold Sotheby's New York, 26 October 2002, lot 1814.





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A GEORGE III GONCALO ALVES AND CHEQUERBANDED PEMBROKE TABLE

The rectangular top with butterfly shaped hinged leaves above a frieze drawer with opposing faux drawer, on square section tapering legs and block feet with castors, 97.5cm wide extended, 76cm deep, 71cm high (38in wide extended, 29 1/2in deep, 27 1/2in high).

£4,000 - 6,000

€4,800 - 7,200

US\$6,600 - 9,800



295

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AN EARLY 19TH CENTURY 12" TERRESTRIAL LIBRARY GLOBE BY T.M.BARDIN OF 16 SALISBURY SQUARE, LONDON, 1821

The cartouche printed, 'The New Twelve Inch British Terrestrial Globe Representing the Accurate positions of the principal known places of the earth from the Discoveries of Captain Cook and subsequent circumnavigation to the present period with corrections and additions to 1821, manufactured by T.M.Barding, 16 Salisbury Square, London', mounted within a brass meridian and horizon ring with printed calendar and zodiac scales, on a reeded edge and moulded supports with baluster turned shaft and downswept legs, on turned later feet, with restorations, 87cm high, (34in high).

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200

296

**A PAIR OF GEORGE III SATINWOOD, SYCAMORE AND
HAREWOOD MARQUETRY ELIPTICAL PIER TABLES**

in the manner of Mayhew and Ince

Each crossbanded in rosewood and inlaid with boxwood lines, the tops inlaid with scrolling acanthus, draped swags and flowerheads under pendant hung canopies, with vine and berry marquetry borders and above 'C' scroll and bellflower inlaid friezes, on square tapering legs inlaid with riband tied husk chains, on spade feet, *slightly reduced in depth and with some later restorations*, each 117cm wide, 50cm deep, 83cm high (4in wide, 19 1/2in deep, 32 1/2in high). (2)

£15,000 - 20,000

€18,000 - 24,000

US\$25,000 - 33,000





297

A GEORGE III MAHOGANY 'WATERFALL' BOOKCASE

The three graduated open shelves above a drawer, the sides outlined with ebonised bandings and stringing with a pair of brass handles to the side, the base with a drawer on tapered square legs, 71cm wide, 31cm deep, 121cm high (27 1/2in wide, 12in deep, 47 1/2in high).

£5,000 - 8,000
€6,000 - 9,600
US\$8,200 - 13,000

PROVENANCE:

Dr Robert Allison of Quarendon, Derby, a collector who made acquisitions primarily in the late 1960's and 1970's, he died in 1993. Reputedly purchased at Norman Adams Ltd, London.

298

A GEORGE III CAST IRON STOVE IN THE FORM OF A CLASSICAL URN ATTRIBUTED TO THE CARRON IRON CO.

probably designed by Robert Adam

The flared neck above a tapered body decorated with a band of guilloche and with satyr masks to either side above beaded and acanthus decoration and a gadrooned socle on a waisted foot with channelled decoration and a beaded border, with an outflow pipe to the rear, *some corrosion and multiple paint layers visible in areas, lacking the original base and top, 51cm in diameter, 86cm high (20in in diameter, 33 1/2in high).*

£3,000 - 4,000
€3,600 - 4,800
US\$4,900 - 6,600

The Carron Iron Company was established by John Roebuck, Samuel Garbett and William Cadell in 1759 at Falkirk. It specialised in stoves and fire surrounds to the designs of the Adam brothers and Haworth brothers. See C.Gilbert & A.Wells-Cole, *The Fashionable Fireplace 1660-1840*, Leeds City Art Galleries, 1985, p.67., fig 64 for a drawing in the Carron archives which is close in design to the above lot.

See also Sotheby's, London 25 February and 4 March 1994, lot 85 for a pair of similar examples and another now in the V & A collection formerly at Compton Place, Eastbourne, Sussex (Museum no. M.3.1920).

299

A SET OF FOUR LATE 18TH CENTURY STONWARE IONIC CAPITALS ATTRIBUTED TO THE COADE MANUFACTORY

The stepped moulded tops above egg and dart aprons flanked by Ionic scrolls, 47cm wide, 18cm deep, 43cm high (18 1/2in wide, 7in deep, 16 1/2in high).

£4,000 - 6,000
€4,800 - 7,200
US\$6,600 - 9,800

Coad stone was a ceramic material and is often described as artificial stone. It was first created by Mrs Eleanor Coad (1733-1821), and was sold commercially from 1769 to 1833. Mrs Coad's Artificial Stone Company, with showrooms in Westminster Bridge Road, provided a huge array goods from small keystones for over front doors to corner and window features and almost entire façades and garden statuary. The company had an illustrious list of clients including George III and numerous members of the English nobility, but after Mrs. Coad's death in 1821, the firm went into decline and finally became bankrupt in 1833.



298



299



300

300Y

A PAIR OF REGENCY ROSEWOOD AND BRASS INLAID CARD TABLES

The rounded rectangular swivel tops opening to reveal baize linings, the columnar-turned pillar supports with carved lotus leaf collars, each on quadruple splayed legs with applied gilt-gesso paterae and foliate cast cappings and castors, *86cm wide, 43cm deep, 76cm high (33 1/2in wide, 16 1/2in deep, 29 1/2in high)*. (2)

£6,000 - 8,000

€7,200 - 9,600

US\$9,800 - 13,000

301Y

A NEST OF REGENCY CARVED ROSEWOOD QUARTETTO TABLES

The rectangular top with applied mouldings, the second with an inlaid chequerboard above spreading scrolling end supports, on double 'C' scroll feet, joined by shaped stretchers, *the largest 49cm wide, 35cm deep, 74cm high (19" wide, 13 1/2" deep, 29" high)*. (4)

£2,500 - 3,500

€3,000 - 4,200

US\$4,100 - 5,700

302

A REGENCY BURR YEW WORK TABLE

The rectangular moulded edge top with two drawers to either end, the top drawers each with divisions, on a ring turned baluster column and tripartite base with downswept scroll feet, *57cm wide, 42cm deep, 72cm high (22in wide, 16 1/2in deep, 28in high)*.

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200

PROVENANCE:

Mrs Haldron-Chancellors (according to a label in the drawer)



303

A SET OF REGENCY MAHOGANY LIBRARY/BED STEPS BY GILLOWS

The two rectangular steps with reeded edges and inset tooled green later leather, the rectangular hinged top step with pierced carrying handles to the sides and panelled moulding to the front, on turned fluted tapering legs and spool feet, *stamped GILLOWS. LANCASTER inside the lid, 54cm wide, 57cm deep, 47cm high (21in wide, 22in deep, 18 1/2in high)*.

£1,500 - 2,500

€1,800 - 3,000

US\$2,500 - 4,100

304Y

A LATE GEORGE III ROSEWOOD PEMBROKE WORK TABLE

Inlaid with boxwood and ebonised lines, the rectangular top with hinged leaves, above a deep bank of drawers with an opposing similar arrangement of faux drawers, on stile end supports with downswept legs, brass cappings and castors, *31cm wide unextended, 81.5cm extended, 56.5cm deep, 68cm high (12in wide unextended, 32in wide extended, 22in deep, 26 1/2in high)*.

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200



301



302



303



304

305Y

**A REGENCY ROSEWOOD AND BRASS INLAID SIDE CABINET
ATTRIBUTED TO JOHN MCLEAN**

The mirror panelled superstructure with a marble top shelf above a rosewood shelf with pierced gilt-brass trellis sides supported by turned gilt-brass columns, the pair of frieze drawers divided and flanked by mask mounts with corresponding gilt-brass mounted, panelled cupboard doors below, the interior with a single shelf, on beechwood turned feet, 90cm wide, 41cm deep, 142cm high (35in wide, 16in deep, 55 1/2in high).

£5,000 - 7,000

€6,000 - 8,400

US\$8,200 - 11,000

The above lot belongs to a group of chiffoniers with two tier superstructures, mirror backs, trellis sides and satyr masks attributed to John McLean of Tottenham Court Road and 58 Marylebone Street (1770-1825), see S Redburn, *Furniture History*, 1978 (plates 32b, 33a, 33b, 34a, 34b). A related secretaire bearing McLean's trade label entered the collection of the Victoria and Albert Museum in 1944, see C Gilbert, *Pictorial Dictionary of Marked London Furniture, 1700-1840*, 1996, plate 596, p.315.

See lot 306 for further information on the cabinet-maker John McLean.



306

A REGENCY MAHOGANY, EBONY LINE INLAID AND PATINATED BRONZE MOUNTED ESCRITOIRE ATTRIBUTED TO JOHN MCLEAN

The upper part with a rectangular moulded edge top above a panelled fall front enclosing eighteen pigeon holes and five short drawers with turned ivory pulls, the reverse of the fall inset with a velvet lined writing surface, the lower part with a rectangular waist shelf above a panelled frieze drawer flanked by Chinese mask head mounts, the sides similarly panelled and applied with further mask head mounts, on ring turned tapering legs applied with collars of simulated bronze gesso acanthus leaves, terminating in brass cappings and castors, the lock to the fall stamped HOBBS AND CO., LONDON, 66cm wide, 42cm deep, 138cm high (25 1/2in wide, 16 1/2in deep, 54in high).

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200

The above lot displays certain details that have been recorded on labelled furniture by John Mclean. The moulding used on both the fall and the drawer of the above lot is of a type that appears repeatedly on work attributed to the firm; including a secretaire, illustrated by S.Redburn in *John Mclean and Son* published in *Furniture History*, 1978, p.36, on a cheveret table formerly at Lowther Castle illustrated *ibid.*, pl.38A and on a secretaire chiffonier in the collection of the V&A Museum (W.10:3-1944) and illustrated in C.Gilbert, *Marked London Furniture 1700-1840*, Leeds 1996, p.315, pl.596. The use of a multi-ring turned leg was a typical McLean treatment and appears on various items attributed to the firm ranging from Carlton House desks to bonheur du jour. The distinctive 'Chinese' mask mounts have not currently been identified on any other furniture and Simon Redburn suggests in his article for *Furniture History*, that many of Mclean's mounts seem to be unique to his work and at that it was possible that his premises included a small foundry or that his mounts were made exclusively by an out-worker.

The firm of McLean and son was established in London around 1770, trading from premises in Little Newport Street, Leicester Square, until 1783. By 1790 the firm had moved to 55 Upper Marylebone Street, later expanding to occupy premises in both Pancras Street and Upper Terrace and continuing in business until 1825. John McLean and son were cabinet-makers of the highest calibre, patronised by such leading connoisseurs as the 5th Earl of Jersey, for whom they worked extensively at Middleton Park, Oxfordshire, and the Earl's London mansion in Berkeley Square. In Thomas Sheraton's, *The Cabinet Dictionary* of 1803, McLean and sons are listed among the foremost English cabinet-makers of the period, and it is some indication of the esteem in which they were held that Sheraton himself made use of one of their designs for a 'pouch table', which he illustrated in the *Dictionary*, (pl.65), remarking that, 'The design... was taken from one executed by Mr M'Lean in Mary-le-bone street, near Tottenham court road, who finishes small articles in the neatest manner'.





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307

A REGENCY FIDDLEBACK MAHOGANY BOWFRONT CHEST

Inlaid with boxwood lines, the moulded edge top above two short and three long graduated drawers with a shaped apron on outswept bracket feet, 101.5cm wide, 57cm deep, 87cm high (39 1/2in wide, 22in deep, 34in high).

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200

308Y

A PAIR OF REGENCY ROSEWOOD LIBRARY TABLES

The rectangular tops each with a pair of real and opposing dummy frieze drawers including one fitted with a velvet-lined backgammon tray reversing to reveal a baize card playing surface, each cabochon-beaded frieze with a leaf-carved tablet to each corner, the turned and reeded end-supports with cabochon carving and gadrooning flanked by acanthus scroll brackets and headed by urn devices to each frieze, the moulded hipped cabriole legs with conforming carved decoration and paw feet with concealed castors, 127cm wide, 62cm deep, 74cm high (50in wide, 24in deep, 29in high). (2)

£25,000 - 35,000

€30,000 - 42,000

US\$41,000 - 57,000

PROVENANCE:

Supplied by Gillows to William Powlett, 2nd Baron Boulton (1782-1850) for Hackwood Park

By descent until sold in 1935 with the house to William Berry (d.1854), 1st Viscount Camrose

Thence by descent until sold Christie's Hackwood, 20-22 April, 1998, lots 48

The present pair of tables are two of four large writing-tables referenced in the 1813 *Memorandum of Sundries for the Right Honble Lord Bolton Hackwood Park* between Lord Bolton and Gillows (Hampshire RO, 11M49/4681) which in particular mentions backgammon trays, one of which is preserved with the offered lot. However, unlike other furniture supplied by Gillows for Hackwood in 1813, these tables are not identified in the firm's bill for furniture



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shipped from Lancaster to London. A possible explanation for this is the tables were supplied by the London branch of Gillows who marketed the more fashionable and advanced items of furniture produced by the company. The heavy and monumental style of the end-supports is certainly more consistent with the furniture of the George IV period and it is no coincidence therefore that the *Memorandum* of 1813 stipulated 'The Form of the tables to correspond with the old Furniture for the Saloon'. Hence these tables may represent one of the earliest documented examples of English 19th century rococo revival furniture.

The *Memorandum* of May 1813 which recorded the agreement for Gillows to supply specific furniture to Lord Boulton, included the following extract:

Among the furniture in the Saloon there was:
4 handsome Mahogany Tables to
place before the sofas 2 Drawers in
each, one of the Drawers of 2 of
the tables to (contain a b boards for Chess
and one of the drawers of the other 2
Tables to contain Back-Gammon Boards)

Interestingly the last words above contained in brackets were crossed-out and annotated in manuscript with the amendment 'Ld B will chuse these'. It appears that lord Boulton decided after all to opt for backgammon boards and possibly also chess boards even though they are now not present.

309

AN EARLY 19TH CENTURY CHINESE HUANGHUALI WRITING TABLE

The rounded rectangular moulded and cleathed top above two short frieze drawers flanked by two deep drawers, on square moulded chamfered legs and scroll feet, *with old paper collector's label to the underside, 'Kingdon', 116cm wide, 60cm deep, 82cm high (45 1/2in wide, 23 1/2in deep, 32in high).*

£4,000 - 6,000

€4,800 - 7,200

US\$6,600 - 9,800

PROVENANCE:

Possibly the explorer and botanist Frank Kingdon-Ward (1885-1958).



310

**AN EARLY 19TH CENTURY CHINESE BLACK AND GILT
CHINOISERIE DECORATED EXPORT CABINET ON A LATER
STAND**

Profusely decorated with figures in temple settings, landscapes, flora and foliage, the upper part with a shaped top and two shaped drawers within scalloped surrounds above a pair of arched panelled doors enclosing a stepped fitted interior comprising various small drawers, pigeon holes, larger pull-out compartments with pierced fret carved fronts, sliding fret carved panels and galleried platforms with columnar uprights, the lower part with a moulded frieze and a pierced scroll work apron, on square section legs joined by an undertier with pierced spandrels below, 104cm wide, 41cm deep, 218cm high (40 1/2in wide, 16in deep, 85 1/2in high).

£4,000 - 6,000

€4,800 - 7,200

US\$6,600 - 9,800



311

A REGENCY MAHOGANY SECRETAIRE SIDE CABINET

retailed by T. Willson, London

The rectangular inverted breakfront top above a carved shuttered frieze drawer enclosing a baize lined writing surface, above a pair of panelled doors enclosing a later adjustable shelf flanked by carved foliate trusses, on a plinth base, stamped to the frieze drawer and to the top of one cupboard door, T. WILLSON, 68 GREAT QUEEN STREET, LONDON, 152cm wide, 52.5cm deep, 90cm high (59 1/2in wide, 20 1/2in deep, 35in high).

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200

Thomas Willson is listed at 68 Great Queen Street, London as a furniture broker, auctioneer and appraiser (1799-1854). It has been suggested that the Willson's were good quality second-hand furniture dealers (brokers), although there is mention of a 'Furniture Works' in the 1838-54 entries, which may be a reference to a repair workshop rather than a manufactory. See G. Beard & C. Gilbert, *Dictionary of English Furniture Makers 1660-1840*, p.985.



312

**A PAIR OF GEORGE III MAHOGANY AND TULIPWOOD
CROSSBANDED SEMI-CIRCULAR CARD TABLES**

The folding tops revealing baize-lined playing surfaces, on tapered square legs headed by 'blind-fluted' capitals, on spade feet, inlaid throughout with stringing, *90cm wide, 44cm deep, 72cm high (35in wide, 17in deep, 28in high).*

£8,000 - 12,000

€9,600 - 14,000

US\$13,000 - 20,000





313

313

**A REGENCY MAHOGANY WRITING/DRESSING TABLE
ATTRIBUTED TO GILLOWS**

The rounded rectangular top with reeded edge above a frieze drawer with shaped kneehole, flanked by two short drawers to each side on turned fluted tapering legs and turned feet, with brass cappings and castors, 107cm wide, 58cm deep, 79cm high (42in wide, 22 1/2in deep, 31in high).

**£3,000 - 4,000
€3,600 - 4,800
US\$4,900 - 6,600**

PROVENANCE:

Marcus Tillotson Esq (1915-2005), great-nephew of Lord Leverhulme and Chairman of the Bolton Evening News, 1956-1971.

Marcus Tillotson was the grandson of William F Tillotson, who founded the Bolton Evening News in 1867. Marcus succeeded his father, Fred L Tillotson as Chairman of the newspaper company in 1956. The Bolton Evening News was Britain's first community evening halfpenny newspaper. In 1966 he became President of the Newspaper Society, the family sold the business in 1971 to St. Regis International of New York.

Variants of this model of dressing table, often including a concave central section were supplied by the Gillow firm to several high profile clients during the early part of the 19th century. Four similar dressing tables were supplied in 1811 by the Lancaster division to Richard Gascoigne for Partlington Hall, Aberford. One of the Partlington dressing tables stamped 'GILLOWS LANCASTER' and is now in the collection of Leeds City Art Galleries at Lotherton Hall, Leeds and is illustrated in C.Gilbert, *Furniture at Temple Newsam House and Lotherton Hall*, Leeds, 1978, p 380, fig 500 and also in F.Collard, *Regency Furniture*, Suffolk 1985, p.84. Amongst the Gillow accounts of 1811 for the Gascoigne family is 'a Handsome mahogany five drawer Dressing Table with rim and on turned and reeded legs £6.16.6'. A further pair of stamped dressing tables were sold by the Executors of the late Lady Berwick from Attingham Park, Christie's, 9 May 1974, lot 74 and again 28 June 1979, lot 32. Four Gillow dressing tables were supplied to the 2nd Lord Bolton for Hackwood Park, Hampshire in 1813 and another four for Bolton Hall (sold Christie's Contents sale of Hackwood Park, 20-22 April 1998, lots 356-370 and Christie's London, 1 October 1992, lots 118-121).



314

314

A REGENCY MAHOGANY CHAMBER/WRITING TABLE

attributed to Gillows

The rounded rectangular top with reeded edge and hinged stationery compartment to the rear, above a frieze drawer on reeded turned tapering legs, with brass cappings and castors, *with indistinct pencil signature to the underside*, 74cm wide, 50cm deep, 74cm high (29in wide, 19 1/2in deep, 29in high).

**£4,000 - 6,000
€4,800 - 7,200
US\$6,600 - 9,800**

A related design for a 'chamber table' appears in the Gillows Estimate Sketch Books for 1826, reference 3497. An example of a chamber table supplied by Gillows to Partlington Hall in 1811 is illustrated in C.Gilbert, *Furniture at Temple Newsam and Lotherton Hall*, London and Bradford, 1978, p.381, no.502. Other similar models include those sold Bonhams London, 18th November 2009, Lots 185 and 190, Bonhams Chester 8th March 2007, Lot 871, and 18 March 2010, lot 917.

315

**A MATCHED PAIR OF REGENCY MAHOGANY LIBRARY
BERGÈRES**

The shaped, caned backs, sides and seats with nailed padded leather arm caps and buttoned squab cushions, on ring-turned legs with brass castors, *minor variations to proportions*, 62cm wide, 72cm deep, 99cm high (24in wide, 28in deep, 38 1/2in high). (2)

£10,000 - 15,000

€12,000 - 18,000

US\$16,000 - 25,000



316

A PAIR OF REGENCY MAHOGANY AND PARCEL GILT SERVING TABLES

The D-shaped top of broken outline with reeded edge top above central frieze drawers with carved central tablets with relief carved female mask heads with shaped drawers to either side all flanked by projecting female mask heads, on acanthus carved reeded tapering legs and terminating in lobed turned toupie feet, *re-gilt, some minor differences in dimensions and in carving, other areas previously gilded, 207cm wide, 83cm deep, 92cm high (81in wide, 32 1/2in deep, 36in high).* (2)

£30,000 - 50,000

€36,000 - 60,000

US\$49,000 - 82,000





317

317

A REGENCY MAHOGANY CLOTHES PRESS ATTRIBUTED TO GILLOWS

The rectangular top with a reeded edge above a pair of doors with key-pattern beading enclosing three tray shelves, the sides each with five graduated drawers, on turned feet, 216cm wide, 53cm deep, 121cm high (85in wide, 20 1/2in deep, 47 1/2in high).

£3,000 - 4,000

€3,600 - 4,800

US\$4,900 - 6,600

The above press relates closely to a design in the Gillows Estimate Sketch Books for 1808 and in turn relates to five cupboards supplied by the Gillows firm to Wilbraham Egerton (1781-1856) for Tatton Park in 1811-12 for the *Blue*, *Morine*, *Chintz* bedrooms and for the *Brown* and *Lemon* Rooms, each costing £23 2s 0d. All five of the cupboards remain at the house, see N.Goodison and J.Hardy, *Gillows at Tatton Park* in *Furniture History*, 1970, p.10 and pl.10A.



318

318

AN UNUSUAL GEORGE III MAHOGANY ARCHITECTS DESK

The hinged divided top ratcheting up and with a removable book-rest, with a tooled leather writing surface below above two short drawer fronting pen trays, apertures for ink wells and candlestands, above a short drawer, a short faux drawer and a pair of short faux drawers fronting a single deep drawer, the reverse with further small drawers fronting pen trays and candlestands above a short drawer and three short faux drawers, the sides with arched kneeholes, on square section tapering legs, brass cappings and castors, *some drawers lacking original divisions and some with later fixings for additional divisions*, 64cm wide, 58cm deep, 78cm high (25in wide, 22 1/2in deep, 30 1/2in high).

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200



319Y

A SET OF REGENCY ROSEWOOD, AMBOYNA, MAPLE AND SYCAMORE QUARTETTO TABLES ATTRIBUTED TO GILLOWS

The rectangular graduated, crossbanded tops with a chequerboard to the smallest table, each on multi-baluster-turned legs joined by stretchers, *the smallest table possibly originally with an undertier*, 58cm wide, 41cm deep, 73cm high (22 1/2in wide, 16in deep, 28 1/2in high). (4)

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200

See G.Beard & J. Goodison, *English Furniture 1500-1840*, 1987, p 254, fig.3, for a nest of similar tables supplied by Gillows to William Senhouse, c.1810. Another similar set, again associated with Gillows and illustrated in R.Edwards & M.Jourdain, *Georgian Cabinet-Makers*, 1955, fig.193, are recorded at Leighton Hall, Lancashire.

See also Bonhams, 27 June 2006, lot 133 and Sotheby's 12th June 2002, lot 67, for closely related sets of quartetto tables. Nest of five tables are also recorded and examples sold Christie's London, 4 October 2001, lot 116 and 1 July 2004, lot 43.



320Y

**A REGENCY ROSEWOOD AND GILT BRASS MOUNTED
BREAKFAST TABLE**

in the manner of Gillows

The circular tilt top with parcel gilt moulded edge, on quadripartite
downswept legs joined by a platform stretcher, with leaf cast cappings
and castors, *111cm in diameter, 72cm high (43 1/2in in diameter, 28in
high).*

£4,000 - 6,000

€4,800 - 7,200

US\$6,600 - 9,800

The same base appears on a Regency rosewood library table formerly
with Norman Adams Ltd, and sold Christie's, London, 24th January,
2008, lot 245.



321

321

A SET OF EIGHT REGENCY CARVED MAHOGANY DINING CHAIRS

attributed to Gillows

The rectangular reeded backs with arrow and quiver open splats within caned frames, above caned seats on reeded tapering legs and spool feet. (8)

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200

A related pair of open armchairs were sold Bonhams London, 19 March 2008, lot 121.

See also Sotheby's, London, *The Norman Adams Legacy 1923-2009*, 21 April 2009, lot 113 for a set of eighteen similar but plainer unattributed chairs, in the manner of Gillows, from Christ Church, Oxford (realised £28,750 including buyer's premium).

322

A LATE REGENCY CARVED MAHOGANY WATERFALL BOOKCASE

The rectangular reeded edge top on scroll supports, the three further inverted breakfront graduated shelves on acanthus and anthemion carved scroll supports above a further open shelf flanked by ring turned projecting columnar uprights on moulded square block feet, 93cm wide, 44.5cm deep, 112cm high (36 1/2in wide, 17 1/2in deep, 44in high).

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200



322



323

323

A REGENCY MAHOGANY 'COUNTRY HOUSE' WHATNOT

The rectangular top with three tiered graduated shelved superstructure, each shelf with ring turned and 'X' form supports, surmounted by turned finials, above a rectangular top with frieze drawer and further shelf, joined by ring turned supports, with panelled cupboard below, on ring turned feet, with castors, 49cm wide, 45cm deep, 193cm high (19in wide, 17 1/2in deep, 75 1/2in high).

£3,000 - 4,000

€3,600 - 4,800

US\$4,900 - 6,600

324

A GEORGE IV CARVED MAHOGANY WINE COOLER ATTRIBUTED TO GILLOWS

stamped by the retailer James Winter

The circular moulded lipped edge with a lead lined interior and removable later tin liner, above a lobed body on ring turned and leaf moulded socle base, stamped to the underside JAMES WINTER, 101 WARDOUR STREET, possibly originally with a plinth base 69cm in diameter, 49cm high (27in in diameter, 19in high).

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200



324

A related wine cooler described by Gillows in the Estimate Sketch Book for 1810 as '... a handsome circular mahogany cistern neatly carved liner with lead on castors' and a version was purchased from the firm by Stephen Tempest for the dining room at Broughton Hall, North Yorkshire in 1813. The Tempest cooler is illustrated in S.Stuart, *Gillows of Lancaster and London 1730-1840*, Suffolk 2008, p.94 pl.640. This design was utilised by the firm for some years with versions appearing in the estimate sketch books for 1823, 1826 and 1849. Other related coolers have been sold Christie's London, 6 July 1995, lot 41, Christie's London 29 July 2012, lot 52 and Phillips London, 16 April 1985, lot 117. A pair of related coolers with the addition of brass mounts were sold Phillips London, 13 June 1995, lot 213,

The cooler offered here has been stamped by the Wardour Street based second hand furniture dealer James Winter. he business was founded in 1823 and continued to trade until around 1870. In the early years of the business he seems to have retailed then fashionable Regency styles whilst towards the end of the company's trading life they retailed antique furniture which appealed to the Victorian taste for historic styles, see C.Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, Leeds, 1996, pp.57, 494-498.

325Y

A GEORGE IV CARVED ROSEWOOD OCTAGONAL CENTRE TABLE/JARDINIÈRE ATTRIBUTED TO GILLOWS

The moulded edge lift off top inset with a panel of burgundy gilt tooled leather and enclosing a lift out later painted metal liner, on an acanthus carved baluster column with gadrooned socle and a quadripartite base with downswept scroll carved cabriole legs and acanthus carved eagles claw and ball feet and concealed castors, 64cm wide, 64cm deep, 75cm high (25in wide, 25in deep, 29 1/2in high).

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200

A related table in satinbirch and with the addition of floral carved knees was owned by the Chaloner family of Hermeston Hall and Hodsock Park, Nottinghamshire and offered at Christie's London, 2 May 2002, lot 195. A pair of card tables from the same commission were sold Bonhams, London, 21 November 2006, lot 119 and again as part of the collection of Peter Bracewell, Bonhams, 16 July 2008, lot 134. A breakfast table from the same suite was sold Bonhams London, 22 November 2005, lot 182.

The distinctive eagle's claw foot appears on other well known pieces attributed to Gillows, most notably the suite of rosewood furnishings from Nidd Hall, Ripley, Harrogate, formerly the home of Viscount Mountgarret and sold Christie's London, 9 July 1987, (lots 60-67). Four side chairs from this suite were later offered by Phillips London, 19 July 1995, lot 18. A design for a similar 'yew tree chair with circular seat' appears in the Gillows Estimate Sketch books (Westminster City Archives) no.3603, dated 13 June 1827, see lot 168.

326Y

A GEORGE IV CARVED GONCALO ALVES JARDINIÈRE STAND ATTRIBUTED TO GILLOWS

The circular top with a pierced baluster gallery and a removable top enclosing a sunken well, the lotus carved baluster column and gadrooned socle, the tripod base with foliate lapets and downswept legs terminating in acanthus carved lions paw feet, 42cm in diameter, 74cm high (16 1/2in in diameter, 29in high).

£4,000 - 6,000

€4,800 - 7,200

US\$6,600 - 9,800

This form of reeded column jardiniere is based on a combination of two designs illustrated in the Gillows Estimate Sketch Books at Westminster City Archives (no.3641 and 3589). See Christie's, London 11 November 1999, lot 52 for an almost identical jardiniere.



325



326



327

327

A GEORGE IV ROSEWOOD OCCASIONAL TABLE ATTRIBUTED TO GILLOWS

The serpentine shaped top with a bead and reel moulded edge on turned baluster and reeded cluster column, on a tripod base with downswept scroll carved legs with cabochon carved pad feet and castors, 75cm wide, 55cm deep, 73cm high (29 1/2in wide, 21 1/2in deep, 28 1/2in high).

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200

The stem of this occasional table relates to several 'flower stands' or tables which feature in the Gillows Estimate Sketch Books c.1820-30 (see S. Stuart, *Gillows of Lancaster and London 1730-1840*, p.97 plate 644. See also Christie's, London, 11 November 1999, lot 52 for a tripod jardiniere attributed to Gillows with the same feet.



328

328

A GEORGE IV GONCALO ALVES CARD TABLE ATTRIBUTED TO GILLOWS

The D-shaped top with bead and reel mouldings enclosing a circular baize lined interior with a veneered surround and two dished counter pockets above a moulded tabletted frieze on ring turned reeded legs and spool feet, 92cm wide, 43cm deep, 75cm high (36in wide, 16 1/2in deep, 29 1/2in high).

£2,000 - 3,000

€2,400 - 3,600

US\$3,300 - 4,900



329Y

A REGENCY ROSEWOOD AND PARCEL GILT SIDE CABINET

The later breakfront portor marble top above two pairs of glazed doors, flanked by fluted pilasters with acanthus capitals and bases enclosing an arrangement of adjustable shelves, on a moulded plinth with gadrooned mouldings throughout, *168cm wide, 51cm deep, 92cm high (66in wide, 20in deep, 36in high)*.

£4,000 - 6,000

€4,800 - 7,200

US\$6,600 - 9,800



330

330Y

A REGENCY ROSEWOOD AND BRASS MARQUETRY BOOKCASE CABINET

The shaped superstructure with pierced brass three-quarter gallery above two graduated shelves, the lower part with rectangular top above a pair of pleated silk brass grille doors enclosing a shelf, on parcel gilt lion paw feet, 122cm wide, 36cm deep, 128cm high (48in wide, 14in deep, 50in high).

£4,000 - 6,000

€4,800 - 7,200

US\$6,600 - 9,800



331

331

A REGENCY BURR ELM AND EBONY STRUNG WORK TABLE

The drop-flap rectangular top with hinged leaves above two drawers, one formerly with divisions and a pull out pleated silk work basket, on roundel decorated lyre end supports joined by a turned stretcher with downswept legs and brass paw cappings and castors, 83cm wide, 43cm deep, 73cm high (32 1/2in wide, 16 1/2in deep, 28 1/2in high).

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200

332

A REGENCY MAHOGANY WINE COOLER ATTRIBUTED TO GILLOWS

Of vase form, the moulded edge with a lead liner above a lobed body and turned spreading channelled socle and square base, with inset castors, 57cm in diameter, 58cm high (22in in diameter, 22 1/2in high).

£5,000 - 10,000

€6,000 - 12,000

US\$8,200 - 16,000

PROVENANCE:

Ruckley Hall, Acton Burnell, Shropshire.

Please see the catalogue note for lot 324 discussing this model of cooler.

See also Bonhams, London, 18 November 2009, lot 186 for a similar example, (sold for £8400 including premium).





333

333Y

A REGENCY ROSEWOOD, BRASS MARQUETRY AND PARCEL GILT LIBRARY TABLE

Applied with gilt brass mounts, the rectangular top inlaid with lines and dots and stylised anthemion to each corner, above a frieze drawer and a simulated drawer to each side flanked by anthemion mounts, on standard end supports carved with scrolling acanthus and inset with stylised flowerheads joined by a ring turned stretcher, on plinth bases, with lion paw carved feet and castors, *114cm wide, 71cm deep, 74cm high (44 1/2in wide, 27 1/2in deep, 29in high).*

£4,000 - 6,000
€4,800 - 7,200
US\$6,600 - 9,800

334Y

A PAIR OF REGENCY ROSEWOOD THREE-TIER ETAGERES ATTRIBUTED TO MESSRS T & G SEDDON

The rectangular moulded tops joined by ring turned supports on ring turned tapering legs with brass cappings and castors, *41cm wide, 38cm deep, 79cm high (16in wide, 14 1/2in deep, 31in high).* 2.

£4,000 - 6,000
€4,800 - 7,200
US\$6,600 - 9,800

Similarly patterned pillars feature on an example with additional music canterbury drawer, with the label adopted in the late 1830s by Messrs T. & G. Seddon of Grays Inn Road, see Christie's London, 30 November 2000, lot 66.



334

335

A GEORGE IV CARVED MAHOGANY WHEEL BAROMETER WITH INSET, THE CASE ATTRIBUTED TO GILLOWS

The timepiece signed Ganthony, 83 Cheapside, London

The elaborate case surmounted by a carved shell over a removable hygrometer flanked by ivory finials, further set with an alcohol thermometer and timepiece with signed five inch enamel Roman dial with matching moon hands, the 12 inch silvered barometer dial with blued steel hand and adjustable brass recording hand operated via the ivory knob below, engraved with seven weather predictions ranging over the finely divided 28-31 inch scale, with spirit level below, the single gut fusee timepiece movement with rectangular plates and anchor escapement, the pendulum on a silk suspension with holdfast bracket set to the backplate and start/stop lever activated from the front, 36cm wide, 8.5cm deep, 110cm high (14in wide, 3in deep, 43in high).

£5,000 - 6,000

€6,000 - 7,200

US\$8,200 - 9,800

Richard Pinfold Ganthony (d.1845) of Cheapside, London was the son of the master clockmaker Richard Ganthony and is first recorded as working in 1821.

This style of shell carving relates to a pair of Gillows stamped hall chairs with shell carved splats which are in the collection of Abbott Hall Art Gallery, Kendal. Gillows also made a set of shell back hall chairs for the Reverend Holland Edwards of Pennant, Conway, North Wales, in 1811. See S.Stuart, *Gillows of Lancaster and London 1730-1840*, Vol I, Suffolk, 2008, pl.177.





336

336

A REGENCY POLLARD OAK LIBRARY TABLE

The rectangular top with bowed ends above a pair of frieze drawers and opposing faux drawers, on octagonal tapered column ends with lotus and moulded socles and downswept roundel decorated legs and castors, 137cm wide, 68cm deep, 74cm high (53 1/2in wide, 26 1/2in deep, 29in high).

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200

337

No lot

338

A PAIR OF GEORGE IV ORMOLU AND CUT GLASS TWO BRANCH CANDELABRA

Each with an anthemion spire finial above twin leaf-cast scrolling branches surmounted by diamond cut sconces with drop-hung slice-cut drip pans, the ribbed octagonal bases with stepped plinths, 36cm wide, 37.5cm high (14in wide, 14.5in high). (2)

£1,000 - 1,500

€1,200 - 1,800

US\$1,600 - 2,500

PROVENANCE:

Purchased from W.G.J Burne (Antique Glass) Ltd, 11 Elystan Street, London, 8th March 1968.

339

A PAIR OF 19TH CENTURY CUT GLASS AND SILVER PLATED CANDELABRA BY F & C OSLER

Each with a central faceted spire above four slice cut upturned branches terminating in drip-plans and sconces and with pendant vase-shaped finials, the octagonal stems on domed segmented bases with radiating glass ball feet surmounted by acorn-shaped finials, each silver plated base stamped 'F & C Osler, some glass elements possibly replaced, 42cm in diameter, 70cm high (16 1/2in in diameter, 27 1/2in high). (2)

£2,500 - 3,500

€3,000 - 4,200

US\$4,100 - 5,700

In the 19th century Birmingham was renowned for its manufacture of metal and glass goods. The firm of F. & C. Osler (established in 1807 by Thomas Osler in Broad Street) was a principal manufacturer of light fittings and glass furniture, much of which was exported to the Indian sub-continent. A London showroom established the firm as a market leader and it continued to be so throughout the century, with an international reputation for extremely high standards of quality and craftsmanship. Osler who also shared a showroom in Calcutta with the silversmiths Hamilton & Co.



338



339





340

A REGENCY GILTWOOD CARVED AND EBONISED CONVEX MIRROR

The circular later plate within a beaded slip and ball encrusted moulded frame, flanked by later scrolling single candle branches, with shaped cut glass and pendant drop drip pans, surmounted by an ebonised spread eagle on a ball encrusted plinth and scrolling acanthus, with leaf carved apron below centred by an ebonised lion mask, 119cm wide, 73cm high, (46 1/2in wide, 28 1/2in high).

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200



341

341

AN EARLY 19TH CENTURY CHINESE REVERSE GLASS MIRROR PAINTING IN A LATER CARVED GILTWOOD AND GESSO FRAME

The mirror painting depicting a couple playing a flute and a mandolin seated at a riverbank with boats in the distance within a pierced foliate scroll work frame, *with a label for Bourlet and Patrickson to the reverse*, 67cm high, 49cm wide (26in high, 19in wide).

£4,000 - 6,000

€4,800 - 7,200

US\$6,600 - 9,800

342

A REGENCY GILTWOOD AND EBONISED CONVEX MIRROR

The circular plate within a reeded ebonised slip and leaf moulding, with ball encrusted and moulded riband tied frame, *with pencil signature to the reverse 'Walter Courtney & Son...., regilded'*, 78cm diameter, (30 1/2in diameter).

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200



342

343

A REGENCY PATENT-ACTION CALAMANDER, PARCEL GILT AND GILT BRASS MOUNTED CARD TABLE

possibly by T & G Seddon

The rectangular crossbanded swivel top enclosing a later baize, on standard reducing end supports, applied with stiff leaf mounts, on downswept leg and circular brass cappings and castors, 91cm wide, 45cm deep, 73cm high (35 1/2in wide, 17 1/2in deep, 28 1/2in high). (2)

£3,000 - 4,000

€3,600 - 4,800

US\$4,900 - 6,600

The above table features the notable design feature of end supports that move closer together as their tops are swivelled and opened out, providing increased space for the players' legs. This type of ingenious design was typical of the practical and inventive designs of T.G Seddon. This feature can be seen on a pair of William IV rosewood card tables with a T & G Seddon label, sold Christies, London, 23 November 2006, lot 125. A further example of the mechanism on a table attributed to Seddon was sold Bonhams London, 24 June 2009, lot 73.

The firm of George Seddon existed in various manifestations between 1753 and 1868 and was one of London's leading furniture producers in the later part of the 18th century. George and Thomas Seddon received a Royal Warrant in 1832. The firm's move from Aldersgate Street to Grays Inn Road is thought to have taken place around the same time. The firm was plagued by financial problems beginning with Morel and Seddon's difficulties in extracting payment relating to works undertaken at Windsor Castle. The firm's financial fortunes were always to remain in the balance.

344

A REGENCY MAHOGANY GENTLEMAN'S DRESSING TABLE ATTRIBUTED TO GILLOWS

The rectangular reeded top with a three quarter gallery above a concave central frieze drawer flanked by a pair of drawers, on reeded turned legs, 106cm wide, 52cm deep, 88cm high (41 1/2in wide, 20in deep, 34 1/2in high).

£3,500 - 4,500

€4,200 - 5,400

US\$5,700 - 7,400

PROVENANCE:

Marcus Tillotson Esq (1915-2005), great-nephew of Lord Leverhulme and Chairman of the Bolton Evening News, 1956-1971.

Marcus Tillotson was the grandson of William F Tillotson, who founded the Bolton Evening News in 1867. Marcus succeeded his father, Fred L Tillotson as Chairman of the newspaper company in 1956. The Bolton Evening News was Britain's first community evening halfpenny newspaper. In 1966 he became President of the Newspaper Society, the family sold the business in 1971 to St. Regis International of New York.

This type of concave-fronted dressing table appears in the Gillow *Estimate Sketch Books* for 1806. An almost identical example sold Christies, London, 21 April 1994, lot 121. Four were supplied to Parlington Hall, Aberford, W. Yorkshire in 1811, although all have an additional row of drawers below. Two sold Christies, London 10 July 2003, lots 86 and 87 (both realised £13,145 each including premium). See also C.Gilbert, *Furniture at Temple Newsam and Lotherton Hall*, Leeds, 1978, vol. II, p.389, no.500).

See also Bonhams, London, 20 November 2013, lot 188 (realised £6500 including premium).



343



344



345

AN EARLY VICTORIAN EBONY, 'BUHL' MARQUETRY AND GILT-BRONZE MOUNTED SIDE CABINET

The later ebonised breakfront top above three conforming glazed, panelled doors, enclosing shelves, the moulded plinth with a shaped apron, with plinth base and bracket feet, *formerly with a marble top*, 217cm wide, 47cm deep, 107cm high (85in wide, 18 1/2in deep, 42in high).

£5,000 - 7,000

€6,000 - 8,400

US\$8,200 - 11,000

346

**A 19TH CENTURY CARVED WALNUT AND UPHOLSTERED
CONVERSATION SOFA OR CANAPÉ A ACCOTOIRS**

In the Louis XV style, comprising a pair of sofas and a pair of armchairs, the moulded shaped frames with leaf-carved crestings and scrolling arm terminals, the buttoned backs and sprung seats covered in floral brocade on a pale green ground, the scrolled cabriole legs with flower-carved knees, *originally gilded, each sofa 155cm wide, (61" wide).*

£4,000 - 6,000

€4,800 - 7,200

US\$6,600 - 9,800

PROVENANCE:

Bought by Seymour, 2nd Viscount Camrose (d. 1995), probably from Sotheby's Belgravia (undated catalogue fragment)

Sold Christie's Hackwood, 20,21,22 April 1998, lot 43



347Y

**A VICTORIAN WALNUT, ROSEWOOD CROSSBANDED AND
FLORAL MARQUETRY CIRCULAR CENTRE TABLE**

in the manner of Edwards Holmes Baldock

The tilt top with moulded edge and circular central panel of scrolling
acanthus and flowerheads within a similarly inlaid wide outerborder
with marquetry riband tied floral sprays, oak leaves and acorns, on an
octagonal baluster shaft and double scrolled tripod legs, with castors,
144cm in diameter, 72cm high (56 1/2in in diameter, 28in high).

£6,000 - 9,000

€7,200 - 11,000

US\$9,800 - 15,000

For a catalogue note of Edward Holmes Baldock please see lot 348.





348

AN EARLY VICTORIAN WALNUT AND FLORAL MARQUETRY OCCASIONAL TABLE

in the manner of Edward Holmes Baldock

Applied with gilt bronze mounts, the circular top centred by a shaped reserve of a bird with floral and foliate scroll work within a foliate, scrollwork, cabochon and shell decorated frieze with a gilt metal border and undulating apron, on a moulded baluster column and shaped triform base with downswept legs and scroll feet, *with a label to the underside inscribed 'Mrs Miller, 13.6.69' and numbered '13'* 52cm in diameter, 74cm high (20in in diameter, 29in high).

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200

The design of this form of occasional table is based on a pattern for a *Marqueterie Centre Table*, published by Richard Bridgens in his 1838 publication *Furniture with candelabra and Interior Decoration designed by R. Bridgens*. Traditionally these distinctive marquetry tables are linked to Edward Holmes Baldock as several known examples bear his EHB cypher including one produced for the Dukes of Buccleuch in 1840, now in the collection at Temple Newsam, see C. Gilbert, *Furniture at Temple Newsam and Lotherton Hall*, Vol II, London, 1978, no.395. Edward Holmes Baldock (1777-1845) is listed in London Trade Directories of the period in various capacities. He first appears listed at 7 Hanway Street, London in 1805 described as a '...dealer in china and glass' and by 1821 as '...an antique furniture and ornamental furniture dealer'. By 1826 the various facets of the business included '...buying and selling, exchanging and valuing

china, cabinets, screens, bronzes etc' Baldock's business seems to have largely involved trading in foreign items and from 1832-1837 he was the purveyor of earthenware and glass to William IV and later purveyor of china to Queen Victoria from 1838 until his death. He is known to have repaired, re-modelled and adapted furniture, often 18th century pieces, but he also designed furniture both in the 18th century style and in more contemporary styles. The pieces that appear with the E.H.B cypher may have been made by him at his Hanway Street workshop but there is no documentary proof as to whether he both designed and manufactured them. Rather than being a straightforward manufacturer Baldock's activities link him more closely with the 18th century marchands-merciers such as Daguerre and Poirier.

It is likely that there is a strong connection between the manufacture of these tables and the Blake family of inlayers. The fashion for this type of inlay was popularised by the Tottenham Court Road inlayer and buhl manufacturer Robert Blake in the 1820s. By the 1840s the firm were trading as *Blake, Geo. & Brothers, inlayers, etc' in Tottenham Court Road and Mount Street, Mayfair* and were renamed George Blake & Co. sometime in the late 1840's, see C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, Leeds, 1996, p.18; and M.P. Levy, *Furniture History Society Newsletter*, no. 158, May 2005). Martin Levy goes on to explore the connection between Baldock and the Blake family in *E.H. Baldock and the Blake Family: Further Evidence'* in *Furniture History Society Newsletter* No. 158, May 2005, p.1.



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**A VICTORIAN BURR WALNUT, KINGWOOD AND FOLIATE
MARQUETRY LOUIS XVI STYLE BONHEUR DU JOUR**

in the manner of Gillows

Applied with gilt bronze mounts, the stepped top with a rectangular centre section with a three quarter pierced brass gallery above a pair of panelled doors enclosing eight drawers and eight spindle fronted pigeon holes and flanked by curved open shelves, the lower part with a shaped rectangular top above a pair of frieze drawers divided by a shaped tablet, on square section canted fluted supports headed by putti mask heads, joined by a shaped under-tier, on cabriole legs headed by foliate cabochon mounts trailing to sabots, the reverse panelled and veneered, *the lock stamped Hobbs patent*, 116cm wide, 61cm deep, 132cm high (45 1/2in wide, 24in deep, 51 1/2in high).

£8,000 - 12,000

€9,600 - 14,000

US\$13,000 - 20,000



350

**A PAIR OF LATE 19TH CENTURY GILT-BRASS AND
'JASPERWARE' MOUNTED WALL LIGHTS**

In the George III neo-classical style, the anthemion crestings above oval medallions of muses within leaf scroll and bell-flower swag surrounds, each of the twin-scrolling branches issuing from acanthus clad pedestals and terminating in leaf-cast sconces, the bases with 'Jasperware' tablets suspending ribbon-tied pierced festoon ornament, 32cm wide, 73cm high (12.5in wide, 28.5in high). (2)

£3,000 - 5,000

€3,600 - 6,000

US\$4,900 - 8,200

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WILLIAM BEHNES (1791-1864), A WHITE MARBLE BUST OF SIR CHARLES LOCOCK (1799-1875)

In classical robes, the head turned slightly to dexter, on a turned socle and a later faux Sienna painted rectangular plinth and moulded base, signed W.BEHNES.Sc 1858, *with inscribed plaque to the plinth base*, 'Sir Charles Locock, Physician Accoucheur to Queen Victoria. Presented by the widow of Sir Charles Locock's son', the bust 75cm high (29 1/2in high), the plinth base 40cm wide, 40cm deep, 115cm high, (15 1/2in wide, 15 1/2in deep, 45in high).

£2,000 - 3,000

€2,400 - 3,600

US\$3,300 - 4,900

Sir Charles Locock, was obstetrician to Queen Victoria and was also note for his 1857 paper in *The Lancet* outlining the use of potassium bromide as a treatment for epilepsy.

Locock graduated from Edinburgh University in 1821 and became a licensed doctor of the Royal College of Physicians in 1823 and a fellow in 1836. In 1842 he was elected a Fellow of the Royal College of Physicians. He opened his own celebrated obstetrical practice, which was to become the most prominent and largest clinic in London. In 1840 he was appointed obstetrician to Queen Victoria, and was the attending doctor for the births of all of her children. In 1857 he retired from medicine and was created a baronet.

Locock had a key role in the sensational judicial case of 1860 which became known as *The Eastbourne manslaughter*. Locock conducted the autopsy of 15-year-old Reginald Chancellor which was pivotal in establishing that he had died as the result of corporal punishment inflicted by his teacher, Thomas Hopley. Sir Charles Locock's third son Frederick Locock (1831-1910) adopted a child who was named Henry Frederick Leicester Locock and became the subject of a long running mystery as it was later claimed by Henry's father that he was in fact the son of Queen Victoria's daughter Princess Louise, Duchess of Argyll (1848-1939) who did reputedly show some interest in the child after his adopted mother's death in 1874. The case remains a subject of debate today.

William Behnes was born in London, the son of a piano-forte maker from Hanover. The family moved to Ireland where Behnes and his brothers joined the family business. As the business struggled, the family moved back to London and continued to manufacture musical instruments. Behnes joined the Royal Academy Schools in 1813 and lodged in the same house as the Sculptor P.F.Chenu who was influential in his decision to become a sculptor. Behnes won silver medals at the Royal Academy in 1816, 1817 and 1819 and his reputation was quickly established and his studio successful. In 1829 he received a commission for a group of figures for the clock tower at Buckingham Palace and in 1837 he was appointed Sculptor in Ordinary to the Queen, although this was to be purely an honorary title as it did not yield further Royal commissions. He also exhibited at both The Great Exhibition of 1851 and the International Exhibition of 1862. His personal life was beset with financial difficulties caused by his over-spending and he died in poverty in 1864.

Behnes' bust of Dr Joseph Carpue was sold Bonhams, London, 28 October, lot 122.



Period Design

Tuesday 8 April 2014
Knightsbridge, London



+44 (0) 20 8963 2815
perioddesign@bonhams.com

A late 19th century Anglo-French giltwood
centre table by Mellier & Co.
£2000 - £3000

A detailed oil painting of a woman, Cecile Rankin, seated in an ornate chair. She is wearing a light blue, long-sleeved dress with a full skirt and a blue sash. Her hair is styled in a soft, wavy bob, and she is looking directly at the viewer with a calm expression. To her right, a small table holds a vase of blue irises. The background is dark and indistinct.

Bonhams

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Philip Alexius de Laszlo (1869 – 1937)
Portrait of Cecile Rankin
Sold in London for £99,650

International Auctioneers and Valuers - [bonhams.com/masterpiecemonth](https://www.bonhams.com/masterpiecemonth)


MASTERPIECE MONTH

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as “*Bidders*” or “*you*”. Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as *Auctioneer* of *Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams’* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller’s* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our *Buyer’s Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*. This will govern *Bonhams’* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an “as is” basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from

a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams’* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams’* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer’s Premium* payable. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you. However, any written *Description* of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The Seller’s responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams’ responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller’s* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams’* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on

Bonhams’ behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer’s Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams’* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer’s* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder* Registration Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone (only available on lots with a low estimate greater than £400)

If you wish to bid at the *Sale* by telephone, please complete a Telephone *Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

Please visit our *Website* at <http://www.bonhams.com> for details of how to bid via the internet.

Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the

identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable VAT. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*. All the sums payable to us by the *Buyer* are subject to VAT. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to £50,000 of the <i>Hammer Price</i>
20% from £50,001 to £1,000,000 of the <i>Hammer Price</i>
12% from £1,000,001 of the <i>Hammer Price</i>

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

<i>Hammer Price</i>	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

8. VAT

The prevailing rate of VAT at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols are used to denote that VAT is due on the *Hammer Price* and *Buyer's Premium*:

- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- * VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*

- G Gold bullion exempt from VAT on the *Hammer Price* and subject to VAT at the prevailing rate on the *Buyer's Premium*
- Zero rated for VAT, no VAT will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: VAT is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: VAT is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

In all other instances no VAT will be charged on the *Hammer Price*, but VAT at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a VAT inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus VAT and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases;

Bankers draft/building society cheque: if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, we will allow you to collect your purchases immediately;

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

Sterling travellers cheques: you may pay for *Lots* purchased by you at this *Sale* with travellers cheques, provided the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000. We will need to see your passport if you wish to pay using travellers cheques;

Bank transfer: you may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited Trust Account
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Debit cards: there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 2% surcharge;

Union Pay cards: these are now accepted at our Knightsbridge and New Bond Street offices, when presented in person by the card holder. These cards are subject to a 2% surcharge.

Credit cards: Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale Information* at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

Please refer all enquiries to our shipping department on:
Tel: +44 (0)20 8963 2850/2852 Fax: +44 (0)20 8963 2805
Email: shipping@bonhams.com

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licensing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <http://www.defra.gov.uk/ahvla-en/imports-exports/cites/> or may be requested from:

Animal Health and Veterinary Laboratories Agency (AHVLA)
Wildlife Licensing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or

any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a

modern firearms specialist. All prospective *Bidders* are advised to consult the "of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

As a *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

~ Ruby and Jadeite

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US and it is the *Buyer's* responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of *Sale. Bonhams* will not be responsible for any additional costs in this regard howsoever incurred.

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.

- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ and VAT is payable by the purchaser, at the standard rate, on the *Hammer Price*, unless the wines are to remain under Bond. *Buyers* requiring their wine to remain in Bond must notify *Bonhams* at the time of the *Sale*. The *Buyer* is then himself responsible for all duty, clearance VAT and other charges that may be payable thereon. All such *Lots* must be transferred or collected within two weeks of the *Sale*.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.

•, †, *, G, Ω, α see clause 8, VAT, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot*, its fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8	FAILURE TO PAY FOR THE LOT	9	THE SELLER'S LIABILITY	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .		
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,		
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.4	to remove and store the <i>Lot</i> at your expense;			10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;			10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;			10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.			10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	10	MISCELLANEOUS	11	GOVERNING LAW
		10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

APPENDIX 2

BUYER'S AGREEMENT

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
 - 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
 - 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;
 - 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
 - 3.1.1 the *Purchase Price* for the *Lot*;
 - 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders*, and
 - 3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
 - 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
 - 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
 - 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
 - 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and VAT and any interest earned and/or incurred until payment to the *Seller*.
 - 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
 - 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.
- #### 4 COLLECTION OF THE LOT
- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.
 - 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
 - 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.

- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.

- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.

- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the *Purchase Price* to us will title in the *Lot* pass to you. However under the *Contract for Sale*, the risk in the *Lot* passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS		
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the Lot is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the Lot (or where you have purchased more than one Lot pro-rata towards the <i>Purchase Price</i> of each Lot) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one Lot pro-rata to the <i>Buyer's Premium</i> on each Lot) and thirdly to any other sums due to us.
7.1.1	to terminate this agreement immediately for your breach of contract;	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any Sale of the Lot under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.
7.1.2	to retain possession of the Lot;		
7.1.3	to remove, and/or store the Lot at your expense;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8.1	Whenever it becomes apparent to us that the Lot is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the Lot in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.1	retain the Lot to investigate any question raised or reasonably expected by us to be raised in relation to the Lot; and/or
7.1.6	to repossess the Lot (or any part thereof) which has not become your property, and for this purpose (unless you buy the Lot as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any Lot or part thereof;	8.1.2	deliver the Lot to a person other than you; and/or
7.1.7	to sell the Lot <i>Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2	The discretion referred to in paragraph 8.1:
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the Lot, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any Lot of which you are the <i>Buyer</i> .	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9	FORGERIES
		9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.
		9.2	Paragraph 9 applies only if:
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the Lot and that invoice has been paid; and
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the Lot is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the Lot is a <i>Forgery</i> ; and
		9.2.3	within one month after such notification has been given, you return the Lot to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the Lot is a <i>Forgery</i> and details of the <i>Sale</i> and Lot number sufficient to identify the Lot.
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
		9.3.1	the <i>Entry</i> in relation to the Lot contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
		9.3.2	it can be established that the Lot is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
		9.4	You authorise us to carry out such processes and tests on the Lot as we in our absolute discretion consider necessary to satisfy ourselves that the Lot is or is not a <i>Forgery</i> .
		9.5	If we are satisfied that a Lot is a <i>Forgery</i> we will (as principal) purchase the Lot from you and you will transfer the title to the Lot in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , VAT and <i>Expenses</i> paid by you in respect of the Lot.
		9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
		9.7	If you sell or otherwise dispose of your interest in the Lot, all rights and benefits under this paragraph will cease.
		9.8	Paragraph 9 does not apply to a Lot made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
		10	OUR LIABILITY
		10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the Lot or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
		10.2	Our duty to you while the Lot is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the Lot or to other persons or things caused by:
		10.2.1	handling the Lot if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
		10.2.2	changes in atmospheric pressure; nor will we be liable for:
		10.2.3	damage to tension stringed musical instruments; or
		10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or	12.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
10.3.2	Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i>) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	it can be established that the <i>Lot</i> is a non-conforming <i>Lot</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or	12.8	In this agreement "including" means "including, without limitation".
	You may wish to protect yourself against loss by obtaining insurance.	the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or	12.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
10.4	Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.	the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements.	12.10	Reference to a numbered paragraph is to a paragraph of this agreement.
11	BOOKS MISSING TEXT OR ILLUSTRATIONS Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if: the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> . but not if: the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or	If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</i> , we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> . The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.	12.11	Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
			12.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
		12 MISCELLANEOUS	13	GOVERNING LAW All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
		12.1 You may not assign either the benefit or burden of this agreement.		DATA PROTECTION – USE OF YOUR INFORMATION Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com .
		12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.		APPENDIX 3
		12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.		DEFINITIONS AND GLOSSARY Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.
		12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.		LIST OF DEFINITIONS "Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i> , to cover <i>Bonhams' Expenses</i> relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a <i>Hammer Price</i> which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i>). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> .
		12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.		
		12.6 References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.		

"Bidder" a person who has completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".
"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Bonhams Specialist Departments

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

19th Century Paintings

UK
Charles O' Brien
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U.S.A
Madalina Lazen
+1 212 644 9108

20th Century British Art

Matthew Bradbury
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Aboriginal Art

Francesca Cavazzini
+61 2 8412 2222

African, Oceanic & Pre-Columbian Art

UK
Philip Keith
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U.S.A
Fredric Backlar
+1 323 436 5416

American Paintings

Alan Fausel
+1 212 644 9039

Antiquities

Madeleine Perridge
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Antique Arms & Armour

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U.S.A
Paul Carella
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Art Collections, Estates & Valuations

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Art Nouveau & Decorative Art & Design

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U.S.A
Frank Maraschiello
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Australian Art

Alex Clark
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Australian Colonial Furniture and Australiana

James Hendy
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Books, Maps & Manuscripts

UK
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U.S.A
Christina Geiger
+1 212 644 9094

British & European Glass

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Simon Cottle
+44 20 7468 8383
U.S.A
Suzy Pai
+1 415 503 3343

British & European Porcelain & Pottery

UK
John Sandon
+44 20 7468 8244
U.S.A
Peter Scott
+1 415 503 3326

California & American Paintings

Scot Levitt
+1 323 436 5425

Carpets

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Mark Dance
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U.S.A
Hadji Rahimipour
+1 415 503 3392

Chinese & Asian Art

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U.S.A
Dessa Goddard
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HONG KONG
+852 3607 0010

Clocks

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James Stratton
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U.S.A
Jonathan Snellenburg
+1 212 461 6530

Coins & Medals

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U.S.A
Paul Song
+1 323 436 5455

Contemporary Art

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Gareth Williams
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U.S.A
Jeremy Goldsmith
+1 917 206 1656

Costume & Textiles

Claire Browne
+44 1564 732969

Entertainment Memorabilia

UK
Stephanie Connell
+44 20 7393 3844
U.S.A
Catherine Williamson
+1 323 436 5442

Football Sporting Memorabilia

Dan Davies
+44 1244 353118

Furniture & Works of Art

UK
Fergus Lyons
+44 20 7468 8221
U.S.A
Jeffrey Smith
+1 415 503 3413
AUSTRALIA
Jennifer Gibson
+61 3 8640 4088

Greek Art

Olympia Pappa
+44 20 7468 8314

Golf Sporting Memorabilia

Kevin Mcgimpsey
+44 1244 353123

Irish Art

Penny Day
+44 20 7468 8366

Impressionist & Modern Art

UK
Deborah Allan
+44 20 7468 8276
U.S.A
Tanya Wells
+1 917 206 1685

Islamic & Indian Art

Alice Bailey
+44 20 7468 8268

Japanese Art

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Suzannah Yip
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U.S.A
Jeff Olson
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Jewellery

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Jean Ghika
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U.S.A
Susan Abeles
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Marine Art

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U.S.A
Gregg Dietrich
+1 917 206 1697

Mechanical Music

Jon Baddeley
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Modern, Contemporary & Latin American Art

U.S.A
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Modern Design

Gareth Williams
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Motor Cars

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U.S.A
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EUROPE
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AUSTRALIA
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Automobilia
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U.S.A
Kurt Forry
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Motorcycles

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Automobilia
Adrian Pipiros
+44 8700 273621

Musical Instruments

Philip Scott
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Native American Art

Jim Haas
+1 415 503 3294

Natural History

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