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The Oak Interior including Textiles

Tuesday 3 June 2014
Oxford



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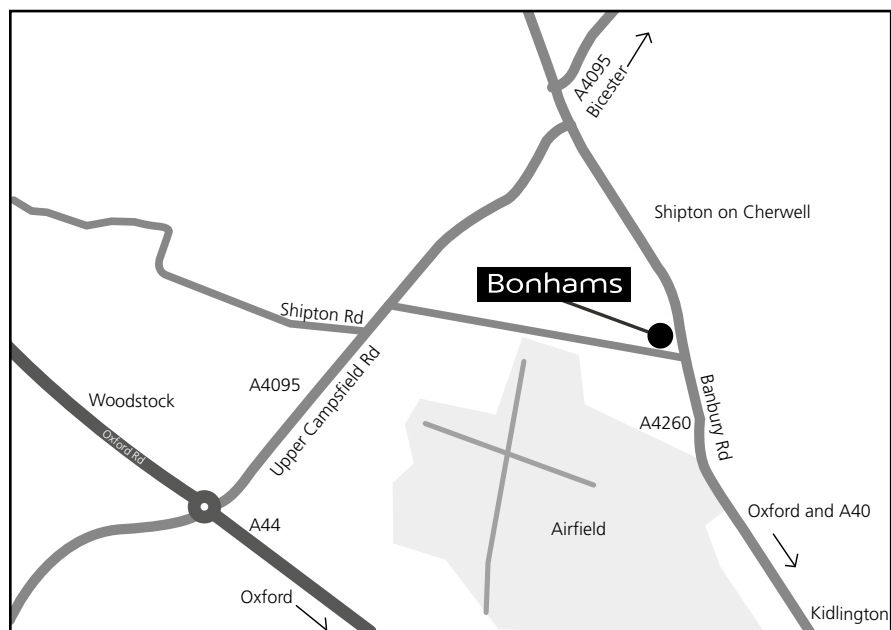
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1



10

Lots 1 - 28: A small Private Collection of Mortars, Treen & Weights

1

A late 17th/early 18th century ash mortar, circa 1700

Having a straight-sided rim above a bulbous ring-turned knob, on a straight-sided foot, decorated with faint incised lines, *the mortar 13cm diameter x 19.5cm high*

£600 - 800

Provenance: Ex Owen Evan-Thomas Collection.

Illustrated: O. Evan-Thomas, *Domestic Utensils of Wood* (1973), Plate 27, third from left on Third Row, where shown with an over-sized cover that is now no longer with the mortar.

2

An unusual turned lignum vitae mortar

Of flared form and with flared foot, decorated to the exterior with rose-type turning, *12cm diameter x 11cm high*

£500 - 700

Provenance: Ex Owen Evan-Thomas Collection.

Illustrated: O. Evan-Thomas, *Domestic Utensils of Wood* (1973), Plate 27, far left of Top Row. The caption accompanying the plate reads '17th and early 18th centuries.'

3

A small late 17th century/early 18th century lignum vitae or possibly fruitwood apothecary's mortar, circa 1700

With flared rim and moulded foot, *8.5cm diameter x 8cm high*, together with another small late 17th/early 18th century lignum vitae apothecary's mortar, of flared form with ring turning above the foot, *10cm diameter x 7.5cm high*, together with an associated small beech pestle, with marble bulbous end, *12cm long*, (3)

£200 - 300

4Y Φ

Three small 18th century snuff or apothecary's mortars with pestles

The first of beech, and having an ovoid body, on a slender stem and straight-sided foot, *12.5cm high*, with a **probably associated small beech pestle**, the handle shaft with incised lines, *14cm long*, together with a **second beech mortar**, with moulded rim and moulded spreading foot, *10cm high*, with an **associated small ivory pestle**, with balustroid handle, *10.5cm long*, and a **small laburnum mortar**, of tapering baluster form, *10.5cm high*, and an **associated small laburnum pestle**, with ball terminal and ribbed head, *10cm long*, (6)

£300 - 500

5Y Φ

An early 18th century ivory pestle and mortar

Of baluster-turned form with central fillet and moulded foot, *4.5cm diameter x 8.5cm high*, together with the **matching turned ivory pestle**, with ribbed head and geometric flower engraved on the disc-form handle terminal, *10cm long*, (2)

£400 - 600

6

A Neo-Classical marble mortar

Of typical form with four lugs, one carved with a channel, the exterior carved with decorative swags, *20cm wide x 20cm deep x 11cm high*

£200 - 300

7

An early 18th century lignum vitae mortar

Of cylindrical form with line-decorated rim, and raised on a circular line-decorated foot, *12cm diameter x 16.5cm high*, together with an **associated lignum vitae pestle**, with bulbous head, *24cm long*, and an **18th/19th century lignum vitae mortar**, the mortar of tapering cylindrical form, with moulded rim, *11.5cm diameter x 19cm high*, together with an **18th/19th century laburnum pestle**, of bulbous form with knob handle, *22.5cm long*, and a **lignum vitae mortar**, moulded and ring-turned, *12.5cm diameter x 12.5cm high*, and an **associated lignum vitae pestle**, of simple waisted form, *16cm long*, (6)

£400 - 600



8

8
An unusual beech mortar with cover and pestle, English, circa 1700
The mortar of slightly broadening cylindrical form, with moulded rim and footrim, the turned cover pierced to the centre to take the bulbous-ended pestle, the mortar's body branded 'IODB', the mortar 14cm lid diameter x 21cm high; the pestle 31cm high, (3)
£500 - 700



9

9
A Charles II lignum vitae mortar, circa 1680
Turned with a pair of rings just beneath the rim, and with bulbous turning to the foot, with stamped mark '28' to underside, 14cm diameter x 14cm high, together with an associated late 17th/early 18th century lignum vitae pestle, 17.5cm long, (2)
£400 - 600



2

10
An unusual elm mortar, probably first half of the 17th century
With flared rim above a band of hatched dog-tooth carving, above a group of five ring-turnings, on a flared foot, branded to the underside with ownership initials 'RM' and 'IM', 12cm diameter x 17.5cm high
£500 - 700

The decoration to this unusual mortar is reminiscent of the geometric decoration scratched into an English pearwood cup, circa 1600, illustrated J. Levi, *Treen for the Table* (1998), p. 47, Plate 3/10 and 3/10/A.



5



11

11
A Charles II turned sycamore spice or snuff mortar grater, circa 1680
 Of baluster form, and in three parts, decorated to the exterior with incised lines, on a straight-sided base with concave underside, 25cm high
£500 - 700

An almost identical mortar grater of sycamore sold *Christie's*, The Jonathan Levi Collection, 8th November 2006, Lot 37.

12
A mid-17th century turned fruitwood spice or snuff mortar grater, English
 The pestle topped by a mushroom-shaped finial, above a vase-shaped body fitted to the interior with a perforated metal disc, and with a central blade knob, on a short stem and a domed foot, *split; the pestle ill-fitting, 26cm high, (2)*
£500 - 700



12

13
A collection of sixty-two 18th, 19th and 20th century copper alloy and bronze trade and flat weights
 To include three Queen Anne examples, eighteen Georgian examples, eight William IV examples, thirteen Victorian examples, fifteen 20th century or unidentifiable examples, and five Sovereign weights, together with **five bell weights**, to include two brass examples, two 19th century bronze examples, and two bronze examples, one with iron suspension loop, **three part-sets of nested or cup weights**, *the largest 7cm in diameter*, and **five Britannia metal measures**, the largest of Half Gill capacity, (75)
£300 - 500



14



15

14

A mid-17th century boxed coin beamscale and weights, dated 1656, Amsterdam

The hinged cover etched with three vases of flowers within a border of floral arabesques, dated in ink to the interior '1656', and with 'DIV' ciphers, and containing a steel beamscale with quaterfoil-pierced pointer, and beam with swan-neck ends supporting a triangular and a circular pan, the former with stamped mark of a heart pierced by an arrow flanked by a pair of letters, the beamscale well flanked by thirteen weights, a sliding tray of eighteen weights below, all with indistinct marks to reverse, with one fractional weight, *some elements possibly associated*, 15.5cm wide x 8.5cm deep x 3cm high, (6in wide x 3in deep x 1in high)

£400 - 600

15

A mid-17th century boxed coin beamscale and weights, circa 1650, by Jan Martens of Amsterdam

The rectangular fruitwood case etched to the cover with three vases of flowers within an arabesque floral border, the underside of the cover with pasted printed paper label or guide, and the inked name 'Jan Martens', the scale with quaterfoil-pierced pointer, and swan-neck ends suspending a circular brass pan and a triangular steel pan, the beam well surrounded by thirteen weights, a slide below with a further eighteen, all marked to the reverse with a shield flanked by the initials 'IM', and with four fractional weights, 16cm wide x 9.5cm deep x 3.5cm high, (6in wide x 3 1/2in deep x 1in high)

£600 - 800



19

16

A mid- to late 18th century boxed coin beamscale and part set of weights, Cologne

by Master Henricus Kirch (fl. 1749 - 81)

The hinged cover fitted to the underside with a sliding cover, with pasted printed label reading '...Mesiter Henricus Kirch Wohnhasst in Collen...Ad 17..', and sliding to reveal six weights, two lacking, the steel beamscale with roundel-pierced pointer and swan-neck ends supporting a circular and a triangular brass pan, the latter stamped 'IK' either side of a cathedral, with five weights surrounding the beamscale well, and hollow for fractional weights lacking cover, (two main weights, fractional weights and cover to fractional weight compartment lacking), 12cm wide x 7cm deep x 3cm high, together with a mid-17th century beamscale box with part set of weights, dated 1655, and signed Odendal of Cologne, the fruitwood case with hinged cover fitted to the underside with a well with sliding cover, enclosing seven weights, eight lacking, the sliding cover with inked inscription, the box with well for beamscale surrounded by space for ten weights, only two remaining, a sliding well for weights (now stuck closed) beneath, the box with various inked symbols, including a pair of fleur-de-lys, and a cartouche surrounding the letters 'AA' above a pair of Xs, (eight weights to underside of cover, eight weights to box, fractional weights and beamscale lacking), 14.5cm wide x 9cm deep x 4cm high, (2) £400 - 600

The initials 'IK' stamped to one of the pans to the first beamscale could stand for Johannes Kirch, who was active in Cologne circa 1750.

17

A mid- to late 17th century boxed coin beamscale and part-set of weights, probably Dutch

The hinged cover with well to underside containing only two associated weights, thirteen lacking, the box stamped with the initials 'CL' either side of a rose and beneath a crown, and with steel beamscale with one triangular pan stamped with the initials 'IF' either side of a weight and beneath a crown, the well surrounded by ten weights, with various marks to their obverse, with three fractional weights, 15.5cm wide x 9cm deep x 3cm high, together with a mid- to late 17th century boxed coin beamscale and part-set of weights, probably Dutch/German, the hinged cover fitted to the underside with a sliding cover enclosing ten weights, the box with steel beamscale, surrounded by six weights, with five fractional weights, 12.5cm wide x 7cm deep x 2.5cm high, (2) £300 - 500

18

Ten various coin beamscales, various weights and boxes

To include, an 18th century boxed beamscale and part-set of weights, French, comprising a beamscale, three nested cup weights, and five fractional weights, 13cm wide, a 17th/18th century example, probably Dutch, the oblong box containing a brass beamscale, and four probably associated weights, 14.5cm wide, an 18th century example, probably Dutch/German, containing a steel beamscale, stamped 'TP', lacking weights, 16.5cm wide, two George III examples, English, the first in a shagreen box with trade label for 'James Rubidge' of Cannon Street, London, and containing a steel and brass beamscale and three weights, 15cm wide, the second in a tortoiseshell case and unmarked, containing a brass and steel beamscale with box ends, and two weights, 13cm wide, an early Victorian boxed lacquered brass sovereign rocker, by Harrison, 12cm wide, a 19th century shagreen box, containing a brass beamscale, 17cm wide, and three various boxes, one 18th century Dutch and containing fractional weights only, 9cm wide, another containing three associated beamscales, one Oriental, 17cm wide, and one of oak containing a small container of fractional weights marked 'J. Young, Pharmaceutist and Analyst, Leicester', (10) £300 - 500

19

A Queen Anne bronze 7lbs wool weight, stamped for Rutlandshire

Cast with the Royal Arms and 'AR', for Queen Anne, stamped in the margins with a dagger, and twice with an 'R' beneath a horseshoe, and other now indistinct stamps, the arched top pierced with a circular suspension hole, the reverse with turned hollow, 10cm wide x 16cm high £600 - 800

The stamp of an 'R' beneath a horseshoe is for Rutlandshire. See C. Ricketts & J. Douglas, *Marks and Marking of Weights and Measures of the British Isles*, where it is explained that it is used because 'from time immemorial every peer of the realm, on first passing through the town, was compelled to give a shoe from the foot of one of his horses, which upon his refusal could be taken forcibly by the Lord of the Manor's Bailiff. Alternatively, in commutation, a sum of money could be given for the purchase of a horse-shoe to be nailed upon the castle gate or placed elsewhere in the building. This practice is evidenced by the unique collection of horse-shoes presented by royalty and noblemen which still hangs on the walls of the Castle Hall at Oakham.'



21

20

Three pieces of domestic treen

To include a **turned salt**, with domed foot, 10.5cm diameter x 13cm high, a **turned salt or spice container**, with moulded rim, vase-shaped body and knob to stem above the spreading circular foot, 10cm diameter x 14.5cm high, and a **turned beech double cup measure**, of typical form with incised line decoration, 14cm high, (3)
£200 - 300

21

Three culinary treen moulds or prints

To include, a **fine boxwood cake or cheese print**, probably 18th century, of circular form and impressed with an image of the Annunciation, all within a laurel, berry and flower border, the reverse with impressed initials 'ES', 21cm diameter x 2.5cm high, together with a **19th century sycamore two-part butter mould**, forming a swan on water, 10cm high, and an **18th/19th century sycamore butter or cake print**, the print of a six-pointed and flower-filled star within a dog-tooth border, the reverse with pierced handle, and further scratch-carved six-pointed stars and roundels, 15cm diameter, (3)
£300 - 500

See E. H. Pinto, *Treen & Other Wooden Bygones* (1985), Plates 103 & 104, for two similar, but larger, cheese prints. See Plate 184 for an early boxwood cake mould.

O. Evan-Thomas, *Domestic Utensils of Wood* (1992), Plate 30, Third Shelf, illustrates a circular mould with a similar border, which is described as 18th century Russian.

See Pinto, *Treen*, Plate 100 D, for an identical swan-shaped butter mould.

22

A collection of ten 19th and 20th century compo or plaster moulds

Mostly of boxwood, and carved with foliate sprays and cartouches, two double-sided, many with pattern numbers, one marked '...QUIRE... LONDON', two stamped 'HERBERT, EUSTON RD', together with a **19th century fabric printing block**, possibly for Macclesfield silk, made from four plies, numbered '1234', with four finger grips to reverse, 28cm wide x 25cm high, (11)
£200 - 300

See E. H. Pinto, *Treen & Other Wooden Bygones* (1985), Figures 196 - 198 for compo moulds and Figures 252 - 256 for textile and wallpaper printing blocks.



23

23

A rare late 18th/early 19th century beech and iron girl's patten, circa 1780 - 1820

The wooden sole with rounded toe and black-stained edges, fitted with a pair of kid-lined stitched leather latchet straps, the soul fitted with an iron loop, the sole 14cm long
£120 - 180

A very similar pair of pattens, of the same size and with the same kid-lined leather straps and black-stained sole edges, is in the collections of the *Victoria & Albert Museum*, Museum Number B.76:1, 2-1997. Their catalogue description notes that, 'the patten as a type of protective footwear dates back at least to Roman times. They have been worn mainly for the practical purpose of protecting shoes and feet coming into contact with mud, puddles, or street rubbish, but have also been fashion items when made in more sumptuous materials...The earliest printed mention of this type with the metal ring beneath is in 1575...Pattens continued to be widely worn until the earlier decades of the nineteenth century, particularly in the country, where improvements to roads took longer to effect. Pattens for children are quite rare survivals, and some of the smallest pairs are apparently models. The obviously genuine wear which has occurred to this pair indicates that they really would have been worn by a child.'

24

Three pieces of domestic treen

To include, a **Regency sycamore 'Sussex' spice tower**, having a turned cover above four threaded tiers, with printed scroll-ended labels for 'MACE', 'CLOVES', 'GINGER' and 'CINNAMON', 19cm high, together with an **18th century beech wig or bonnet stand**, having a ball finial raised on a balustroid stem and a spreading circular foot, 30.5cm high, and a **turned treen candlestick**, probably late 18th/early 19th century, with knopped stem on a slightly broadening deep circular base, 26.5cm high, (3)
£250 - 350

See E. H. Pinto, *Treen and Other Wooden Bygones* (1985), Plate 141 and pp. 143 - 4, where he states, 'Sussex spice boxes of sycamore, formed as a column of boxes which screw into each other, were actually made over the border at Tunbridge, Kent. Each compartment is labelled and the clue to dating is in the labelling and finishing...Regency examples, such as C, are printed on scrolled labels.'

And see *ibid*, Plate 380, for a variety of wig and bonnet stands.

25

Two 19th century treen love tokens

To include a **19th century chip-carved fruitwood cribbage board**, the handle carved as a heart, the board with whorls and other geometric designs, 40.5cm long, together with a **19th century fruitwood knitting sheath**, of 'goosewing' type, Northern England, of typical form, the turned handle with spiral-reed decoration, 26cm long, (2)
£200 - 300



26

26

An Elizabeth I polychrome-painted and gilt-highlighted sycamore roundel or roundelay, circa 1580

Painted to the centre with a verse, the capital letters rendered in red, within a strapwork border of endless knots and green leaves, with a yellow and red flower at the cardinal points, all within a broad border of gilt, 12.5cm diameter

£300 - 500

In the 16th century, cheese, sweetmeats and other confections were eaten off roundelays after a meal or festive banquet. Each guest would then turn the roundelay over and in turn recite the verse inscribed thereon. These short verses were often moral, satirical or religious in nature. Roundels were originally made in sets, and were often housed in a decorative turned box.

This roundelay was from a set of which there is another in the *Metropolitan Museum*, New York which is dated to the mid-16th century. One of the roundelays [Accession Number 64.101.1566] is painted with identical red and yellow flowers, red endless knots and gilt border.

Comparable late 16th and early 17th century roundelays sold, *Sotheby's*, 6th June 2006, Lot 228; *Christie's*, 27th May 1999, Lot 319; *Christie's*, 8th November 2006, Lot 95; *Christie's*, 27th April 2006, Lot 24.

The verse on this roundelay reads:

'Right loth / I am, to praise thee / to they face, Although I / knowe the [thee] to bee full of / grace: Excellent in know / ledge and allsoe in wit, / And yet not the prou / der for all that / a whit.'

Literature:

J. Levi, *Treen for the Table* (1998), pp. 135 - 137 illustrates three roundels with a very similar decorative scheme, the verses written by almost certainly the same hand. E. H. Pinto, *Treen & Other Wooden Bygones* (1985), Plates 76 & 77 illustrates a set of rectangular roundelays, whose box was in the form of a book, and a set of eleven roundelays, which he dates to the second quarter of the 16th century. O. Evan-Thomas, *Domestic Utensils of Wood* (1992), Plate 24, illustrates a set of twelve roundels, one of which is painted with a different verse, but with the same flowers, knots and leaves as on the roundelay in this lot.



27

27

A part-set of seven Elizabeth I painted sycamore roundels or roundelays, circa 1580

All centred by a doggerel verse or aphorism in black ink, within a red border, each painted with flower, fruit and foliage within a border, probably once gilt, with black inked lines, 13cm diameter, (7)
£1,200 - 1,800

These roundels are inscribed with the same verses as a set in the *Shakespeare Birthplace Trust Museum* [SBT 1992-4].

The verses to these roundelays - written in an unusual script not found on other roundels - read:

'O bondage vile, / the worthie manes / deface, flie farr / from him, that
lear / ning doth embrace'

'O death thie / power, is great I / must confese I often / wish that itt were
/ lese.'

'Who lookes / for time, and present / time mislikes Shall / loose his time,
whilst / future time hee seekes.'

'Women are / like netles, who tou / cheth them, ye sting them / But
hurte not those / that wring them.'

'If women were / as litle, as they are / good. A pescod [peascod] would /
make them a gowne / and a hood.'

'Who in the life, / of his soule doth / delight, his carnall / lustes hee must
more / tifie [mortify] quight.'

'--- hee that must / the house of -- ----- / hauntes. The more hee / looks,
the more hir / face enchantes.'

Please see footnote to previous lot.



28

28

A fine late 17th century carved boxwood plaque, *The Death of St Francis of Assisi*, Greek, dated 1680, by Mikael Condopidius of Taxos

Probably for the Italian market

St Francis, with stigmata to his raised hands, reclining on a bed, a sheep at its foot, a Franciscan kneeling before an overturned boarded stool in the foreground, a servant with a tray of food and a servant boy in a doorway to the centre, an angel playing a viol above, the room lined with shelves bearing various objects, to include religious paintings, a crusie lamp on stand, an hour glass, a skull, a pair of scissors, and a banner inscribed with the prayer 'QUID RETRIBUAM DNO PRO OMNIEV QUE RETRIBUIS MIHI' [sic], signed to the lower left corner 'MIKAEL CONDO / PIDIUS .M.C. / NAXIENSIS / 1680', all within a finely carved foliate border, its top edge centred by a crowned armorial cartouche, 15.5cm wide x 2.5cm deep x 16cm high, (6in wide x 0 1/2in deep x 6in high)

£6,000 - 8,000

For another finely carved plaque by Mikael Condopidius of Taxos, dated 1678 and depicting the mosque of Sultan Suleyman in Constantinople, see *Sotheby's*, 6th April 2011, Lot 398 [£18,750].

This carving by Taxos is after an anonymous 16th century Flemish painting *The Death of St. Francis*.

The second edition of *A Guide to the Early Christian & Byzantine Antiquities in the Department of British and Medieval Antiquities* printed by the British Museum in 1921 lists under the heading 'Wall Cases 1 & 2': 'a carved wooden panel signed by Michael Condopidius of Naxos, representing the illness of St. Francis' and notes that it 'illustrates the work of a Greek under Italian influence'.

Saint Francis of Assisi (b. 1181/1182 – d. 1226) was an Italian Catholic friar and preacher. He founded the men's Order of Friars Minor, the women's Order of St. Clare, and the Third Order of Saint Francis. Though he was never ordained to the Catholic priesthood, Francis is one of the most venerated religious figures in history.

In 1224, he received the stigmata, making him the first recorded person to bear the wounds of Christ's Passion. He died during the evening hours of October 3, 1226, while listening to a reading he had requested of Psalm 140.

On July 16, 1228, he was proclaimed a saint by Pope Gregory IX. He is known as the patron saint of animals, the environment, and is one of the two patron saints of Italy. It is customary for Catholic and Anglican churches to hold ceremonies blessing animals on his feast day of October 4. He is also known for his love of the Eucharist, his sorrow during the Stations of the Cross, and for the creation of the Christmas crèche or Nativity Scene.



32



35

29

A late 17th century triple-reeded pewter charger, Oxfordshire, circa 1690

Hallmarks to the rim of John Cave I, Banbury, (working 1674-1703), (PS 1591, OP 857), together with the ownership triad *IHM*, 18in diameter
£200 - 300

30

A late George III pewter spouted spire flagon

Having a slender tapering drum with reeded-fillet and reeded flared base, knopped domed-lid and open chair-back thumbpiece, the double-curved handle with fish-tail terminal, 37cm high
£200 - 300

31

A pewter dome-lidded flagon

The cylindrical tapering drum with a high band of twin incised-lines on a spreading foot, knopped domed-lid, ram's-horn thumbpiece, double-curved handle with shield terminal, touchmark inside base, 26.5cm high
£200 - 300

Provenance: Ex Cyril Minchin Collection. Inscribed 286 *MINCHIN* *TM3330A* to the underside of the base; suggesting that the touchmark may refer to the maker Munden & Grove, (PS6626, OP330a), (working 1760-1773).

32

An early 19th century pewter bulbous measure of gallon capacity and a half-gallon example

Each with verification marks to collar, repairs, (2)
£200 - 300

33

An early 19th century pewter ale jug, circa 1825

The bulbous body with single mid-fillet, large spout and curved-handle with *boot-heel-type* terminal, **together with six George III pewter beakers**, each with ownership triad *LJA* engraved to the plain body, below a pronounced collar, a crowned X mark inside each base and an engraved number to the underside, (7)
£250 - 350

34

A 19th century pewter dome-lidded tankard, circa 1830

Having a single-fillet to the U-shaped body and engraved monogram *HCD*, an engraved boar crest to the dome-lid, open chair-back thumbpiece and double-curve handle with fish-tail terminal, hallmarks to rim of Susannah Cocks (working 1820-1847), (PS 1779), capacity 38 fl.oz., 20.5cm high
£100 - 150

35

A Charles II pewter broad-rim dish, Oxfordshire, circa 1674

Hallmarks to rim and touchmark to rear of Anthony Matthews, Oxford, (working 1674-1706), (PS 6273), the rim also dated 1674 below the hallmarks and opposed by a set of four shield enclosed initials, 16¾in diameter, 3¼in rim, (38.5%)
£400 - 600



36



37

36

An early 19th century pewter laver, Scottish, circa 1810-30

The spouted tapering drum with typical broad central fillet, the flat-lid with locating flange and urn-shaped knob, twin-lobed thumbpiece, the single-curved handle with cylindrical strut and diamond-shaped attachment, touchmark inside base of James Wylie, Glasgow, (working 1786-1840), (PS10386, OP5323), 26cm high

£300 - 400

37

A pair of Queen Anne pewter single-reeded narrow rim plates, Devon, circa 1700

Each with hallmarks to rim and touchmark to rear of John Webber II, Barnstaple, (w.1694-1735), (OP 5017, PS 86), together with the ownership triad TSM, diameter 8 3/4in, (2)

£600 - 800

Provenance: Sold *Sotheby's*, Hall House, near Barnstable, Devon, 11 November, 1996. (A further pair from the same service sold *Christie's*, The Little Collection, May 2007, lot 130). Ex Michael Boorer Collection, sold *Bonhams*, 22 November, 2012.

38

An early 18th century pewter triple-reeded dish, circa 1700-20

With hallmarks to the front rim and faint touchmark to rear, possibly of John Barlow, London, (working 1698-1744), (OP 256, PS 447), 16 5/8in diameter

£250 - 350

39

A Late 17th century pewter triple-reeded plate, Oxfordshire, circa 1690

Hallmarks to the rim and faint touchmark to rear of John Cave I, Banbury, (working 1674-1703), (PS 1591, OP 857), ownership triad RMA also to rim, 13 1/2in diameter

£200 - 300

40

An oak tester bed

Incorporating 17th/18th century timbers

The multiple panelled tester with plain and lozenge run-moulded panels, the headboard with two plain panels over a Queen Anne period rail attributed to the lake District with typical S-scroll carving centred by a single flower-head and the date 1703, an arrangement of nine panels below, the simple turned end-posts joined by a twin panelled footboard, 134cm wide x 213cm deep x 191cm high, (52 1/2in wide x 83 1/2in deep x 75in high)

£800 - 1,200

41

A Charles II oak coffer, South Lancashire, circa 1680

Having a twin panelled lid, the front with a pair of panels each carved with a stylized mythical beast, each with hooked nose, doe-eyes, elongated ear and simple coiled body, the mouth issuing stylized carved leaves, a similar pair of beasts carved to the top-rail with the end of each body forming meandering flora, plain spandrels, raised on extended stile supports, 113cm wide x 53.5cm deep x 72.5cm high, (44in wide x 21in deep x 28 1/2in high)

£800 - 1,200



40



41 (detail)



41



44

42

A Victorian yew and elm low Windsor armchair, Nottinghamshire, circa 1880

Having a shaped pierced splat, the arm bow terminating in under-
scrolls and raised on baluster-turned front supports, the elm seat with
pronounced shaped front and stamped 5 to the rear edge, raised on
elaborately baluster-turned legs joined by an H-shaped stretcher, the
cross-stretcher centred by a ball-turning, 56cm wide x 53cm deep x
90cm high, (22in wide x 20 1/2in deep x 35in high)

£200 - 300

43

An early 18th century fruitwood tripod occasional table, English, circa 1830

The circular tilt-top raised on a vase-turned pillar and three prominent
hipped downswept legs terminating in pointed pad feet, 46.5cm
diameter x 71cm high

£300 - 500



46

44

An early 18th century oak bookcase, English, circa 1730-40

With cyma recta cornice over a pair of astragal glazed cupboard doors enclosing two shelves, the lower-section with deep cyma reversa waist-moulding over an arrangement of nine short drawers, on ogee bracket feet, 126cm wide x 45.5cm deep x 215cm high, (49 1/2in wide x 17 1/2in deep x 84 1/2in high)

£1,000 - 1,500

The proportions of this bookcase, with high glazed doors over a relatively low base, are reminiscent of the series of bookcases made for Samuel Pepys, circa 1666, now in Bibliotheca Pepysiana, Magdalene College, Cambridge.

45

Two William and Mary oak slat-back high chairs, circa 1690

One with three plain and two channel-moulded slats mortised between a leaf and scroll-carved and pierced cresting-rail and plain lower-rail, flanked by turned-tapering ball-finial surmounted uprights, the panelled seat on block and turned front legs joined by a scroll-carved and pierced front mid-stretcher and multiple rectangular-section plain stretchers, the other example with five slats below an arched ogee-cut cresting-rail, the rectangular-section back uprights with silhouette-cut *flowerhead* finials, again with a panelled seat raised directly on block and baluster-turned front legs joined by a baluster-turned front mid-stretcher and plain side stretchers, (2)

£300 - 400

46

An early 19th elm bacon settle, West Country, circa 1820-40

Of typical high-back form with a pair of faux panelled cupboard doors projecting over a further pair of twin panelled faux cupboard doors, a similar arrangement of true cupboard doors to the rear enclosing hanging space complete with iron hooks, the single-piece boarded seat flanked by outplayed open-arms on in-curved front supports, with four frieze drawers below, on a plinth base, 162cm wide x 74cm deep x 221cm high, (63 1/2in wide x 29in deep x 87in high)

£1,000 - 1,500



47



50

47

A first-quarter of the 18th century fruitwood dresser base, English, circa 1700-20

The boarded top with moulded front and side edges and rounded front corners, over a central bank of three twin mitre-moulded drawers, flanked to either side by a fielded panelled cupboard door, 117.5cm wide x 47cm deep x 86.5cm high, (46in wide x 18 1/2in deep x 34in high)

£2,000 - 3,000

48

An oak side table, English, circa 1710-20

The boarded top with front and side moulded-edges, above a single frieze drawer, raised on ring-headed baluster-turned legs joined by channel-edge moulded rectangular-section stretchers, on pear-shaped feet, 84cm wide x 46.5cm deep x 71cm high, (33in wide x 18in deep x 27 1/2in high)

£300 - 400

49

A 19th century and later walnut and glazed standing corner cupboard, French provincial

In two parts, having a single arched astragal-glazed cupboard door, flanked by canted glazed sides, enclosing a pair of shaped shelves, the projecting lower-section with a cupboard door formed from a cut-corner panel within moulded rails, flanked by cartouche-style carved canted boarded sides, on bracket feet, restorations, 104cm wide x 64cm deep x 197.5cm high, (40 1/2in wide x 25in deep x 77 1/2in high)

£600 - 800



52

50

A late George III fruitwood-cased painted dial thirty-hour longcase clock

by Charles Raymond of Lydeaway (1741 - 1823)

The 11 inch dial with black-painted Roman hours and Arabic minutes, framing a crescent-shaped date aperture, and applied with a brass plaque engraved 'Cha Raymond LYDEWAY', painted with sprays of red flowers to the corners, the movement striking on a bell, the fruitwood case with moulded cornice above an arcade-pierced frieze, the glazed door with columns at each corner, the trunk with long door, raised on a box base and a moulded plinth, *sold with pendulum, and weight, 193cm high*

£500 - 700

51

A George III fruitwood-crossbanded oak-cased brass dial eight-day longcase clock

by Benjamin Reeves of Lamberhurst (fl. 1774 - d. 1790)

The 10 inch brass dial with chapter ring of Roman hours and Arabic minutes framing foliate scrolls and engraved 'Benj Reeves, LAMBERHURST', with pierced mask-cast spandrels, the eight-day movement striking on a bell, the hood with caddy top, moulded cornice and glazed door between freestanding corner columns, the trunk with ogee-arched long door, on a box base and plinth, with ogee bracket feet, *sold with weights and pendulum, 213cm high*

£800 - 1,200

52

A Charles II oak coffer, North Lancashire, circa 1660-70

Having a twin boarded lid, the front with three plain panels, the muntins carved and punched-decorated with stylized flowers, the top-rail and stiles flat-carved with tight-scrolls, again highlighted with punched-decoration, the base-rail with simple gauge-carving over a scroll-cut apron, interior till, *130.5cm wide x 56.5cm deep x 72cm high, (51in wide x 22in deep x 28in high)*

£600 - 800



51



55



53

53

A George II oak livery cupboard, North Wales, circa 1730-50

Having a pair of pointed-ogee fielded panelled cupboard doors centred by an unusual angled channel-moulded upright-rail, the lower-section with four square fielded panels over three fielded panelled drawers, panelled sides, on extended stile supports, 142.5cm wide x 56cm deep x 176cm high, (56in wide x 22in deep x 69in high)

£800 - 1,200

54

A George III oak dish-top wine tripod table

The circular tilt-top above a ring-turned tapering and vase-ended pillar, raised on three downswept hipped legs terminating in pointed pad feet, 46.5cm diameter x 69.5cm high

£300 - 400

55

A rare Charles II oak coffer, South Yorkshire/Derbyshire, circa 1660

Having a triple boarded hinged lid, the front with an unusual arrangement of two slender leaf S-scroll carved panels over five small lozenge carved panels, the top-rail carved with leaf-filled lunettes, the upper central muntin-rail carved with a naive male mask, 128cm wide x 53cm deep x 71cm high, (50in wide x 20 1/2in deep x 27 1/2in high)

£1,200 - 1,800

The naive male face carved to the upper muntin-rail is a rare feature. It is reminiscent of a stylized face often found on a particular type of Yorkshire backstool, with pairs of cusp-edged and arch-shaped splats carved with scrolls against a punched-decorated ground and centred by a male face traditionally thought to represent Charles I, with his distinctive pointed beard. (See lot 80 in this sale). There is no suggestion that the mask found here is representative of Charles I, yet it does further demonstrate the regions fascination and decorative use of the human face.

56

A George III fruitwood and elm mural cupboard

Having a single flush-panelled and cockbeaded cupboard door enclosing a pair of shelves, cavetto-moulded cornice, 65.5cm wide x 22.5cm deep x 75.5cm high, (25 1/2in wide x 8 1/2in deep x 29 1/2in high)

£300 - 500



57

57

A rare Charles II oak panel-back open armchair, Westmorland, dated 1682

The back-panel carved with a Celtic-style leaf-interlace, the cresting carved with a pair of curled worm-like creatures centred by the date 1682, the back uprights carved with meandering S-scrolls, their design carefully orientated around the arm joint, the substantial arms raised on inverted baluster-turned front supports, the later boarded seat above channel-moulded rails, raised on conforming baluster-turned front legs, joined by plain stretchers, 60.5cm wide x 60.5cm deep x 110cm high, (23 1/2in wide x 23 1/2in deep x 43in high)

£1,800 - 2,200

Literature: Victor Chinnery illustrates several dated panel-back armchairs carved with complex interlaced strapwork to the back panel, similar to that found here. Furthermore, many are carved with *the most curious and distinctive animal form ...a pair of snail-like creatures which so often adorn the crests of Lakeland armchairs...usually they are very definite curled-up creatures with small heads and curved beaks*. See pages 486 - 492. The author notes that this particular distinctive 'creature' is found over a span of 120 years or so, from the 1630s onwards and *their identity may possibly lie in the ancient North Country folk tales of giant 'warms' or dragons which ravaged the countryside from time to time. Perhaps the most famous of these was the 'Lambton Warm' of County Durham.*



57 (detail)



59

58

A William and Mary large oak gateleg dining table, circa 1700 and later

The oval twin-flap top with a moulded edge, raised on baluster-turned supports, joined by channel-moulded rectangular-section stretchers, on pear-shaped feet, *180cm wide x 153cm deep x 74cm high, (70 1/2in wide x 60in deep x 29in high)*

£1,200 - 1,800

59

A rare mid-17th century oak sledge-base gateleg occasional table, English, circa 1640-60

The oval twin-flap top of single-boards, raised on baluster-silhouette shaped end-supports each carved with a stylized fleur-de-lys, joined by a channel-edge moulded platform stretcher, on sledge-type feet, with simple-gates, *82.5cm wide x 62cm deep x 68cm high, (32in wide x 24in deep x 26 1/2in high)*

£3,000 - 5,000

It is exceptionally rare to find period carved-decoration of any kind on a 17th century gateleg occasional table. The fleur-de-lys carved to each baluster-shaped end-support is a particularly fine feature of this table, conceived as part of the original design.

60

An early George III small oak lowboy, circa 1770

The boarded top with rounded front corners, above two short and two deep cockbeaded drawers and cushion-moulded ogee-shaped front apron, raised on square-section cabriole legs terminating in square pad feet, restorations, *67cm wide x 43cm deep x 71cm high, (26in wide x 16 1/2in deep x 27 1/2in high)*

£500 - 800

61

A small Charles I oak coffer, West Country, circa 1630-40

Having a triple panelled lid and front, the top-rail carved with navette-filled lunettes, the front muntins and stiles stiff-leaf carved with an unusual scroll terminal, the spandrels with leaf-carved and punched-decoration, twin-panelled sides, *102cm wide x 43.5cm deep x 56cm high, (40in wide x 17in deep x 22in high)*

£500 - 800



62



61

62
A fruitwood farmhouse-type draw-leaf table, French
Incorporating some 19th century timbers
Having a cleated boarded top over draw-leaf ends, plain friezes, raised
on square-section tapering legs; closed 159cm wide x 82cm deep x
78cm high; open 287.5cm wide x 77cm high
£600 - 800



60



64



63



64 (detail)

63

A Charles II oak panel-back open armchair, South Yorkshire/ Derbyshire, circa 1660-80

The back-panel flat-carved with a highly stylised flowering plant, the cresting-rail of double-scrrolled channel and punched-decorated outline and carved with leaves, the ears again of scroll-form and with a similar carved leaf, the uprights S-scroll carved above the downswep slender open-arms which are raised on baluster-shaped multiple ring-turned front supports, the boarded seat above channel-moulded rails, with double-baluster and ring-turned front legs joined by plain stretchers, restorations, 62.5cm wide x 55.5cm deep x 113cm high, (24 1/2in wide x 21 1/2in deep x 44in high)

£1,000 - 1,500

Literature: A comparable armchair in the collection of Aston Hall, Birmingham, illustrated Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700*, (2009), p.66, pl.42.

64

A rare Charles II oak backstool, Manchester, circa 1660-70

The boarded splat with scroll-cut top, arched lower-edge and boldly recess-carved with geometric patterns against a black-stained ground, the uprights with pyramid-finials, the boarded seat above channel-edge moulded rails, raised on block and ball-turned legs, joined by a ball-turned front stretcher and plain side and rear stretchers, 47.5cm wide x 40cm deep x 91cm high, (18 1/2in wide x 15 1/2in deep x 35 1/2in high) **£600 - 800**

This type of backstool would appear to be a rare derivative of the classic South Yorkshire or Derbyshire backstool, which employs a pair of arched splats between the rear uprights, rather than the conventional solid panel back. Here a single boarded arched splat is used. Often the board is pierced, fretted and recess-carved with bold geometric designs, which always appear to be stained black to further accentuate their elaborate design. Although these backstools or chairs are thought to be a derivative of the Charles II Yorkshire/ Derbyshire type they may actually be earlier in date and influenced directly by South European designs, see Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700* (2009), p. 296. Nonetheless, with their distinctive arched splat and pyramid finials they firmly harmonize with North West examples of the second half of the 17th century. Tobias Jellinek, describes this type of backstool as an *extremely rare and interesting chair, sometimes called a Manchester chair*, *ibid.* p.299.

A group of six Manchester backstools were sold, *Bonhams Chester*, The Beedham Collection, 24 May 2012, lots 138 - 143. It was noted in the catalogue that it took the Beedham family over twenty-five years to assemble the group of six.

See lot 398.



68



69

65

An unusual Charles II oak backstool, Yorkshire/Derbyshire, circa 1670 and later

Having a pair of unusual shaped horizontal splats, each with a pierced oval flanked by scrolled ends with geometric cut-away stained decoration, the uprights surmounted by ball finials, the panelled seat raised on ball and ring-turned front legs, joined by conforming front and rear mid-stretchers and a low H-shaped stretcher, restorations, 49cm wide x 42cm deep x 111cm high, (19in wide x 16 1/2in deep x 43 1/2in high)

£200 - 300

66

A George I oak close stool or box, English, circa 1720

With deep hinged lid, the front with applied moulding to simulate two drawer fronts, on an ogee cut-away plinth base, 49cm wide x 44cm deep x 49.5cm high, (19in wide x 17in deep x 19in high)

£400 - 600

67

British School, circa 1760

Portrait of a gentleman wearing dark jacket, lace collar and full grey wig, waist length in a feigned oval, indistinctly signed 'Cuitt 176?' (lower left), oil on canvas, 75 x 63cm (29 1/2 x 24 13/16in).

£300 - 500

68

German School, mid-18th century

Of a portly gentleman wearing a brown frock coat and an embroidered red waistcoat, a letter in his hand, a fluted column beyond, in a gesso frame, inscription to reverse '...Pinxit 1757', oil on canvas, 112 x 90cm (44 1/8 x 35 7/16in).

£600 - 800



70

69

Continental School, early 19th century

A portrait of a dandy, waist length wearing blue jacket, fur hat and holding a cane, oil on canvas, possibly German or East European School, 81 x 64cm (31 7/8 x 25 3/16in).

£600 - 800

70

English School, circa 1840

Portrait of a young girl with flowers in an urn, oil on canvas, 76 x 63.5cm (29 15/16 x 25in).

£500 - 700



71

71

Irish School, circa 1800

Of three red-headed girls, all in muslin dresses with sashes at their waists, and wearing buckled red shoes, one holding a peach, another a fan, the third a feather, a church beyond, in a later gilt-painted frame, oil on canvas,

95 x 114.5cm (37 3/8 x 45 1/16in).

£3,000 - 5,000



72

72

A first quarter of the 19th century pen and ink naive picture, sent back to parents in England after the Battle of Waterloo

Painted with a soldier in full Regimentals, his wife by his side wearing a brown bodice and bonnet, a British camp in the background, a crest of a spurred bird above their heads, all above a verse beginning 'How dreadful was that Battle fierce,/The fight at Waterloo', (later framed and under glass), 24.5cm wide x 34.5cm high (9.5in wide x 13.5in high), together with a **second first quarter 19th century pen and ink naive picture**, painted with a soldier and his wife beneath a arch filled with floral garlands and drapes between scagliola columns, the motto 'JIMME SEPENS' above their heads, (later framed and under glass), 21cm wide x 25cm high (8in wide x 9.5in high), (2)

£500 - 700



72

The first of these pictures was almost certainly painted by the same artist - probably a prisoner of war - who in 1826 painted Colour Sergeant Thomas Dollery, of the 34th Cumberland Regiment, and his wife and son, a picture now in The Border Regiment & King's Own Royal Border Regiment Museum, Carlisle Castle. The verse beneath the Dollery picture does not mention Waterloo, and is sent to an Aunt (the word 'Parents' appears to have been rubbed out). This lot is sold with a postcard of the Dollery picture.

The second of the pictures in this lot bears a later inscription to the reverse which reads, 'This is a picture of my Great Grand Father and wife. Taken or I should say painted by a prisoner in a French prison. During the war of that period. My G.G.F. was very much liked for his kindness. He was taken from his home in England by the press gang of that day. Mary Elizabeth Sheffield.'



75 (one of twelve)



78



75 (one of twelve)

73

A 19th century sand picture

In the manner of Benjamin Zobel (German, 1762 - 1831)

Showing a cavalry battle in a desert landscape, a walled city beyond, probably depicting The Battle of Jaffa, 76.5cm wide x 61cm high (30in wide x 24in high) including frame

£600 - 900

74

An 18th century polychrome-painted pine trade or shop sign, for a Distillers or Spirit Merchant

Of three pine boards, centred by a cartouche enclosing the words 'All Sorts of Brandy & Strong Water Wholesale or Retail', flanked on either side by cavorting Bacchanalian putti and barrels, and on the far right painted with a man inside a still, all with rebated edge, the first board 99cm wide x 33.5cm high; the second board 99cm wide x 34.5cm high; the third board 99cm wide x 29cm high; 297cm wide overall

£400 - 600

75

Twelve framed prints, after the facsimiles by Francesco Bartolozzi (1727 - 1815) of originals by Hans Holbein the Younger (c. 1497 - 1543)

To include 'S. G. Carow, Knight', 'Thomas Earl of Surrey', 'Edward Prince of Wales', 'Edward VI', 'The Lady Hobbei', 'The Lady Mary after Queen', 'The Lady Audley', 'Francis Russel E: of Bedford some time after', 'The Lady Marchioness of Dorset', two untitled female portraits, and one untitled male portrait, all framed and under glass, 31.5cm wide x 42cm high, (12)

£500 - 700

Holbein's original portrait drawings of the great and the good at the court of Henry VIII are in the Royal Collection. Originally housed in a 'great book', the drawings had passed in and out of royal ownership since the mid-sixteenth century, finally returning there before 1675. They were 'rediscovered' in a bureau in Kensington Palace in 1727 by George II's wife, Caroline of Ansbach, and copies were engraved later in the 18th century.

76

A walnut-framed wall or overmantel mirror, English

Mid-18th century and later

Having three rectangular mirror plates in a leaf-carved giltwood slip and a moulded walnut surround, 94cm wide x 31cm high

£400 - 600

77

An ebonised and repoussé gilt brass-mounted wall mirror, in the Flemish manner

The central bevelled plate in an ebonised ripple-moulded slip, with four outer marginal plates in conforming surrounds, applied all over with repoussé gilt brass mounts, 75cm wide x 9cm deep x 114cm high, (29 1/2in wide x 3 1/2in deep x 44 1/2in high)

£400 - 600

78

A 19th century floral-marquetry and walnut wall mirror, Dutch

The raised plate in an ebonised slip, the surround with reserves of floral sprays and foliage, with a chequer-inlaid outer border, 56cm wide x 62cm high

£800 - 1,200

79

A beech farmhouse table

Having an exceptionally deep, (7.5cm), twin boarded top, raised in chamfered rectangular-section legs, joined by a conforming H-shaped stretcher, 189cm wide x 80.5cm deep x 77cm high, (74in wide x 31 1/2in deep x 30in high)

£600 - 800



80



84

80
A Charles II oak backstool, Yorkshire/
Derbyshire, circa 1670

Having a pair of typical arched and cusp-outlined splats, each scroll-carved and centred by a stylized mask, with ball-turned pendants, between scroll-ended and cross-hatched carved uprights each applied with a split-bobbin-moulding, the deep panelled seat raised on block and multiple ring-turned legs, joined by a conforming front mid-stretcher, with plain side and rear stretchers, 48cm wide x 43cm deep x 104.5cm high, (18 1/2in wide x 16 1/2in deep x 41in high)

£600 - 800

Appearing around 1650, the Yorkshire backstool or chair (sometimes referred to as Derbyshire), was the first of the open-back type, with carved splats or rails between the rear uprights, rather than a solid panel back. Their sudden appearance is very much a result of the direct copying of Spanish, Italian and Portuguese designs, rather than a natural progression from the panel back chair. Nonetheless, from the seat down, they embody the design of a classic North West English chair.

As found here, the top of each splat is often centred by a carved stylized face, thought to represent Charles I, with his distinctive pointed beard.

The boarded seat, which is set into the lower edges of the seat rails, allows for a thin squab-cushion, opposed to a traditional boarded seat fixed directly on top of the seat rails.

81
An oak coffer, English, circa 1700

The boarded lid with thumb-moulded front and side edges, above a triple panelled front, interior till, restorations, 114cm wide x 44cm deep x 60.5cm high, (44 1/2in wide x 17in deep x 23 1/2in high)

£400 - 600

82

A mid-19th century yew, elm and
beech low-back Windsor armchair,
Nottinghamshire, circa 1845

Stamped with maker's mark
Having a shaped pierced splat, baluster-turned front arm-supports, elm saddle seat stamped to the edge *WHITWORTH GAMSTON*, raised on baluster single ring-turned legs joined by a crinoline stretcher, 58cm wide x 49cm deep x 89cm high, (22 1/2in wide x 19in deep x 35in high)

£200 - 300

John Whitworth (fl.1841-51), is listed as both a wheelwright and chair maker at Gamston, Nottinghamshire. A low Windsor chair by the same maker is illustrated Bernard D Cotton, *The English regional Chair*, (1990), p. 183, fig. NE291 and a further high-back example p. 184, fig. NE293, here the author specifically notes that *the fine quality of this chair is typical of this maker's work, and epitomises the best features of this region's Windsor chair tradition.*

83

Six mid-19th century ash 'Dale' dining
chairs, North West, circa 1840

Each having a single row of three baluster and ring-turned spindles below a curved top-rail, the rush seat raised on turned tapering legs terminating in pad feet, baluster-turned front stretcher and multiple plain-turned stretchers, (6)

£300 - 400

Literature: Bernard D. Cotton, *The English Regional Chair*, illustrates a wide repertoire of 'Dale' or single-row spindle-back chairs, attributed to North West England, pp. 327-335.

84

A Charles II upholstered oak stool, English,
circa 1680

The square seat upholstered in a verdure tapestry fragment with high canted ochre velvet covered built-up sides, raised on inverted-baluster ring-turned legs, joined by plain stretchers, on turned feet, 47cm wide x 47cm deep x 42.5cm high, (18 1/2in wide x 18 1/2in deep x 16 1/2in high)

£400 - 600



82



86

85

A Charles II oak joint stool, circa 1670

The seat with thumb-moulded edges, the rails with channel run-moulded decoration, raised on tapering ring-turned and line-incised legs, joined by plain stretchers, 45.5cm wide x 27.5cm deep x 54.5cm high, (17 1/2in wide x 10 1/2in deep x 21in high)
£1,000 - 1,500

86

A Charles II oak coffer, possibly Gloucestershire, dated 1668

Having a triple-panelled hinged lid, the front with three carved panels each decorated with a lunette-filled arch, the outer panels carved with the date 16 68 respectively, the top-rail carved with flower-filled roundels purposely left blank to the centre to allow for a key-hole, the muntin-rails with simpler, yet conforming roundel decoration, the stiles with gauge-carved and zig-zag punched-decoration, interior till, 126cm wide x 61cm deep x 78cm high, (49 1/2in wide x 24in deep x 30 1/2in high)
£700 - 1,000

Provenance: A paper trade receipt, dated September 25, 1913, from John Neal, Wrexham, to a Mr Bradbury, pasted to the underside of the lid reads, *Dear Sir, Your letter to hand today re Oak Chest, there is no worm in it, which makes the same valuable considering the age. It was bought from an old Lady aged over eighty at a village called Felin Puleston (sic) about 1 1/2 miles from here, I have been to see her to day, but find that she has left this district so I cannot give any history concerning it, only when I bought it she said it had never been out of the one family, and debt was the only course of selling. Yours truly John Neal.*

In 1913 Felin Puleston was principally a small estate village, owned by the Yorkes of Erdigg Hall, Wrexham.

87

A small oak mural livery cupboard

In the first-half of the 18th century manner The single cupboard door with wavy-shaped slats above a plain panel, enclosing a pair of shelves and a single drawer, 41cm wide x 20.5cm deep x 50cm high, (16in wide x 8in deep x 19 1/2in high)
£400 - 600

Literature: Richard Bebb, *Welsh Furniture 1250 - 1950*, Vol. II, p. 85, pl. 802, illustrates a period example, attributed to North Wales and dated circa 1690-1740, with a pair of cupboard doors of highly similar design to the one found here.



85



91



88



90

88
A pair of William and Mary oak slat-back high-chairs, circa 1690
Each having an arched scroll-ended cresting delicately carved with pairs of leaves, above three slats and an ogee-shaped and V-pointed base-rail, flanked by tapering column and baluster-turned ball-finial surmounted uprights, the panelled seat raised on block and baluster-turned front legs, joined by a conforming cresting front mid-stretcher and low block and baluster-turned H-shaped stretcher, restorations, 45.5cm wide x 38.5cm deep x 113.5cm high, (17 1/2in wide x 15in deep x 44 1/2in high) (2)
£600 - 800

89
A late George III oak and inlaid lowboy, circa 1800
The mahogany crossbanded top with rounded front corners, over one short and two deep chequer line-inlaid and cockbeaded drawers within an arched scroll-cut apron, raised on rectangular-section legs, 84.5cm wide x 49cm deep x 72cm high, (33in wide x 19in deep x 28in high)
£300 - 500



92

90

An early 18th century cherry-wood gateleg table, English

Having an oval drop-leaf top above an end-frieze drawer, raised on column supports joined by rectangular-section stretchers, *121cm wide x 105.5cm deep x 72cm high, (47 1/2in wide x 41 1/2in deep x 28in high)*
£600 - 800

91

A Charles II joined and boarded oak coffer, Lancashire/Yorkshire, circa 1660-80

Having a triple panelled lid, the front lid rail centred by the carved initials *EC*, with three frieze panels each carved with a stylized flowering plant, the front rails all fully carved with leaf S-scrolls, with single boarded back, base and sides, the sides with M-cutaway end-supports, *122cm wide x 52cm deep x 70.5cm high, (48in wide x 20in deep x 27 1/2in high)*

£600 - 800

92

A James I small oak boarded chest, possibly Wiltshire, Salisbury, circa 1620

The hinged lid with double-moulded front and side edges, the frieze board carved with meandering simplistic leaves over a bold central flowerhead within a punched-decorated ring border and eight principal cardinal points, flanked to either side by elongated nulled-decoration, the sides extending to M-shaped cutaway supports, *78.5cm wide x 32cm deep x 56cm high, (30 1/2in wide x 12 1/2in deep x 22in high)*
£2,000 - 3,000

93

An oak demi-lune side table

Incorporating some Charles I timbers, circa 1630-40 and later
Parts possibly originally from a folding-table, the semi-circular boarded top above a boss embellished frieze drawer, flanked by conforming canted friezes and arch-shaped aprons, raised on tapering column and bulbous-turned legs joined by channel-moulded rectangular-section stretchers, *133cm wide x 54.5cm deep x 78.5cm high, (52in wide x 21in deep x 30 1/2in high)*

£500 - 700



93



94

94

A George II walnut bureau, circa 1730 and later

Featherbanded overall, the book-veneered sloping fall enclosing a fitted interior of drawers and pigeon-holes around a central well, with two short and two long drawers, on bracket feet, restorations, 96.5cm wide x 55.5cm deep x 104.5cm high, (37 1/2in wide x 21 1/2in deep x 41in high)

£600 - 800

95

A set of six first-half of the 19th century ash spindle-back chairs, Lancashire/Cheshire, circa 1800-60

Each with two rows of turned spindles, supported between two curved plain cross rails and curved-shaped stay-rail, between round-back uprights, the later rush-seat raised on turned front legs with quarter-round top and pad foot, joined by a ball and ring-turned front mid-stretcher and multiple plain turned stretchers, 49.5cm wide x 40cm deep x 97.5cm high, (19in wide x 15 1/2in deep x 38in high) (6)

£500 - 800

96

A Charles II oak coffer, South Lancashire/North Cheshire, circa 1670

Having a triple boarded lid with thumb-moulded front edge, the frieze with a pair of stylized foliate-carved panels, centred by a stiff-leaf carved muntin-rail, the top-rail lunette-carved, shaped spandrels below, raised on slender channel-moulded extended stile supports, interior lidded till, 106cm wide x 50cm deep x 71cm high, (41 1/2in wide x 19 1/2in deep x 27 1/2in high)

£600 - 800

97

A George III oak dresser base

Having a boarded top above a central bank of three edge-moulded drawers flanked to either side by a fielded panelled cupboard door, fielded panelled sides, on extended stile supports, restorations and adaptations, 183.5cm wide x 52.5cm deep x 84cm high, (72in wide x 20 1/2in deep x 33in high)

£500 - 800



96

98

A George II oak side chair, circa 1730

Having a slender vase-shaped solid splat, the boarded seat with applied moulded-edge, raised on front cabriole legs terminating in pad feet and joined by a low block and turned H-shaped stretcher and rear turned stretcher, 49cm wide x 42cm deep x 105.5cm high, (19in wide x 16 1/2in deep x 41 1/2in high)

£150 - 200

99

A mid-17th century section of oak panelling, English, circa 1640-60

Having twelve panels, each carved and punched-decorated with a stylized flowerhead, with small roundels to each corner, the inner-rails and muntins each with punched-decorated run-moulding, later central narrow shelf, 133.5cm wide x 10.5cm deep x 192cm high, (52 1/2in wide x 4in deep x 75 1/2in high)

£300 - 400

100

A mid- to late 17th century bronze alloy mortar, English, possibly Somerset

With flared rim, the body cast three times with a crowned rose, the crown flanked to either side by the initials 'C' and 'R', with spreading circular foot, 12.5cm diameter x 9.5cm high

£200 - 300

M. Finlay, *English Decorated Bronze Mortars and their Makers* (2010), p. 123, Figure 246, illustrates a similarly-decorated mortar and suggests (pp. 123 - 4) that it might be a product of the 'cut-card' foundry in Somerset (see Lot 287 above), both because of its shape and the bifurcated terminals of the letters 'C' and 'R'. These were used by the Sturton family of Somerset founders, who Finlay suggests might be a possible candidate for the cut-card founder.



103

101

A 17th century leaded bronze cauldron, English

Of typical form with flared rim and single decorative wire, with angular lug handles, raised on three ribbed outswept supports, 27.5cm rim diameter x 26.5cm high

£100 - 150

102

A brass alms dish or charger, Flemish

The well embossed with the *Thieves or Spies of Canaan*, Joshua and Caleb carrying grapes, within a punched border of scrolls, lunettes and roundels, the border embossed with flowers of four navette-shaped petals, with rolled rim, 45.5cm diameter

£150 - 200



103

A near pair of Nuremberg alms dishes

With slight differences in design, each centred by a swirling gadrooned boss within a band of Germanic text and a gadrooned booge, the border punch-decorated with a band of foliate crosses, the first 38.5cm in diameter; the second 39.5cm in diameter, (2)

£1,500 - 2,000

104

A 16th century silvered brass charger, Nuremberg

Of typical dished form with central repoussé boss within a scripted border and gadrooned booge, the folded rim with punched concentric foliate decoration, 48cm diameter

£800 - 1,200



104



115

105

A cast iron fireback, in the late 17th/early 18th century manner
Of arched form and with moulded edge, the arch filled by a pair of putti grasping a wreath of laurels between them, *70.5cm wide x 95cm high*
£300 - 400

106

A cast iron fireback, North European, in the early 18th century manner
Of arched form, with serpent cast and foliate-filled arch, above a Classical maiden holding a bunch of flowers, flanked by a cherub-topped fountain and an urn, and inscribed 'FRVH' and 'LING', *63cm wide x 83cm high*
£300 - 500

107

A large wrought iron game hook
Topped by an open suspension hook issuing four curving and writhen downswept rods, riveted to an iron ring, terminating in hooks and with decorative scroll-work, the ring with four further riveted and scroll-decorated hooks, each topped by a sheet iron finial in the form of a perching bird, *48.5cm diameter x 51cm high*
£800 - 1,200

108

A lead rainwater hopper, dated 1762
Of demi-lune section, with moulded rim and tapering body, cast with the initials 'GH' and the date '1762', with shaped side attachment plates, *in a wooden display crate; excluding crate 46cm wide x 21cm deep x 71.5cm high, (18in wide x 8in deep x 28in high)*
£200 - 300

109

A 19th century tôle peinte and parcel gilt octagonal tray
Having a slightly flared rim, pierced to either end with a shaped carry handle, and decorated to the interior with stylised leaves in gilt, and to the exterior with gilt lines, the tray decorated with a polychrome depiction of a classical maiden, possibly Andromeda, with two attendants on a rocky shore, in an oval reserve with a gilt border of naturalistic flowers and leaves, *70.5cm wide, 49cm deep, 4.5cm high (27.5in wide, 19in deep, 1.5in high)*
£100 - 150

110

A large 19th century embossed brass log bin, Dutch
Of cylindrical section, with central divider, the exterior repoussé-decorated with armorials, the first a coat of arms of a ship at sea beneath a crown, flanked by a pair of soldiers wielding battle-axes for supporters, with lions at their feet, the other coat-of-arms showing a pair of lions rampant combatant, beneath a coronet of five strawberry leaves, all between a pair of lion rampant supporters, both within foliate scrolls and bands of geometric and foliate decoration, with two lion mask backplates issuing articulated ring handles on three paw feet, with copper bottom and copper-riveted seams, *70cm diameter x 94cm high (27.5in diameter x 37in high)*
£400 - 600



107

111

A large brass platter or dish

Possibly 17th/18th century

Of circular form, with moulded rim and concentric line decoration to the well, 45cm diameter

£500 - 700

112

A large 19th century copper stock pot, by Edward Villers Wilkes of Birmingham

Of cylindrical form, the body with filled tap-hole and stamped with the mark of a milk churn and the initials 'EVW', also with the letter 'F', the associated lid and body fitted with a pair of copper handles, 41cm diameter x 41.5cm high

£100 - 150

Edward Villers Wilkes of Birmingham were based at 12 Lower Priory, Birmingham before 1829, and later in the century, by 1884, were at Brewery Street, New Town Row. The name seems to have disappeared after their merger in 1907 with Charles Lee, forming Lee & Wilkes.

Wilkes is originally described in 1818 as a manufacturer of pots, crucibles and ovens in Upper Temple Street. Later descriptions list him as a wholesale warming pan maker, wholesale brazier, coppersmith, pewterer, and dealer in metals. Their trade mark 'EVW' across a milk churn has been found on kettles, saucepans and other copper kitchenware.

113

A mid-Victorian copper and brass jacketed coffee pot, Ash's Kaffeekanne

by The Piston Freezing Machine & Ice Company, Oxford Street, London
Of broadening form, topped by a copper cover with foliate-cast brass finial, the tinned interior of two layers, the inner for coffee, the outer layer for hot water, the body fitted with a pair of riveted copper handles, and a brass tap with copper valve, and with stamped copper plaque reading 'ASH'S KAFFEEKANNE, MANUFACTURED SOLELY BY THE PISTON FREEZING MACHINE & ICE COMPANY, 15c OXFORD STREET LONDON, REGISTERED 25 MARCH 1868', 27.5cm high

£150 - 200

The Piston Freezing Machine & Ice Company was an early manufacturer of machinery which heated or cooled food and drink, and other kitchen equipment. At the London exhibition of 1862 they exhibited 'freezing vases, refrigerators or ice safes, butter coolers, and every article connected with the ice trade, seltzogenes for making soda water, etc. rotary knife cleaners, filters'.

114

A brass bucket

Having a rolled rim, the tapering sides with bands of line decoration and a pair of steel or iron-riveted arrow-shaped handle attachments, fitted with an articulated brass handle, the flared foot with rolled rim, 23.5cm diameter x 22cm high

£300 - 500

115

A reproduction full articulated plate armour, in the late 16th century English manner

Comprising a combed helm, high visor, breastplate, pauldrons, gauntlets, tassets, poleyns, greaves and sabatons, on a low stand, the armour 180cm high; overall 189cm high

£600 - 800



116



118



120

116

A William and Mary oak side table, circa 1690

The boarded top with thumb-moulded edge, above a slender mitre-moulded frieze drawer, raised on delicate baluster, reel and ball-turned legs joined by conforming front and rear mid-stretchers and a low H-shaped stretcher, on pear-shaped feet, 84.5cm wide x 56.5cm deep x 71cm high, (33in wide x 22in deep x 27 1/2in high)
£1,000 - 1,500

117

An oak panel-back open armchair, English

Incorporating 17th century timbers

The back panel carved with a flowering plant within a guilloche-carved arch, the top-rail strap-work carved beneath a scroll-shaped and flowerhead-carved cresting, the downswept open-arms on baluster-turned front supports, the boarded seat with chip-carved ends, above a scroll-cut and foliate-carved front rail, raised on baluster-turned front legs, joined by rectangular-section stretchers, on turned feet, 63.5cm wide x 56cm deep x 131.5cm high, (25in wide x 22in deep x 51 1/2in high)
£600 - 800

118

A George II yew-wood folding table, circa 1730-40

Having a half-round hinged top, the second top also hinged and opening to reveal a well beneath, the recessed frieze with quarter-beaded edge above a scroll-cut apron, raised on cabriole legs with stylized-leaf carved knees and terminating in pointed pad feet, restorations, 84cm wide x 43.5cm deep x 71.5cm high, (33in wide x 17in deep x 28in high)
£1,200 - 1,800

It is rare to find an early 18th century folding-table constructed in yew-wood, traditionally mahogany or walnut would be employed. Adam Bowett, *Early Georgian Furniture 1715-1740*, (2009), illustrates a comparable mahogany example p. 261, pl. 5:112, with a triple folding top and similar scroll-cut apron as found here.

119

A William and Mary oak and pine mural spice cabinet, circa 1690

Having a stellar-inlaid cupboard door with featherbanded border, radiating octagonal-segmented veneer decoration to reverse, enclosing an arrangement of nine small drawers, 41.5cm wide x 24cm deep x 39.5cm high, (16in wide x 9in deep x 15 1/2in high)
£500 - 800

Literature: A comparable mural spice cupboard, with a similar drawer arrangement, illustrated Victor Chinnery, *Oak Furniture: The British Tradition*, (1993), pp.334-335, figures 3:302 and 3:305.

120

A Charles II oak table-top spice cabinet, circa 1670

Having a panelled and geometric mitre-moulded cupboard door enclosing six short over one long drawer, boarded sides, on sledge-type supports with downswept front profile, 27cm wide x 23.5cm deep x 37.5cm high, (10 1/2in wide x 9in deep x 14 1/2in high)
£700 - 1,000

121

A George III oak high dresser, Carmarthenshire, circa 1760-90

The boarded rack with heart and scroll-pierced frieze above two shelves, the lower-section with a raised platform of five spice drawers, over three frieze drawers, each frieze drawer above a deep arched apron, raised on square-section chamfered-edged front supports, joined by a pot-board, 151cm wide x 47cm deep x 182.5cm high, (59in wide x 18 1/2in deep x 71 1/2in high)
£1,200 - 1,800



121

122

An oak cupboard

Incorporating mid-17th century timbers

The cushion-moulded lunette-carved cornice over a nulled and flowerhead-carved frieze-rail, a further channel-moulded, punched-decorated and gauge-carved rail below, over a pair of cupboard doors, each carved with a roundel profile of a Saint within leaf-and-berry carved spandrels, centred by a conforming fixed panel, all within a deep moulded frame, a pair of triple panelled cupboard doors below, each upper lower door panel carved with similar decoration as found on the top-rail, the panels below each carved with an arched enclosed stylized flowering plant, on a cut-away plinth base, 151.5cm wide x 60cm deep x 156cm high, (59 1/2in wide x 23 1/2in deep x 61in high)

£800 - 1,200

123

An Elizabeth I/James I oak and inlaid coffer, circa 1600-20

Having a quadruple panelled hinged lid, the front also with four panels each with a linear geometric design of chequered-inlay around a slender rhombus-carved boss, the top-rail deeply carved with fan-filled lunettes above a band of chequered dog-tooth inlay, similar inlay to the muntin-rails, the stiles with gauge-carved decoration, 134cm wide x 58.5cm deep x 70.5cm high, (52 1/2in wide x 23in deep x 27 1/2in high)

£800 - 1,200



123



126



126 (photographed in situ, circa 1950)



128

124

An oak joint stool

In the Charles II manner

Incorporating some period timbers, the seat with moulded-edges, the rails with zig-zag punched-decoration above gauge-carved lower-edges, raised on ring-turned tapering legs joined by plain stretchers, on pear-shaped turned feet, 44.5cm wide x 26.5cm deep x 59cm high, (17 1/2in wide x 10in deep x 23in high)

£400 - 600

125

A pine door

With eight linen-fold carved panels, within moulded-edged rails, four pine boards applied to the rear, with iron strap-hinges attached to a casing rail, door only; 87.5cm wide x 6cm deep x 179cm high, (34in wide x 2in deep x 70in high)

£500 - 800

Reputedly purchased in Spain.



129

126

A 19th century oak and ebonized cabinet, Flemish

Incorporating 17th century elements
Having a deep projecting moulded cornice, above a cushion-moulded frieze carved with birds resting amongst scrolling acanthus-leaves and centred by a squat gadrooned urn, a pair of panelled doors below, each door with an applied arch profusely carved with vine, foliage and birds and headed by a pair of cherubs, flanked to either side by an Ionic capital column-pilaster carved with coiled vine, also with a typical central integral door pilaster of conforming design, with an inverted-breakfront carved lower frieze, raised on front gadrooned-carved bun feet, restorations, 163.5cm wide x 75cm deep x 188.5cm high, (64in wide x 29 1/2in deep x 74in high)
£800 - 1,200

Provenance: Sold with two letters, one dated 1893, from Mr J.W. Phillips, Manor House, Hitchin, Hertfordshire, to Dr Morley Fletcher. One describes and offers the cabinet for sale and encloses a photograph, (illustrated here). In both letters the originality of the cabinet is expressed to great effect. A third letter, dated July 1939, from Burton Corner, Petworth, Sussex, refers to the aforementioned letters and adds that it *was once in the possession of Wm Thackeray, and also that it came from Tiverton*. Together with a photograph, believed to be taken in the 1950s, showing the cabinet in place at Monkton Old Hall, Pembroke.

127

A large Elizabethan-Revival oak draw-leaf table

20th century
Having a boarded cleated top and similar draw-leaf ends, the frieze strap-work carved and embellished with flowerheads, raised on three bold cup-and-cover carved supports, on carved downswept sledge-type supports terminating in paw-carved feet and joined by a central channel-edge moulded foot-stretcher, open 364cm wide; closed 244cm wide x 90cm deep x 78cm high
£1,500 - 2,000

128

An early 19th century elm tripod table, with burr-elm top, English, circa 1810-30

The single-piece dished-top raised on a slender vase-turned pillar and three unusually high gently hipped downswept legs terminating in pad feet, 43cm diameter x 71cm high
£700 - 1,000

129

An impressive large Charles II oak gateleg dining table, North Country, circa 1680

The oval drop-leaf top above an associated end-frieze drawer, raised on ball and ring-turned supports, joined by plain stretchers, on turned feet, 180cm wide x 163cm deep x 74cm high, (70 1/2in wide x 64in deep x 29in high)
£6,000 - 8,000

130

An early 18th century and later elm and oak side table, English

The rectangular boarded top with thumb-moulded edge above a frieze drawer and scroll-cut side friezes, raised on ring-turned baluster-shaped legs joined by plain stretchers, on turned feet, 80cm wide x 60cm deep x 71cm high, (31in wide x 23 1/2in deep x 27 1/2in high)
£400 - 600



131

131

A Charles I oak panel-back open armchair, South-West, circa 1630-40

Having a back panel carved with interlaced half-rosettes centred by a full-rosette, the top-rail guilloche-carved, the back uprights chain-carved above the downswept scroll-ended open-arms, parallel-baluster turned front arm-supports, the trapezoid-shaped boarded seat with thumb-moulded edges above bicuspid shaped rails, raised on conforming parallel-baluster turned front legs joined by plain stretchers, restorations, 68cm wide x 44.5cm deep x 107.5cm high, (26 1/2in wide x 17 1/2in deep x 42in high)

£1,200 - 1,800

132

An oak and walnut geometric chest of drawers

In the circa 1700 manner, English

Incorporating some period timbers, typically in two parts, with thumb-moulded applied edge to the oak boarded top, with dentil under-frieze, over four walnut long geometric mitre-moulded drawers, each drawer centred and ended with pairs of split-bobbin mouldings, on bun feet, 97.5cm wide x 58cm deep x 90.5cm high, (38in wide x 22 1/2in deep x 35 1/2in high)

£600 - 800

133

A Charles II oak backstool, South Lancashire/North Cheshire, circa 1680

The back-panel having a large stylized leaf-filled lozenge with a punched-decorated lunette to each face, below a scroll-outlined cresting, the back uprights with typical pyramid-finials, the boarded seat raised on ring-turned tapering legs joined by plain stretchers, 49.5cm wide x 43cm deep x 105.5cm high, (19in wide x 16 1/2in deep x 41 1/2in high)

£400 - 600



132



134

134

An unusual James I/Charles I oak court cupboard, possibly West Country, circa 1620-40 and later

Having a thin boarded top and boss-embellished lunette-carved frieze raised on griffin-carved end-supports, enclosing a canted cupboard having a central door carved with a flower-filled vase within primitive gadroon-carved rails, the side panels each unusually carved with a single stylized plant flanked by coiled C-scrolls, a pair of panelled cupboard doors below, again each carved with a conforming flower-filled vase, on extended channel-moulded stile supports, restorations, 130.5cm wide x 43cm deep x 125.5cm high, (51in wide x 16 1/2in deep x 49in high) £3,000 - 5,000

Provenance: Purchased Grosvenor House Antiques Fair, 1973, from H. W. Keil, 27-29 Brook Street, London, (£4,000). Described as an *extremely rare late 16th century oak buffet, with fine carvings, and griffin supports bearing shields*. Circa 1590. Sold with a copy of the original receipt.

135

Four George II oak dining chairs, North Country/Welsh, circa 1730-50

Each with solid inverted vase-shaped splat and serpentine-shaped top-rail, the solid seat raised on rectangular-section legs joined by plain stretchers, 45.5cm wide x 39cm deep x 91cm high, (17 1/2in wide x 15in deep x 35 1/2in high) (4) £200 - 300



133



138

136

A Charles II oak triple panel-back open armchair, Gloucestershire, circa 1660-70

The back with a slender twin-lunette carved panel over two plain panels headed by a deep integral cresting and top-rail of arched scroll-outline and carved with leaves over further lunettes, the scroll-ended open-arms raised on tapering column front-supports, the boarded seat above channel-moulded bicupsid-shaped rails, raised on conforming turned front legs joined by plain stretchers, 58cm wide x 55.5cm deep x 103cm high, (22 1/2in wide x 21 1/2in deep x 40 1/2in high)

£2,000 - 3,000

137

An oak joint stool

In the Charles I manner

Incorporating some period timbers, the seat with thumb-moulded edges above channel run-moulded rails, raised on inverted-baluster turned legs, joined by plain stretchers, 46cm wide x 28cm deep x 53.5cm high, (18in wide x 11in deep x 21in high)

£400 - 600

138

A Charles II oak low dresser, circa 1680 and later

Having a boarded top over a deep cyma recta moulding, with three geometric mitre-moulded frieze drawers, spaced by highly stylized foliate and scroll-carved tablets, raised on block and baluster-turned front legs, restorations, 200cm wide x 50cm deep x 78cm high, (78 1/2in wide x 19 1/2in deep x 30 1/2in high)

£3,000 - 5,000



136



140

139

A late 18th/early 19th century wrought iron and brass standing candleholder, circa 1800, probably Dutch

The round-section upper stem fitted with a sliding sprung brass adjuster acting on a coiled spring and issuing an arm terminating in a brass drip-pan and a cast brass moulded candleholder, the adjuster with brass hook for a douser (now lacking) and stopping on a brass ball knop above the wrythen lower stem, raised on three flattened downswept supports terminating in simple pad feet, (lacking finial to top of stem), 136.5cm high (53.5in high)
£500 - 800

A very similar example with the addition of a brass finial to the top of the stem, sold *these rooms* as part of The Danny Robinson Collection, 21st January 2014, Lot 245 [£3,125].

140

A mid-17th century trumpet-based brass candlestick, English

The socket with broad flared rim, the stem with two bands of moulded ring decoration, on a trumpet base, 13.5cm high
£400 - 600



142

141

A set of four late George III brass ejector candlesticks, circa 1800

Each topped by a nozzle with flared drip-pan, the slightly broadening ring-decorated stem fitted with a slide ejector with turned brass knop, raised on a spreading circular base, 19cm high, (4)
£100 - 150

J. Caspall, *Fire & Light in the Home pre-1820* (2000), Figure 292, illustrates a similar candlestick and dates it to the period 1790 - 1810.

142

A mid-18th century cast brass and iron single-valve crusie lamp, English/ Continental

Cast to the centre of the valve with a conical oil gauge, and with a wick-rest just inside the spout, suspended on a curving columnar bail, and with wrythen halberd-type hook, 7.5cm wide x 11.5cm deep x 9cm high, together with a mid-18th century wrought iron double-valve crusie lamp, Scottish, of two valves, the uppermost suspended from a stepped hook fitted to the rectangular-section stem, topped by a wrythen halberd-type hook, and with chain and pin, 5.5cm wide x 10cm deep x 15cm high, (2)
£300 - 500

See J. Caspall, *Fire & Light in the Home pre-1820* (2000), Figure 488, for a very similar single-valve crusie lamp cast in bronze, and described in the accompanying text as 'exceptionally high quality'.

A Scottish wrought iron example, with rectangular-section stem or backplate, and similarly stepped hook, is illustrated *ibid.*, p. 210, Figure 483.



139



147

143

Two items of domestic lighting

To include a **mid-19th century turned boxwood travelling candle or chamberstick**, the broad dished base fitted with a turned candle socket, with a conical cover topped by a threaded finial, which screws into a hole in the side of the candle socket to form a handle when in use, *11.5cm diameter x 16.5cm high*, together with a **late 18th/early 19th century wrought iron rushnup and candleholder**, with a later base, the square-section stem topped by a pair of tapering rectangular jaws, the wrythen jaw arm terminating in a wrapped conical candle socket counterweight, all set into a later wooden block base, *27.5cm high*, (2) **£100 - 150**

Comparable examples of the travelling candlestick illustrated E. H. Pinto *Treen & Other Wooden Bygones* (1985), Plate 125.

144

A near pair of mid-18th century and later twin-branch candelabra or sconce arms

Each of two scrolling branches with faceted knops and leafy spurs, each branch terminating in a dished drip-pan, and a moulded candleholder, *15.5cm high*, (2) **£200 - 300**

See P. N. & H. Schiffer, *The Brass Book* (1978), p. 127, Figures A, B, C & D, for examples of standing candelabra with branches like these that were adjustable up and down the candelabrum's main stem.

145

A brass wall sconce, Dutch

The backplate of circular form, with a central boss encircled by pierced petals and with wave-embossed border, with copper riveted lower triangular plate fitted with a loop securing a cast brass curving branch, terminating in a sheet brass and engine-decorated drip-pan and a sheet brass socket, *25cm backplate diameter x 14.5cm deep x 32.5cm high* **£70 - 100**

146

A late Victorian carved oak pendant ceiling lantern

Of pentagonal form, with moulded pagoda-type top above five panes of bevelled glass each topped by a four-pointed arch, between spiral-turned corner columns, upon a plinth carved to the edge with alternating lozenges and lunettes, raised on five turned feet, with a moulded and leaf-carved circular ceiling attachment, *the lantern 29cm high* **£500 - 800**

147

A good mid-18th century brass chandelier, English, circa 1760

Fitted and drilled for electricity
Topped by a trefoil-shaped suspension loop issuing a stem of baluster and urn form and with pendant acorn finial, the urn fitted with a ring issuing six scrolling oval-section branches embellished with foliate spurs and lozenge-shaped knops, each terminating in a dished drip-pan topped by a waisted candle-socket, with electrical fittings, *modifications to candle holders, approximately 75cm diameter x 71cm high* **£2,500 - 3,500**

See, for instance, P. N. & H. Schiffer, *The Brass Book* (1978), p. 220, Figures B & C for similar English examples.

Another example, with very similar suspension loop and pendant acorn finial, is illustrated R. Gentle & R. Feild, *Domestic Metalwork 1640 - 1820* (1994), p. 181, Figure 9.



151

148

A William and Mary fruitwood gateleg table, circa 1690

The oval drop-leaf top above a drawer aperture, raised on baluster vase-turned supports, joined by plain stretchers, 144cm wide x 120.5cm deep x 68.5cm high, (56 1/2in wide x 47in deep x 26 1/2in high)

£600 - 800

149

An elm high dresser

In the George III, Shropshire, manner

The open rack with two full-width shelves above a pair of boarded doors centred by a further shelf with backboard below, the lower-section with three cockbeaded frieze drawers, raised on rectangular-section legs joined by a pot-board, 188.5cm wide x 38cm deep x 210cm high, (74in wide x 14 1/2in deep x 82 1/2in high)

£800 - 1,200

150

An 18th century oak livery cupboard, English or Welsh, circa 1750-80

Having a cavetto cornice above a pair of double-panelled cupboard doors, enclosing hanging space, the lower-section with two short over one long drawer, on extended stile supports, 128.5cm wide x 54.5cm deep x 168cm high, (50 1/2in wide x 21in deep x 66in high)

£500 - 700

151

A 17th century and later oak canopied court cupboard

The canopy superstructure, positioned forward of the main cupboard, having top boards set at a significant slope above a nulled-carved frieze bearing the date and pairs of initials CT 1625 MT, raised on naive baluster-turned ball-centred end-columns terminating in turned pendants, above three panelled cupboard doors, the two end cupboards each with a flowerhead-filled roundel and stylized fleur-de-lys carved panel, centred by a plain panelled door and spaced by geometric and flowerhead carved panels, with a pair of plain panelled cupboard doors below centred and flanked to either side by a plain fixed panel, raised on high extended stile supports, 232cm wide x 66cm deep x 181.5cm high, (91in wide x 25 1/2in deep x 71in high)

£1,500 - 2,000

Literature: An example of a canopied court or press cupboard, attributed to Westmorland and dated 1689 is illustrated Victor Chinnery, *Oak Furniture: The British Tradition*, (1993), p. 324, fig. 3:274. The author notes that similar cupboards may be dated perhaps thirty years earlier and refers to an example illustrated in Joseph Aronson *Encyclopaedia of Furniture*, (1966), figure 548, dated to 1659.



152



155



157

152

A mid-17th century oak joint stool, West Country, circa 1660

The top with thumb-moulded edge, each rail with a single stained channel run-moulding above a moulded lower-edge, raised on parallel-baluster over reel-turned legs joined by plain stretchers, on pear-shaped feet, 45cm wide x 26.5cm deep x 53cm high, (17 1/2in wide x 10in deep x 20 1/2in high)

£800 - 1,200

153

An oak chest

Incorporating some 17/18th century timbers The hinged top above two faux long drawers and two conforming true drawers, on bun feet, 120.5cm wide x 58.5cm deep x 92cm high, (47in wide x 23in deep x 36in high)

£500 - 600

154

A George III oak tripod table

The circular boarded tilt-top above a vase-turned pillar, raised on three hiped downswept legs terminating in pad feet, 65.5cm diameter x 70.5cm high

£200 - 300

155

A Charles II oak boarded chest,

Gloucestershire, circa 1660-80

The hinged lid with channel-moulded long-edges and chip-carved sides, the front incised-carved with a double-heart design incorporating heavy cross-hatched lobes, with stylized leaf-carving below the iron lock plate flanked by the carved initials *K L*, the front ends carved with bands of stylized leaves, the sides descending to M-shaped cut-away supports, 113cm wide x 38.5cm deep x 60.5cm high, (44in wide x 15in deep x 23 1/2in high)

£600 - 800

156

A Charles II oak boarded chest, circa 1660-80

Having a hinged lid with thumb-moulded edges, pairs of channel run-moulded decoration to the front board and sides, the sides descending to M-cutaway supports, 98.5cm wide x 35.5cm deep x 50.5cm high, (38 1/2in wide x 13 1/2in deep x 19 1/2in high) £300 - 400

157

A George III oak Carmarthen coffer, Possibly Pembrokeshire, circa 1790-1820

With dentil-moulding above a stellar inlaid frieze over a pair of double pointed ogee-arched cupboard doors flanked by reeded canted corners, the lower-section with an arrangement of five edge moulded drawers, on shaped bracket feet, 138cm wide x 51cm deep x 131cm high, (54in wide x 20in deep x 51 1/2in high) £700 - 1,000

158

A George II oak bureau, circa 1730

Having a cleated banded and spandrel-inlaid sloping fall enclosing a fitted interior around a central well, with two small loper-drawers, over two short and two long loper-drawers, all drawers with banded oak inlay, on ogee-bracket feet, restorations, 90cm wide x 56.5cm deep x 103.5cm high, (35in wide x 22in deep x 40 1/2in high) £500 - 800

159

Two sections of oak balustrade

Anglo-Flemish, probably late 17th century Each with eleven carved balustrades of tapering rectangular-section, carved with acanthus over a main stop-fluted body, with lozenge boss carved base and Ionic capital, moulded hand and base-rails, weathered, 213 & 218.3cm wide x 6.5cm deep x 84.5cm high, (2) £1,500 - 2,000

160

An early 19th century oak and pine high dresser, Possibly Breconshire, South Wales, circa 1820-40

The boarded rack with a pair of shelves, the lower-section with an arrangement of five cockbeaded drawers within a central arched frieze, raised on slender vase-turned front supports, joined by a pot-board in front of a panelled back, on bracket feet, 177.5cm wide x 45cm deep x 212cm high, (69 1/2in wide x 17 1/2in deep x 83in high) £1,500 - 1,800



160



159 (one of two)



162

161

A first half of the 18th century oak chest of drawers, English, circa 1730

With two short over three long graduated drawers, within an applied cushion-moulded front frame, on bracket feet, restorations, 98cm wide x 52cm deep x 89.5cm high, (38 1/2in wide x 20in deep x 35in high) £250 - 350

162

A Charles II oak geometric chest of drawers, with painted decoration and original lining paper

Restorations, the boarded top with moulded-edge, over four long drawers, each drawer with paired mitre-mouldings against a red-painted ground and centred by similar painted geometric boss, the top drawer centred by a triple-cut corbel, the whole flanked by similar corbels over similar boss typically in-line with each drawer, further corbels to the twin-panelled sides, on front turned feet, 103.5cm wide x 56cm deep x 101cm high, (40 1/2in wide x 22in deep x 39 1/2in high) £1,000 - 1,500

A Charles II geometric chest of drawers with original stained/painted decoration attributed to Dorset, circa 1670, also with period lining paper to the drawers sold these rooms, *Bonhams Oxford*, The Danny Robinson Collection, 21 January 2014, lot 270, (£12,350).

The lining paper is a notable feature of this chest. Two different designs are used. Laid in overlapping pieces, one piece is block-printed in a repetitive banded design of Tudor roses and lily/tulip filled-vases, as found on the aforementioned lot. The predominate design used on this chest is a twin-handled vase profusely filled with various flowers enclosed within an arch raised on spiral-turned pillars, with floral spandrels.

A block printed wall paper, circa 1670, used to line a box, is illustrated Victor Chinnery, *Oak Furniture: The British Tradition*, p. 367, figure 3:395, and is decoratively employed as the work's endpapers.

A Charles II boarded oak box, circa 1660, lined with figural block-printed paper sold, *The Beedham Collection*, Bonhams Chester, 24 May 2012, Lot 103, (£2,600).



166



164

163

A Charles II oak and marquetry inlaid mule chest, Leeds, Yorkshire, circa 1680 and later
Having a hinged boarded and cleated lid, the front with three marquetry inlaid flower-filled vases within variant carved arched surrounds, divided by chequer-inlaid and split-bobbin applied uprights, over a pair of conforming floral marquetry inlaid drawers each with a deep moulded frame, the top-rail carved with sections of meandering vine within inlaid chevron borders, and centred by the carved initials *MS*, leaf-carving to the lower upright-rails and base-rail, restorations and possible alterations, *150cm wide x 64cm deep x 93.5cm high, (59in wide x 25in deep x 36 1/2in high)*
£400 - 600

164

A Charles II oak joined form or bench, possibly South-West, circa 1680 and later
The seat with thumb-moulded edge, above cushion channel-moulded rails, raised on ball and ring-turned tapering legs joined by channel-moulded rectangular-section stretchers, *160cm wide x 29cm deep x 53.5cm high, (62 1/2in wide x 11in deep x 21in high)*
£600 - 800

165

An oak and ebonized cabinet, Flemish
Late 19th century, in the 17th century manner, possibly incorporating some period timbers
Having a moulded projecting cornice above a frieze carved with leaf-arabesques and centred by a fruit-filled bowl flanked by birds, raised on a pair of atlantes figural terms, enclosing a twin panelled back, each panel centred by a cherub-carved tablet above a slender shelf, the lower-section with a pair of panelled cupboard doors, each with a pair of conforming tablet centred panels and divided by stop-fluted pilasters, with applied ebonized split bobbin-mouldings headed by ebonized strap-work, *167cm wide x 61cm deep x 189cm high, (65 1/2in wide x 24in deep x 74in high)*
£500 - 800

166

A mid-16th century oak coffer, Flemish
The hinged lid with three well-defined plain panels, the front with three carved panels each decorated with interlaced channel-moulding around a stylized flower-head, with deep top-rail, twin panelled sides and raised on broad stile supports, *132cm wide x 57cm deep x 73cm high, (51 1/2in wide x 22in deep x 28 1/2in high)*
£600 - 800

167

A late 17th century oak and elm side table, English, circa 1680-90
Having a boarded cleated top above a frieze drawer and scroll-cut spandrels, raised on elongated-ball and ring-turned legs joined by channel-edge moulded stretchers, on turned feet, *85.5cm wide x 60cm deep x 72cm high, (33 1/2in wide x 23 1/2in deep x 28in high)*
£600 - 800



167



169



171

168

A 19th century oak centre table

The top with stepped-moulded edges, above lenticular-gadrooned carved rails, one forming an integral drawer, above pierced and punched-decorated shaped spandrels, raised on bulbous-shaped gadrooned and leaf-carved supports, joined by a block and baluster-turned leaf-carved H-shaped stretcher, on bun feet, *109.5cm wide x 71cm deep x 77cm high, (43in wide x 27 1/2in deep x 30in high)*
£500 - 600

169

A late 18th century ash farmhouse table, French

The twin boarded top above a central single drawer to one long frieze, raised on square-section chamfered legs joined by an H-form stretcher, restorations, *188cm wide x 74cm deep x 78cm high, (74in wide x 29in deep x 30 1/2in high)*
£700 - 1,000

170

A yew-wood wine tripod occasional table

The circular fixed top raised on a baluster-turned pillar and three hipped downswept legs terminating in pad feet, *64cm diameter x 63cm high*
£700 - 1,000



172

171

A George III elm tripod table, circa 1770-1800

Having a near one-piece circular top, raised on a gun-barrel pillar and three hipped downswept legs terminating in pad feet, 50cm diameter x 67cm high

£300 - 400

172

A William and Mary oak gateleg occasional table, circa 1690

Having an oval drop-leaf top with thumb-moulded edge, a frieze drawer to each end over an arched pendant centred apron, raised on spiral-turned supports, joined by conforming stretchers, on turned feet, stamped ownership initials to two upper leg blocks, 94.5cm wide x 79cm deep x 63cm high, (37in wide x 31in deep x 24 1/2in high)

£500 - 700

173

A Charles II oak close stool, circa 1680

The boarded lid with thumb-moulded edges, the front and sides carved and with applied moulded edges to convey panels, raised on block and ring-turned supports joined by a conforming H-shaped stretcher, restorations, 56.5cm wide x 44cm deep x 49cm high, (22in wide x 17in deep x 19in high)

£700 - 1,000

Literature: Victor Chinnery, *Oak Furniture: The British Tradition*, (1993) illustrates several examples of close stools p. 270, figures 3:110-114.



173



174



175



176



178



177



180

174

A pair of mid-17th century carved oak figural terms

Each topped by an Ionic capital above a curly-haired man, one arm across his waist the other resting on the guilloche-carved tapering pedestal below, *approximately 8cm wide x 45cm high, (2)*

£200 - 300

175

Two 17th century carved oak figural terms, Flemish

The first modelled as an Atlantes beneath an Ionic capital, the moustachioed man with his arms crossed across his breast, above a volute-topped and swag-carved pedestal, an iron ring issuing a loop handle to his stomach, *11.5cm wide x 54cm high*, the second a caryatid, with arms crossed across her breast, on a tapering pedestal carved with a lion mask, *11cm wide x 31cm high, (2)*

£400 - 600

176

A pair of early 17th century carved oak terms, English, probably once the 'ears' on a headboard

Both Atlantes, and modelled as musicians, one playing an oboe or similar, the other a trombone, seated with their legs drawn up on a bold 'S'-scroll pedestal, together with two detached plinths and a pair of strapwork-carved corbels, *the terms both approximately 8cm wide x 45.5cm high, (6)*

£300 - 500

177

A pair of late 17th/early 18th century carved oak figures, probably Dutch

Flat-backed, one carved as a woman wearing a headdress, and a gown with puffed and slashed sleeves, her hands clasped before her in prayer, *11cm wide x 25.5cm high*, the other an old man with beard, wearing a cape and a pleated doublet, leaning on a cane, *10cm wide x 25cm high, (2)*

£200 - 300

178

A set of four 19th century carved pine and parcel-gilt church mounts, of the Evangelists

To include Matthew, modelled as a winged angel, Mark, carved as a winged lion, Luke, a winged bull, and John, an eagle, all bearing a banner bearing their name picked out in gilt, Luke with a pencil inscription reading 'Chancel' to the reverse, *all approximately 41cm wide x 20cm high, (4)*

£800 - 1,200

In iconography, the Evangelists are often represented by symbols, which originate from the four 'living creatures' that draw the throne-chariot of God, the Merkabah, in the vision in the Book of Ezekiel reflected in the Book of Revelation, though neither source links the creatures to the Evangelists. They are normally, but not invariably, all shown with wings like angels. They were presented as one of the most common motifs found on church portals and apses, as well as many other locations. When surrounding Christ, the figure of the man is usually at top left – above Christ's right hand, with the lion above Christ's left arm. Underneath the man is the ox and underneath the lion is the eagle.

179

A late Victorian carved oak roof angel

Probably from a library

Modelled half-length with outstretched, feathered wings and wearing flowing robes, holding a banner carved with the legend 'Knowledge' in Gothic script, *51cm wide x 60cm high*

£500 - 700

180

A late 15th century/early 16th century carved pine roof boss, circa 1480 - 1520, English

Carved with a swirling cluster of naturalistic foliage, topped by four leaves, *21cm wide x 19cm deep x 16.5cm high, (8in wide x 7in deep x 6in high)*

£400 - 600



181



184



182



183

181

A late 15th/early 16th century carved oak pew end, probably South-West England, circa 1480 - 1520

Carved as a pair of lancet-arched lights, with flower and leaf-carved spandrels flanking a rose, with a moulded edge, 42cm wide x 9.5cm deep x 78.5cm high, (16 1/2in wide x 3 1/2in deep x 30 1/2in high)
£1,000 - 1,500

182

An early 16th century carved oak pew end, probably Somerset, England, circa 1500 - 1540

Topped by a Renaissance 'Romaine'-type profile portrait of a bearded male figure, wearing a gadrooned martial helmet, and puffed sleeves, four slender tracery lights with round oculi below, with moulded edge, 40cm wide x 9cm deep x 77.5cm high, (15 1/2in wide x 3 1/2in deep x 30 1/2in high)
£1,000 - 1,500

For a pew or bench-end carved to its upper half with a Romaine portrait of a male figure wearing a martial helmet, above four tracery lights remarkably similar to those on the pew-end in this lot, at the church in Milverton, Somerset, see F. E. Howard & F. H. Crossley, *English Church Woodwork, A Study in Craftsmanship during the Mediaeval Period A.D. 1250 - 1550* (1917), p. 44.

183

A mid-15th century carved oak misericord seat with corbel, Northern France, circa 1450

The seat carved with the bust of a woman, slightly dexter, wearing a coif fastened by a flower at her brow, her ears and hair just visible beneath, an elaborate horned headdress framing her face, an embroidered collar at her neck, her robe draped across her shoulders below, 60cm wide x 20cm deep x 25.5cm high, (23 1/2in wide x 7 1/2in deep x 10in high)
£800 - 1,200

184

An early 17th century polychrome-decorated figure of the Virgin, French, circa 1620

The Virgin standing, wearing a flowing blue cloak over a red dress, the infant Christ held to her breast, on an octagonal plinth, 30.5cm high
£1,000 - 1,500



185

185

A rare late 15th century carved oak plaque, possibly a ceiling boss, English, circa 1470 - 1500

With very faint traces of polychrome decoration, carved with the winged and flying figure of the Evangelist St. Matthew, wearing a square-necked, belted gown, and holding a scroll-ended banner in his arms, all in a moulded barbed quatrefoil-shaped surround, 58.5cm wide x 3cm deep x 59cm high, (23in wide x 1in deep x 23in high)

£4,000 - 6,000

Sold with a report of a paint analysis undertaken by *Historic Interiors Research & Conservation* in February 2014, which found that this panel has had two different decorative colour schemes, been stripped once and varnished twice in its history.

The barbed quatrefoil - which shows four 'barbs' or corners between each lobe - was used in Gothic schemes from the late 13th century. The earliest example of the barbed quatrefoil appears on the south transept buttresses of 1260 in the Cathedral of Notre Dame in Paris. Among the most famous works of art employing the barbed quatrefoil are the bronze panels on the north and south doors of the Baptistery in Florence of the mid-14th century.

The barbed quatrefoil framing an Evangelist was also a motif used in England. An early 14th century tower house at Longthorpe, near Peterborough, has a room with a vault originally painted with the symbols of the four Evangelists, each contained by a barbed quatrefoil. The Syon Cope, made between 1300 and 1320, and considered one of the finest vestments of its type, was stitched with the apostles, and other figures, in barbed quatrefoils [Victoria & Albert Museum, Museum Number 83 - 1864].

This plaque could have been used as a roof boss, adorning a wagon roof like that at the Church of St Peter and St Paul, Shepton Mallet, Somerset, which contains over 350 different panels.

186

A pair of late 15th century and later carved oak Gothic cupboard doors, European

Both carved with a large tracery flower surrounded by oculi of various shapes, the section beneath the lock carved with square, four-petal flowers, each mounted with later strap hinges with pierced ends, and with a decorative lockplate pierced with trefoils and with hearts, metalwork later; one carved section beneath lock later, 36cm wide x 26cm high, (2)

£400 - 600



187

187

An early 16th century carved oak bargeboard fragment, English
Carved with a trailing run of foliage, 112cm wide x 33cm high
£300 - 400



188

188

A 17th century carved oak mount
Flat-backed, modelled as a lion mask, with flowing mane and open
mouth, 17.5cm wide x 25.5cm high
£500 - 700

189

A cast and painted plaster heraldic mount, for the Goughs of Perry
Hall, Birmingham

Cast as a boar's head couped devouring a broken spear, a torse below,
mounted on an oak panel, the panel bearing later title *Perry Hall 1564*
- 1928, 46cm wide, 30.5cm deep, 10.5cm high (18in wide, 12in deep,
4in high)

£300 - 400

Perry Hall, now in Birmingham but originally in Staffordshire until 1928,
was the manor house of the manor of Perry, or Perry Barr. The date
of the building of the first residence there is unclear, but the house is
known to have stood on a moated site on the left bank of the Tame. The
first Gough to occupy Perry Hall was Sir Henry Gough (1650 - 1725),
who was successively MP for Tamworth and finally Lichfield. In 1908 the
house was the seat of the Gough-Calthorpes. The crest of the Goughs
was a boar's head pierced by a broken spear.

In 1871, the house was described as a gabled house of three stories
enclosing a courtyard and with massive projecting chimneys on its east
side. It bore the date 1576. At some time in the late 1840s additions
were made by the architect S. S. Teulon including a porch carried on
an archway across the moat. It was sold c. 1928. In 1929 the park was
opened by Birmingham Corporation as Perry Hall Playing Fields and
the house was pulled down soon afterwards. The moat survived as a
boating-pond.



192

190

A 17th century carved oak frieze fragment, Flemish

Carved with the figure of a merman claspng a human male figure,
possibly showing Triton drowning Misenus, son of Aeolus, flanked
to either side by putti, and on the far left with a fish, 42.5cm wide x
18.5cm high

£200 - 300



191



191 (detail)

191

A 17th century and later carved walnut frieze, Italian

Carved in both high and low relief with a Classical cavalry battle, showing a melee of horses and soldiers on a naturalistic ground, capped at either end by later boards carved with trees, *overall 170.5cm wide x 25cm high*

£800 - 1,200

192

An unusual early 19th century carved hardwood panel, Dutch Colonial

7cm thick, and of arched form, the edge framing the figure of a hunter, with a knife at his belt and a rifle in his right hand, a palm tree and exotic plants beyond, *a partial label to reverse, probably from an auction catalogue, reading '...with a Gun). Washed ashore from a...oast'; 'Near _embes' written in ink, 42cm wide x 7cm deep x 47.5cm high, (16 1/2in wide x 2 1/2in deep x 18 1/2in high)*

£300 - 500

The ink inscription to the printed label to the reverse, probably reads 'Near Gembes'. Gembes is in Belgium.



190

193

A mid-16th century carved oak 'Romaine'-type panel, English, circa 1540 - 1560

Carved with a female profile bust, her hair caught up in a caul, and wear a collared gown, in a laurel leaf and berry wreath surround, topped by two pairs of leaves, and with scrolls to the spandrels below, *27cm wide x 32.5cm high*

£200 - 300



194



196

A late 16th/early 17th century carved oak panel, Flemish, circa 1600, after a painting by Luis de Carvajal (Spanish, 1531 – c. 1618)

The scene centred by a hooded and bearded priest or rabbi, the Christ child on his lap, flanked to his right by a mohel wearing robes and slippers, a page to his right, Mary lamenting with her hands at her breast, Joseph by her side, a pair of pages bearing pricket candlesticks amongst them, all in front of a pleated curtain beneath a pediment, and with a mask-topped scroll-edged cartouche surround, 28.5cm wide x 44cm high
£400 - 600

A very similar panel, possibly by the same hand, sold *these rooms*, 22nd January 2014, Lot 631.



196



197

This panel was clearly inspired by the composition of Luis de Carvajal's *Circumcision*, painted circa 1580. Similarities include the pleated curtain hanging in the background, the slippers worn by the mohel, the postures of Joseph and Mary, the costumes of the candle-bearers or pages, and the pricket candlesticks themselves. This is an interesting instance of the influence of painted media on wood carving in the 17th century.

197

An unusual early 17th century carved elm panel, probably from a bed or overmantel, in a later oak surround, Anglo-Flemish

Carved with the figure of St. Helena, modelled wearing a Crown and flowing robes, the True Cross held before her, rendered with three nails, all between a pair of leaf-carved pilasters topped by Ionic capitals beneath an arch, within a later channel-moulded oak door surround, 34.5cm wide x 51.5cm high overall
£500 - 700

Saint Helena or Saint Helen (c. 250 – c. 330) was the consort of the Roman emperor Constantius Chlorus and the mother of the emperor Constantine the Great, an important figure in the history of Christianity. She is traditionally credited with a pilgrimage to Syria Palestine, during which she discovered the True Cross of Jesus' crucifixion.

194

A near pair of mid-16th century carved oak 'Romaine'-type panels, English

Both carved with a woman wearing a headdress, in a moulded circular frame between scrolls above and below, one 27cm wide, the other 25cm wide; both 35cm high, (2)

£600 - 800

195

A pair of mid-16th century carved oak tracery panels, French

Probably once part of a coffer. Each panel with channel-moulding to one long edge, and each centred by a Rose-type tracery roundel above a pair of lancet-shaped lights, 15.5cm wide x 64.5cm high, (2)

£200 - 300

198

A good early 17th century carved oak architectural support or term, English, circa 1600 - 1610, *Judith holding the head of Holofernes*

Flat-backed, Judith modelled wearing a headdress, her long hair brushed back, wearing a necklace, slashed sleeves with frill and an armoured breastplate with strapwork belt, above an overskirt, her feet just visible beneath, the moustached head of Holofernes in her left hand, her right arm, probably once holding aloft a sword, now depleted, 57.5cm high £700 - 1,000

This figure - seemingly never carved in the round - was probably once a niche or supporting figure in an overmantel, or part of a scheme of wall-panelling and used to support a small arcade. Figures like this were used in the late 16th/early 17th century as supports for the tiers on buffets and court cupboards, but at 57.5cm high this figure is probably too large to have been intended for that purpose.

V. Chinnery, *Oak Furniture: The British Tradition* (1993), pp. 170, Figure 2:167, shows a pair of figures, modelled back-to-back, beneath a capital. The base upon which they stand, and upon which their feet are visible, is similar to the base supporting Judith.

Her form and the composition of the figure were probably inspired by a woodcut published by Philips Galle in Antwerp in the 1590s. It shows Judith wearing frilled sleeves, a breastplate with strapwork embellishment and an overskirt. Galle's prints were used in the design of the remarkable hall screen at Burton Agnes, Yorkshire, where more than fifty figures, reminiscent of the figure sold here, appear in several registers.

The Old Testament figure of Judith was a popular one in late 16th and early 17th century iconography. V. Chinnery, *ibid.*, p. 171, shows a buffet support boldly carved as Judith bearing the head of Holofernes, with a cloth - rather than a sword - in her other hand.



198



199

199

An unusual William and Mary oak livery cupboard, circa 1690

Having a thin boarded top with moulded front and side edges, later hinged, over a pair of fielded panels centred by a conforming cupboard door, all within run-moulded rails, a long drawer below with integral base-moulding, raised on stile supports of unusual large-section and terminating in distinctive turned feet, 123cm wide x 46cm deep x 79cm high, (48in wide x 18in deep x 31in high) £800 - 1,200

A notable unusual feature found here is the turned feet, which appear to be turned out of the solid, an integral part of the extremely robust front stile supports. It is worth noting that the initial S, an ownership mark, is branded on the top-rail, below the key-hole and also to the centre of the cupboard door.



200

200

A Charles II oak standing livery cupboard, circa 1660

With a highly unusual raked-back Having a single panelled cupboard door flanked to either side by a plain panel, raised on ring-turned tapering front supports joined by a boarded undertier, 90cm wide x 39cm deep x 109.5cm high, (35in wide x 15in deep x 43in high) £1,500 - 2,000

The raked back is highly unusual, but it appears to have been made this way. It can only be presumed it was a bespoke piece, originally designed with the rear uprights set forward to leave a purposeful gap behind the base of the piece. However, the rake does now require the cupboard to have additional support.

201

An oak panel-back open armchair

Incorporating some Charles II period timbers The back with two panels, the upper-panel nulled-carved and punched-decorated, with similar decoration to the top-rail, the remaining back-rail with linear gauge-carved decoration, the downswept open-arms on baluster-turned front supports, the boarded seat on baluster-turned front legs joined by rectangular-section stretchers, 59cm wide x 53cm deep x 101.5cm high, (23in wide x 20 1/2in deep x 39 1/2in high) £300 - 400



202

202

An Elizabeth I/James I oak draw-leaf table, possibly West Country, circa 1590-1610 and later

Having a four-plank top within a fully cleated frame, over cleated draw-leaf ends, the base with a gadrooned and acanthus-carved frieze, raised on bold cup-and-cover supports, each carved with acanthus leaves over a gadrooned base and centred by a rope-twist and headed by Ionic capitals, joined by rectangular-section stretchers, *closed: 84cm high x 185.5cm wide x 87cm deep; open 335cm wide*

£10,000 - 15,000

Provenance: Former property of Leonard Daneham Cunliffe, purchased for his Cornish house in Trelissick, reputedly during the first quarter of the twentieth century. Sold *Bonhams*, The Contents of Trelissick House, July 2013.



206

203

A Victorian and later oak and pine side cabinet, English

Having a slender triple fielded-panelled cupboard door, flanked to either side by conforming panels, the upper door panel painted with the number 12, 85cm wide x 31.3cm deep x 116cm high, (33in wide x 12in deep x 45 1/2in high)

£200 - 300

204

An early 18th century large oak gateleg dining table, English, circa 1700-30

Having an oval drop-leaf top and single end-frieze drawer, raised on inverted-baluster and ball-turned supports, joined by channel-edge moulded rectangular-section stretchers, 176.5cm wide x 148.5cm deep x 74.5cm high, (69in wide x 58in deep x 29in high)

£1,000 - 1,500

205

A Charles II oak boarded chest, circa 1680

The hinged lid and front board both with chip-carved ends and bands of zig-zig incised-decoration, the sides descending to V-shaped cut-away supports, 94cm wide x 37cm deep x 55cm high, (37in wide x 14 1/2in deep x 21 1/2in high)

£200 - 300

206

A George III oak high dresser

The associated boarded rack with three shelves, the lower-section with three moulded frieze drawers above a scroll-cut apron, raised on front cabriole legs terminating in pointed pad feet, 199.5cm wide x 47.5cm deep x 224cm high

£800 - 1,200



208

207

A 17th century and later oak and marquetry inlaid cabinet, Flemish

Having a gadrooned-carved cornice above a pair of panelled cupboard doors, each with mitre-moulding and boss embellishments against a strap-work inlaid ground, flanked and divided by lion masks and fruit-carved pilasters, a nulled-carved long drawer below, over a pair of large mitre-moulded cupboard doors centred by conforming inlay, flanked and divided by stop-fluted carved and inlaid pilasters, headed by strap-work carved decoration and split-bobbin-mouldings, on ebonized bun feet, 157.5cm wide x 66cm deep x 170.5cm high, (62in wide x 25 1/2in deep x 67in high)

£800 - 1,200

208

A George III oak, mahogany, satinwood and inlaid housekeeper's cupboard with clock, Cheshire, circa 1790

The 8-day longcase-type clock with 13 inch white enamel painted dial, with Arabic numerals, subsidiary second dial and date aperture, signed Thomas Holmes, Cheadle, within a satinwood spandrel inlaid door, the panelled trunk door centred with an elliptical Prince of Wales feather patera, flanked by gilt-metal Corinthian capital fluted pilasters over flower-filled inlaid bases, to either side is a large astragal glazed and oval linear-inlaid cupboard door, the lower-section with a central secretaire drawer with a conventional drawer to each side, over three cupboards, the central cupboard enclosed by a patera centred door, the outer cupboard doors each formed by pairs of faux drawer fronts, on bracket feet, restorations, 176.5cm wide x 47cm deep x 210.5cm high, (69in wide x 18 1/2in deep x 82 1/2in high)

£3,000 - 4,000

209

A set of four George III walnut dining chairs

Each with pierced vase-shaped splat and serpentine-shaped top-rail, the drop-in seat above deep flattened-arch shaped seat rails, raised on front cabriole legs terminating in pad feet, rear turn stretcher, (4)

£300 - 400



212

210

An oak dresser base, English, circa 1700-20

With three frieze drawers, each with twin mitre-moulded decoration, above a pointed-ogee cut apron, raised on four tapering ring-turned and baluster-turned front legs, 198.5cm wide x 48cm deep x 82cm high, (78in wide x 18 1/2in deep x 32in high)

£1,500 - 2,000

211

A mid-17th century oak coffer, English, circa 1640-60

Having a triple panelled hinged lid and front, each front panel with a large carved and punched-decorated lozenge centred by a simple roundel, the top-rail with carved and punched-decorated lunettes, raised on extended stile supports, 123cm wide x 56.5cm deep x 67.5cm high, (48in wide x 22in deep x 26 1/2in high)

£400 - 600

212

A Charles II oak court cupboard with unusual press base, Derbyshire, circa 1660-70

The relatively small upper-section having a meandering tulip-head carved frieze raised on turned end-columns, enclosing a pair of recessed boarded cupboard doors centred by a fixed panel, each carved with scrolling conforming tulip-heads emanating from a distinctive geometric pedestal, the lower-section with a pair of triple-panelled cupboard doors, the top door panel strap-work carved, enclosing an original pegged interior, with three plain fixed-panels below, the lower left-hand door panel with the initials *WH* unusually formed by a series of cut-pegs, raised on extended stile supports with broad channel-moulding which runs continually through all lower front-rails, 129cm wide x 69cm deep x 169.5cm high, (50 1/2in wide x 27in deep x 66 1/2in high)

£2,000 - 3,000

213

A George III oak high dresser, Vale of Glamorgan, South Wales, circa 1760-1800

The open rack with four shelves flanked by shaped ends, the lower-section with a box-platform, over three edge-moulded frieze drawers, each drawer over an arched scroll-cut and geometric-pierced apron, raised on ring-headed baluster-turned front supports, joined by a pot-board, 152.5cm wide x 43cm deep x 206.5cm high, (60in wide x 16 1/2in deep x 81in high)

£1,500 - 2,000



213



210



216



214



215



216



218

214

A Charles II oak side table, circa 1670

Having a boarded cleated top over channel run-moulded friezes and a single drawer, raised on gently tapering ball-turned legs joined by channel-edge moulded stretchers, 91.5cm wide x 59cm deep x 71cm high, (36in wide x 23in deep x 27 1/2in high)

£600 - 800

215

A Charles II oak joint stool, circa 1680

The seat with thumb-moulded edges, the rails each with broad channel run-moulding, raised on ring-turned tapering legs, joined by plain stretchers, 37.5cm wide x 30.5cm deep x 54cm high, (14 1/2in wide x 12in deep x 21in high)

£600 - 800

216

Two sections of Victorian mahogany chemist or pharmacy drawers

Each with numerous small drawers, each with original gold-coloured contents label and turned handle, 274cm wide x 25.4cm deep x 53.5cm high and 214cm wide x 25.5cm deep x 54cm wide, (2)

£2,000 - 3,000

217

A large oak and marquetry-inlaid coffer

Principally incorporating mid-17th century elements, in the manner popular around Leeds, Yorkshire, circa 1650

The boarded lid with thumb-moulded front and side edges, the front with three slender panels, each marquetry inlaid with S-scrolls over three floral marquetry panels, meandering-vine carved to the top-rail, muntins and stiles, the ogee-cut base-rail nulled-carved, alterations and restorations, 169cm wide x 59.5cm deep x 87.5cm high, (66 1/2in wide x 23in deep x 34in high)

£500 - 800

218

A George III oak high dresser, North Wales, circa 1770-80

The boarded rack with pine backboards, cyma recta cornice and scroll-cut frieze, over three shelves and five spice drawers, the lower-section with three drawers over a pair of flattened-ogee headed fielded cupboard doors centred by a bank of three faux drawers, twin panelled sides, on extended stile supports, 185cm wide x 52.5cm deep x 205.5cm high, (72 1/2in wide x 20 1/2in deep x 80 1/2in high)

£2,500 - 3,500



220

219

A collection of five pieces of 16th/17th century glazed stone- and earthenware, North European

To include three pipkins, *the largest 15.5cm diameter*, a jug, of baluster form with strap handle and flared foot, *16.5cm high* and a small vessel with tapering sides and strap handle, *10cm diameter*, (5)

£250 - 350

220

Two early 18th century stoneware jugs, Westerwald

The first of baluster form with reeded neck, the body moulded with a 'GR' monogram within a laurel roundel encircled by a band of petals, between foliate scrolls, enriched in cobalt blue, *17.5cm high*, the second of globular form, dashed in blue and decorated all-over with incised stylised flower head medallions, the neck ribbed, *17cm high*, (2)

£200 - 300

A pewter-lidded model very similar to the second jug in this lot, sold *Christie's*, 6th November 2007, Lot 217.



221

221

A large 17th century salt-glazed stoneware Bellarmine bottle, Rhenish

Of typical form, with moulded rim and strap handle, the neck decorated with the face of a bearded man, the body moulded with a small medallion of a flowering plant, with two groups of three punched rosettes to the shoulders, *44cm high*

£500 - 700

222

A collection of fifteen 18th century Delft tiles, English and Dutch, and an 18th century tile, Talavera, Spain

The Talavera tile painted with a man using a large mortar and pestle, in a later oak frame, *15cm wide x 15cm high including frame*, the remainder painted with a variety of colours and motifs, some figural and some floral, one painted with a bird, one of the English tiles painted in blue with Jesus calming a storm on the Sea of Galilee, and titled 'MAT.8.93', (16)

£300 - 400



224

223

A pair of 18th century polychrome Delft plates, circa 1750 - 1760

Painted with three sprigs of stylised flowers around a central flowerhead, and all-over painted with radial manganese lines, *22.5cm diameter*, (2)

£150 - 200

A single plate with a diameter of 33.5cm, and painted with four encircling floral sprigs, rather than the three to this pair, sold *Lyon & Turnbull*, 31st March 2010, Lot 7 [£500]. The single plate bore a label stating that it had once been the property of Sir Walter Scott.



225

224

An 18th century Delft plate, English

Circa 1720

Painted in blue to the centre with a geometric swirl or stylised flowerhead with a foliate and floral border, and with four Xs each with four dots, all within a border of two blue lines, the underside without footrim, *22.5cm diameter*

£150 - 200

225

A mid-18th century Delft charger, probably Liverpool, circa 1760

Painted with a fence, and large long-stemmed leafy blooms, *35cm diameter*

£200 - 300



228



229

226

A carved sandstone female head

With centrally-parted flowing hair, 30cm high, together with an associated sandstone plinth, carved as a moulded quatrefoil, 15cm high, (2)

£200 - 300

227

A carved sandstone water spout or fountain head

Modelled as a cherub embracing a scaly dolphin, with open mouth, on a circular naturalistic base, 54cm high

£300 - 500

228

Two 19th century carved sandstone church masonry fragments

Both with vestigial moulded ribs, and crowned male corbels, the first 31cm wide x 31cm deep x 32cm high; the second 20cm wide x 29cm deep x 25cm high, (2)

£300 - 500

Provenance: Reputedly removed from St Boniface Church, Bunbury, Cheshire, after bomb damage in 1940. These corbels were probably installed during restoration carried out between 1863 and 1866.

229

A 19th century carved sandstone church masonry fragment

A sandstone slab edged in vestigial moulded ribs, carved at either end with a crowned male face, with drilled eyes, 56cm wide x 25cm deep x 35cm high, (22in wide x 9 1/2in deep x 13 1/2in high)

£500 - 800

Provenance: See footnote to Lot 228.

230

A late 17th century Baroque carved sandstone fragment of an angel, circa 1680

Naturalistically rendered with curly hair, and asymmetrical feathered wings, 37cm wide, together with a 16th/17th century carved sandstone fragment of a rampant beast, only the hindquarters remaining, 27cm high, and two later stone and composition fragments, one of an angel's head, with one foliate wing, 27cm wide, the other a leafy capital, 22.5cm wide, (4)

£600 - 800



231

231

A mid-18th Century oak dresser base,
North Wales, circa 1750

The boarded top with thumb-moulded edge
above three drawers and a pair of twin
panelled cupboard doors, on extended stile
supports, 135cm wide x 52.5cm deep x 94.5cm
high, (53in wide x 20 1/2in deep x 37in high)
£800 - 1,200

232

An early 18th century oak and pine
boarded chest, English, circa 1720-40

The hinged lid of field-oak with thumb-
moulded edges, the front and rear boards
constructed of pine, the oak sides extending
to arched cut-away supports, 122cm wide x
37.5cm deep x 58.5cm high, (48in wide x 14
1/2in deep x 23in high)
£500 - 700

233

A Charles II oak gateleg dining table, North
country, probably Yorkshire, circa 1660

The oval drop-leaf top constructed from thick
boards, raised on ball-turned supports, joined
by channel-moulded stretchers, the gate
supports unusually operating on iron axe-head
hinged joints, 183.5cm wide x 132cm deep x
74cm high, (72in wide x 51 1/2in deep x 29in
high)
£1,000 - 1,500



235



237

234

An oak fire-surround, incorporating a James I headboard, West Country, circa 1620 and later

The overmantel, probably originally a bed headboard, having a gauge-carved cornice, above a pair of later stylized foliate marquetry-inlaid panels enclosed by carved arches and spaced by carved figural terms, an applied board below carved with interlaced arcaded stiff-leaves, three further panels below, the centre vacant, the remaining two panels carved with stiff-leaf filled arches, the muntins extensively gauge-carved and with a zig-zag punched-decorated design, the fire-surround with deep open shelf, a lunette-carved header and copper hood, flanked by fielded panelled jambs, losses, 175cm wide x 29.5cm deep x 261cm high, (68 1/2in wide x 11 1/2in deep x 102 1/2in high)

£800 - 1,200

235

A Charles I oak centre table with drawer, circa 1630-50

Of notable height, the triple boarded cleated top above a channel-moulded frieze drawer, raised on ring-turned tapering legs, with two bands of double incised-ring decoration, joined by channel-moulded rectangular-section stretchers, 84cm wide x 59.5cm deep x 83.5cm high, (33in wide x 23in deep x 32 1/2in high)

£1,000 - 1,500

Literature: This table is illustrated and discussed in Michael Dann, *The English Smile: English Furniture and The Renaissance 1490-1590*, p.109-112. The table is described as *An English Oak Centre Table with Drawer*, c.1570-1580.

236

A William and Mary oak boarded close stool or box, circa 1700

With deep hinged lid, the front with applied moulding to simulate drawer fronts, restorations, 51cm wide x 41cm deep x 41cm high, (20in wide x 16in deep x 16in high)

£300 - 500

A close stool is essentially a lidded box which contained a chamber pot. Two further examples are illustrated Victor Chinnery, *Oak Furniture: The British Tradition*, (1993), p. 363, figures 3:376a and 3:376b.

237

A good James I carved oak coffer, possibly Devon/Somerset, circa 1610-20

Of good heavy construction and profusely carved, having a boarded top with deep applied moulded-edge, over a stylized arcaded-carved top-rail, with inverted-breakfront moulding below, projecting over four pilasters, each carved with an exotic tree above a tapered stiff-leaf, and flanking three panels carved with an upright thistle-head issuing further stylized scrolling foliage, a simple base-moulding below, on extended stile supports, 141cm wide x 57.5cm deep x 70.5cm high, (55 1/2in wide x 22 1/2in deep x 27 1/2in high)

£3,000 - 4,000

238

An oak door, circa 1700 and later

Of double-panel form, each front panel applied with geometric-mitre moulded decoration and centred by a scroll-carved vacant cartouche, 77cm wide x 3.5cm deep x 192.5cm high, (30in wide x 1in deep x 75 1/2in high)

£500 - 800



238



240



241



244

239

A mid-18th century oak mule chest, circa 1760

The hinged lid with thumb-moulded front and side edges, over four fielded panels, a long drawer with integral base-moulding below, raised on extended stile supports, 128.5cm wide x 55.5cm deep x 76.5cm high, (50 1/2in wide x 21 1/2in deep x 30in high)

£300 - 400

240

A first half of the 18th century oak low dresser, English

Having three moulded-edge frieze drawers and fielded panelled side, raised on block and vase-turned front and rear legs, 166.5cm wide x 47.5cm deep x 77cm high, (65 1/2in wide x 18 1/2in deep x 30in high)

£1,500 - 2,000

241

A pair of early 18th century and later oak and elm open armchairs, possibly Welsh

Each with an arched scroll-cut and straight underside top-rail, above a pair of flat and scroll-ended horizontal splats, rectangular-section plain back uprights, the downswept open-arms on ring-turned tapering front supports, the boarded seat raised on rectangular-section legs, joined by plain stretchers, restorations, 56cm wide x 52.5cm deep x 94cm high, (22in wide x 20 1/2in deep x 37in high) (2)

£500 - 800



243

242

An early 18th century oak gateleg table, circa 1720-30 and later
Having an oval drop-leaf top with thumb-moulded edge, above a single end-frieze drawer above a shaped rail, raised on tapering column-turned and baluster-turned supports, joined by plain stretchers, on ovoid-shaped feet, restorations, 127cm wide x 129cm deep x 73cm high, (50in wide x 50 1/2in deep x 28 1/2in high)
£300 - 400

243

A walnut chest of drawers

In the early 18th century manner, English
Having a crossbanded top over two short and three long graduated drawers, each with well figured-veneers and crossbanded edges, elm veneered sides, on bracket feet, 96.5cm wide x 52.5cm deep x 89.5cm high, (37 1/2in wide x 20 1/2in deep x 35in high)
£500 - 800

244

A Charles II oak panel-back open armchair, Yorkshire, circa 1670 and later

The back panel carved with a bold single lozenge filled with stylized carved leaves and with scrolling pennant-like terminals, the double-scrrolled outlined and leaf-carved cresting-rail sitting directly on top of the uprights, with plain scroll-cut ears, the downswept open-arms on diminutive ring-turned tapering front supports, the boarded seat above channel-edge moulded seat-rails, raised on conforming tapering front legs joined by plain stretchers, restorations, 57cm wide x 55.5cm deep x 99cm high, (22in wide x 21 1/2in deep x 38 1/2in high)
£500 - 800



245

245

An early 18th century and later walnut chest on chest, English
Having a deep cavetto cornice over a pair of short and three long graduated cockbeaded and banded drawers, flanked by reeded angles, the lower-section with three long drawers, on bracket feet, 103.5cm wide x 53cm deep x 180.5cm high, (40 1/2in wide x 20 1/2in deep x 71in high)
£800 - 1,200

246

An early 19th century oak high dresser, North Wales

With later rack

The boarded rack with a cavetto-moulded cornice and scroll-cut and pierced frieze above three shelves, the lower-section with a T-shaped arrangement of drawers flanked to either side by a panelled cupboard door, front bracket feet, restorations, 167cm wide x 51.5cm deep x 223cm high, (65 1/2in wide x 20in deep x 87 1/2in high)
£800 - 1,200



247

247

A Charles II oak coffer, Devon/Dorset, circa 1670

Having a boarded hinged top with thumb-moulded edge, the front with three panels each incised-carved with an all-over stylized leaf and navette-shaped flowerhead design against a punched-decorated design, all front rails carved with conforming meandering-flowerhead decoration, 128cm wide x 56cm deep x 65cm high, (50in wide x 22in deep x 25 1/2in high)

£400 - 600



250

248

A Queen Anne oak coffer, North Country, dated 1707

Having a boarded hinged lid, the front with four stylized foliate carved panels, the top-rail incised-carved with leaves and centred by the ownership triad and date EBL 1707, 145.5cm wide x 56cm deep x 69cm high, (57in wide x 22in deep x 27in high)

£400 - 600

249

An oak low dresser

Principally incorporating 18th century timbers. The boarded top with moulded edge, above three mitre-moulded frieze drawers and an ogee-cut and incised-edged apron, raised on cabriole front legs terminating in a square claw foot, alterations, 157.5cm wide x 48cm deep x 76cm high, (62in wide x 18 1/2in deep x 29 1/2in high)

£600 - 800

250

An elm tavern table, English

Having an impressive single-piece top, raised on X-form trestle-ends, joined by a rectangular-section mid-stretcher with iron-bolted joints, 153cm wide x 75.5cm deep x 79cm high, (60in wide x 29 1/2in deep x 31in high)

£1,200 - 1,800

Literature: David Knell, *English Country Furniture 1500-1900*, (2000), illustrates several examples of trestle tables, pp. 217-218, dating from the beginning of the 19th century.



248

Lots 251 - 325: Items from the Deeley Collection of Kitchenalia & Treen



251

251

A large 17th century leaded bronze cauldron, English

With scratched founder's mark of two triangles arranged point to point, one above the other

Having an everted rim, the body cast with a single wire and angular lug handles, fitted with an articulated iron handle, three ribs emanating from the handle attachment, raised on three ribbed legs, each also issuing three ribs up the cauldron's body, with a later black-painted timber cover, 38.5cm rim diameter x 36cm high, (2)

£500 - 700

The founder's mark to this cauldron is reminiscent of the mark used by John Fathers I (fl. - 1688) of Montacute, Somerset, which was two triangles arranged vertically point-to-point, but differs in that the latter is normally bisected by a horizontal line. See R. Butler & C. Green, *English Bronze Cooking Vessels & Their Founders 1350 - 1830* (2003), pp. 50 - 51.

Illustrated: R. Deeley, *The Cauldron, The Spit & The Fire* (2011), pp. 11 and 12.

252

An early 18th century brass and iron down-hearth skillet

The flat-rimmed brass pan riveted to an iron ring issuing a tapering handle with divergent stand and with closed hook terminal 19cm diameter x 54cm long x 17cm high, together with a 17th century leaded bronze skillet, South-Eastern England, of typical form, the handle with a pair of grooves and with open brace, on three supports decorated with a single groove, 15cm diameter x 14cm high, and two 18th century wrought iron gridirons, English/French, the first of twelve grooved bars and integral fat-catching trough issuing an iron handle pierced to its terminal for hanging, 33cm wide x 67.5cm long, the second of ten grooved bars, lacking fat-catching channel, 33cm wide x 52cm deep x 13cm high, (4)

£200 - 300



253

253

A late 18th century leaded bronze cauldron, French, dated 1790

With everted shallow rim, the ovoid body cast 'ANNO 1790 IOSEPH FLIR' above a pair of cast wires, with angular lug handles fitted with a wrythen iron articulated handle, raised on three faceted splayed legs terminating in ribbed hooves, 29cm rim diameter x 35cm high

£300 - 500

Illustrated: R. Deeley, *The Cauldron, The Spit & The Fire* (2011), p. 12.

254

A rare glazed terracotta cauldron, English

18th century

The body of bag shape with everted rim and lug handles, the interior glazed, cracked and with restorations, 18.5cm diameter x 19.5cm high

£200 - 300

Illustrated: R. Deeley, *The Cauldron, The Spit & The Fire* (2011), p. 11.



254



257



255 (part)

257

A rare 18th century wrought iron downhearth baking or frying iron

Of circular, slightly dished form, and with flat handle with pierced terminal, raised on three slightly tapering supports, 32cm diameter x 10.5cm high, together with **three copper frying or sauté pans**, to include two 18th century examples, with rolled rims and copper-riveted wrought iron handles, the larger 28cm diameter; the smaller 16cm diameter, and a 19th century copper lidded sauté or frying pan, French, with rolled broadening handle, the lid stamped 'I', 29.5cm diameter, (4)

£300 - 500

The downhearth baking pan is illustrated - in use - in R. Deeley, *The Cauldron, The Spit & The Fire*, (2011), p. 161.

258

A late 17th/early 18th century wrought iron revolving downhearth gridiron

Of slightly dished form with upturned, scroll corners, raised on a stand of divergent front supports, the handle with closed hook terminal, 33.5cm wide x 61cm long, together with a **19th century iron bargate gridiron**, having twelve channelled and pierced bars, draining into a fat-catching trough below, with stepped handle with fish-tail terminal and with additional loop handle, the whole raised on two scroll-ended front supports, and forked rear supports, 37cm wide x 52cm long, (2)

£300 - 500

The first gridiron illustrated R. Deeley, *The Cauldron, The Spit & The Fire* (2011), p. 22.

The second example is similar to another illustrated J. Seymour Lindsay, *Iron and Brass Implements of the English House* (1970), Figure 138, and described on p. 30. The illustrated gridiron has a similar additional loop to the handle, and the same trough, in this case fitted with a spout for pouring off the accumulated fat or gravy.



258

255

An 18th century wrought iron hangol or cauldron hook

Topped by a hook and a riveted hinge issuing a pair of curving arms terminating in hooks, 68cm high, together with an **18th century wrought iron brandreth**, of triangular form on three supports with outswept feet, 47cm wide x 41cm deep, (2)

£150 - 200

The hangol illustrated R. Deeley, *The Cauldron, The Spit & The Fire* (2011), p. 11.

J. Seymour Lindsay, *Iron and Brass Implements of the English Domestic House* (1970), Figure 450, illustrates a similar hinge-type cauldron hook of 17th/18th century date from New England, USA.

256

A collection of three cooking vessels

To include an **18th century sheet copper and iron cooking pot or kettle**, with rolled rim, iron handles and three outswept iron legs, 26.5cm rim diameter x 26.5cm high, together with a **leaded bronze cooking pot**, with moulded rim, articulated iron handle and three paw-cast feet, 21cm rim diameter x 15cm high, and a **small copper cooking pot**, with iron handle, 14.5cm rim diameter x 8.5cm high, (3)

£150 - 200

The first pot illustrated R. Deeley, *The Cauldron, The Spit & The Fire* (2011), p. 77.



259

259
A rare wrought iron double-ended fire dog, Continental

Each dog topped by a cresset, and with a rising and falling secondary stem fitted with five spit-hooks, the uppermost long and with scroll-terminal, the stems both terminating in divergent feet, and joined by a billet bar with cross-hatched decoration, 86cm wide x 39cm deep x 123cm high, (33 1/2in wide x 15in deep x 48in high)

£600 - 800

Illustrated: R. Deeley, *The Cauldron, The Spit & The Fire* (2011), p. 25.

260
An 18th century wrought iron bar-grate, with adjustable cheeks

The front of five bars, the uppermost dropping down to form a stand, fitted with a pair of adjustable cheeks, both operating independently on a rack and pinion winder mechanism, raised on four supports, the front pair topped by steel urn finials, 103cm wide x 37cm deep x 102cm high, (40 1/2in wide x 14 1/2in deep x 40in high)

£400 - 600

Illustrated: R. Deeley, *The Cauldron, The Spit & The Fire* (2011), p. 42.

A similar example is in York Castle Museum.

261
Two early 18th century brass fire tools, English/Dutch

To include a pair of tongs, topped by an acorn finial above a ball knob, the jaws each with three balustroid knobs and terminating in an oval grip, 61cm high, together with a very similar shovel, the pan with broad, flared end, 64cm high, (2)

£200 - 300

See P. N. & H. Schiffer, *The Brass Book* (1978), p. 251, Figure B, for a very similar shovel dated to the late 17th century and attributed to Holland or England. R. Gentle & R. Feild, *Domestic Metalwork 1640 - 1820* (1994), p. 342, attributes a similar pair of tongs to England in the 1740s.

262
A good mid- to late 18th century wrought iron log or fire fork, English

The stem diverging into two tines, and with three bulbous knobs, the knopped handle grip with acorn finial, 125cm long

£300 - 500

Illustrated: R. Deeley, *The Cauldron, The Spit & The Fire* (2011), p. 36.

A similar fork sold *these rooms*, The Oak Interior: The Collection of Dr and Mrs Chris Douglas, Morville Hall, Shropshire, 30th April 2014, Lot 30.



262



266

263

Three brass and iron trivets

To include **two sliding bargrate trivets**, the first with arched brass plate, marked 'IX' to the underside, with curving iron bargrate hook and handle, 18cm wide x 38cm long, the second with rectangular plate with turned beech handle, the bargrate hooks with adjustable rests, 19cm wide x 43cm long, and a **brass and iron footman-type trivet**, the plate pierced with hearts and scrolls and with down-curved front edge, raised on three iron supports united by a circular stretcher, 32cm wide x 22cm deep x 24cm high, (3)
£200 - 300

The second sliding trivet illustrated R. Deeley, *The Cauldron, The Spit & The Fire* (2011), p. 46.

264

A rare 18th century wrought iron downhearth trivet or pan stand, English, or possibly American, with adjustable rest

The stand of circular form and raised on three supports, the long handle fitted with a sliding wrythen two-position rest, 21.5cm wide x 63cm deep x 29cm high, (8in wide x 24 1/2in deep x 11in high)
£300 - 500

Illustrated: R. Deeley, *The Cauldron, The Spit & The Fire* (2011), p. 7.

Two similar examples, one with two-position rest terminating the handle, the other with sliding vertical rest, and attributed to either England or America in the early 18th century, are illustrated H. P. & N. Schiffer, *Antique Iron* (1979), p. 232, Figures A & B.



265

265

A rare 18th century tinned copper and iron dripping pan or fat-catcher

Of rectangular form but with one rounded end embossed with a heart, with a pair of iron handles each pierced to the end and raised on a ribbed iron support, 71cm wide x 46cm deep
£200 - 300

Illustrated: R. Deeley, *The Cauldron, The Spit & The Fire* (2011), p. 53, and shown in use on p. 52.

266

A late 19th/early 20th century tinned sheet iron floor-standing hastener or reflector oven

Of typical form, with strap superstructure for suspending a bottle jack or hooks, with curving sides and open front, the rear fitted with a door for basting, raised on four tubular supports, 58cm wide x 39cm deep x 137cm high, together with **two 19th century bottle jacks**, the first black-painted with gilt highlights, and bearing a pressed brass label reading 'JOHN LINWOOD WARRANTED', and stamped '10 WARRANTED' to its underside, with pendant wheel fitted with four hooks, the bottle jack 26cm high; the wheel 16cm diameter, the second of brass and marked 'GEO SALTER & Co. IMPROVED, WARRANTED' and to the underside '40 SALTER WARRANTED', 28cm high, (4)
£300 - 500

The door in the rear of the hastener was used to allow access for basting.

The bottle jacks illustrated R. Deeley, *The Cauldron, The Spit & The Fire* (2011), p. 90.



271



270

267

A late 18th century iron clockwork spit-jack, French

Having a four-spoke governor, two cogs, and an octagonal pierced brass mount, the fixing plate in the shape of a heart, with stone weight, chain, rope and two pulleys, 34cm wide x 54cm high (including governor), (6) £400 - 600

268

An 18th century iron pot hook, English

The main stem topped by a large hook and with scrolling lower terminal, the ratchet with ten stops and terminating in a line-decorated hook, 121cm long at its greatest extent, together with a late 18th/early 19th century iron kettle tilter, the horizontal bar issuing a pair of hooks, one fitted with a swivelling lever to secure the kettle, the other sliding along the bar to accommodate kettles of different sizes, topped by an articulated hanging loop and with curving handle with pointed knop terminal, 57cm wide, (2) £200 - 300

The pot hook illustrated R. Deeley, *The Cauldron, The Spit & The Fire* (2011), p. 83. The tilter illustrated *ibid.*, p. 76.

J. Seymour Lindsay, *Iron and Brass Implements of the English House* (1970), Figure 44, shows a tilter with similar lever catch to the left hook to secure the kettle.

269

Five assorted copper cooking pots, one by Benham & Froud

To include a late 19th/early 20th century copper roasting pan, by Benham & Froud, bearing the orb mark to its underside, of rectangular form with rolled rim and pair of articulated copper bale handles, with lift-out pierced tin liner, 43cm wide x 32cm deep x 11cm high, together with a 19th century copper fish kettle, with articulated iron handle and lifting pierced liner, 51cm wide x 30cm deep x 21cm high, a Victorian copper steamer, by W. S. Adams & Son, London, of oval form, both body and lid with a pair of copper handles, the lid deeply dished, with stamped mark reading 'W. S. ADAMS & SON, 57 HAYMARKET, IRONMONGERS TO THE QUEEN', 43cm wide x 28cm deep x 25cm high, a late 19th century copper and brass stock pot, of cylindrical form, both body and lid fitted with a pair of copper handles, the body with brass tap stamped 'MARTINEAU AND SMITH', 28.5cm diameter x 29cm high, and a small mid-19th century copper stock pot, French, marked 'S. LEQUITTE', of cylindrical form with two handles to the body and one to the lid, 19.5cm diameter x 20cm high, (5) £300 - 500

Martineau & Smith worked in Birmingham in the late 19th century.



272

270

An 18th century copper fish kettle

Of deep oblong form, and with brazed seams, fitted with a pair of iron handle attachments, the dished top fitted with a copper strap handle, 47.5cm wide x 33.5cm deep x 28cm high, (18 1/2in wide x 13in deep x 11in high)

£250 - 350

271

An early to mid-18th century bronze pheasant pan or cooking pot, French

The cover with handle and its edge with flared, notched 'petals', the pan raised on four supports, 25cm wide x 20cm deep x 22cm high, (9 1/2in wide x 7 1/2in deep x 8 1/2in high)

£200 - 300

Illustrated: R. Deeley, *The Cauldron, The Spit & The Fire* (2011), p. 163.

A similar example, dated 1743 and cast with initials, sold *Christie's*, The Casimir Collection of Metalwork, 23rd January 2008, Lot 63.

272

A rare late 18th century brass and iron downhearth pie baking dish

Of circular form, the domed cover fitted with an iron strap handle, and with flared edge, the base with two iron bale handles, raised on three downswept iron supports, 33cm diameter x 15cm high

£200 - 300

Illustrated - in use - R. Deeley, *The Cauldron, The Spit & The Fire* (2011), pp. 199 - 200.



274

273

Two 18th century wrought iron downhearth revolving bread toasters

The first of squat form, with a revolving rack of four curved rods, with a long shaped handle pierced to the end for hanging and raised on a short strut support, 17.5cm wide x 35cm deep x 9.5cm high, the second taller, the rack formed from two curving bars, swivelling on a stand of three downswept supports terminating in scroll feet, 18cm wide x 26.5cm deep x 24cm high, (2)

£200 - 300

The first of these illustrated R. Deeley, *The Cauldron, The Spit & The Fire* (2011), p. 168.

274

Two early 19th century bargrate toasters

The first of brass and iron, the brass stem fitted to one end with a shaped iron bargrate hook, the two hook toaster with barrel-shaped attachment sliding up and down the stem, and swivelling, with brass line-decorated handle, 46.5cm long, together with an iron and ash bargrate toaster with clip, to fix to a trivet, the clip issuing a pair of curving prongs, the handle of turned ash, 4cm wide x 18cm deep x 14.5cm high, (2)

£200 - 300

The first toaster in this lot is similar in form to another illustrated J. Seymour Lindsay, *Iron and Brass Implements of the English Domestic House* (1970), Figure 144.

Both toasters illustrated R. Deeley, *The Cauldron, The Spit & The Fire* (2011), p. 173.



278

275

A late 18th century iron larkspit or standing toaster

Having a square-section stem topped by an acorn finial above a knop, fitted to the reverse with a suspension hook with acorn terminal, a bell-shaped toaster fitted with five pairs of spikes rising and falling on the stem, on three downswept supports terminating in penny feet, 30.5cm wide x 28cm deep x 62.5cm high, together with a 19th century iron standing toaster, the square-section stem topped by a suspension loop, the sliding frame with curving spring and issuing to the rear a tapering handle terminating in a ball knop, and to the front a pair of curving spikes, raised on a flattened base of three out and downswept supports, 15cm wide x 15cm deep x 50cm high, (2)

£200 - 300

276

An 18th century wrought iron revolving toaster or hanan

Of circular form, revolving on a stand of two divergent supports, with articulated rear strut, 40cm diameter x 50cm high

£200 - 300

277

A mid-18th century brass chafing dish, probably Dutch, circa 1730

The three uprights topped by flat circular terminals to form a stand, the ring issuing a turned ash handle, all above a cast brass pan, the supports terminating in paw feet, the handle later re-attached with copper rivets, and possibly later, 22cm wide x 35cm deep x 12.5cm high, (8 1/2in wide x 13 1/2in deep x 4 1/2in high)

£200 - 300

A Dutch example, circa 1730, with similar supports and similar feet, illustrated R. Gentle & R. Feild, *Domestic Metalwork 1640 - 1820* (1994), p. 266, Figure 3.



277



279



281 (part)

278

A near set of three miniature steel fire irons or ember tools

Comprising a shovel, a poker and a pair of tongs, the shovel with pierced pan engraved with the initials 'O?MM', all with handles with ball knob terminals, the shovel 5.5cm wide x 24.5cm high

£200 - 300

Illustrated: R. Deeley, *The Cauldron, The Spit & The Fire* (2011), p.36 where it is noted that these miniature tools were 'for use with a chafing dish'.

279

An early 19th century wrought iron brazier, American

The sides made from perforated sheet iron, topped by a hinged, lifting barred grill above a further grill below, mounted to each corner with an iron strut topped by a disc terminal, so forming a stand, all in a dished square tray on four supports, one side issuing an iron and beech carry handle, 22.5cm wide x 23cm deep x 20cm high, (8 1/2in wide x 9in deep x 7 1/2in high)

£200 - 300

An identical brazier is illustrated H. P. & N. Schiffer, *Antique Iron* (1979), p. 295, Figure C. The photograph is reproduced from the Index of American Design, National Gallery of Art.

280

A collection of twenty 20th century copper culinary moulds

All with tinned interiors, to include eight ring moulds, 11.5cm diameter x 8cm high, three dome-topped ice cream moulds, in two sizes, all with brass socket for a brass foot, only one with foot, the larger 11.5cm diameter x 11cm high; the two smaller 10cm diameter x 10cm high, and nine flat-topped moulds with slightly tapering skirts, in three sizes, one at 15cm diameter x 9cm high; two at 7.5cm diameter x 5.5cm high and six at 5cm diameter x 5cm high,

(20)

£150 - 200

281

A collection of seven French and English copper and ceramic moulds

To include an 18th century terracotta pudding mould, French, of wavy-edged rectangular form, with three rows of five depressions, a small lug handle to one end, 52cm wide x 30.5cm deep x 5cm high, together with a small 18th century terracotta pudding mould, of square form with crimped edges and with three rows of three depressions, 19.5cm wide x 19.5cm deep x 4cm high, two 19th century copper and brass egg poaching moulds, of circular form, one with nine depressions, the other of seven, both with brass axe-head handles, the first 25cm diameter x 6cm high; the second 22cm diameter x 4.5cm high, a copper fish mould, stamped 'MADE IN ENGLAND', and fitted with a small suspension ring, 28.5cm wide x 22cm deep x 6cm high, a copper mould, probably French, embossed with a crayfish or lobster, with rolled rim and suspension loop, 29cm diameter x 5cm high, and a glazed ceramic pie dish, the lid moulded in the form of a rabbit or hare, 45cm wide x 22cm deep x 14cm high, (7)

£300 - 500

The two terracotta pudding moulds are illustrated R. Deeley, *The Cauldron, The Spit & The Fire* (2011), p. 231.

282

A collection of twenty-one 20th century copper culinary moulds

All with tinned interiors, to include eight ring moulds, 11.5cm diameter x 8cm high, two dome-topped ice cream moulds, in two sizes, both with brass socket for a brass foot, only one with foot, the larger 11.5cm diameter x 11cm high; the smaller 10cm diameter x 10cm high, and eleven flat-topped moulds with slightly tapering skirts, in four sizes, one at 15cm diameter x 9cm high; one at 10cm diameter x 6.5cm high; three at 7.5cm diameter x 5.5cm high and six at 5cm diameter x 5cm high,

(21)

£150 - 200



283

283
Five late Victorian/Edwardian copper jelly and pudding moulds, one probably by Benham & Froud

The first of five swirling turrets, and marked '370 C', 13cm diameter x 11.5cm high, together with a domed spiral-fluted example, apparently unmarked, 12cm diameter x 10cm high, an example with two rings of dome-topped angular turrets, marked 'M 480', 11.5cm diameter x 11cm high, a small example topped by eight domes above leafy sides, 10cm diameter x 8.5cm high, and a mould of the same design but larger, 12cm diameter x 11cm high, and **five small plain moulds**, all with flat tops and slightly flaring skirts, unmarked, 5cm diameter x 5.5cm high, (10)

£400 - 600

The first mould in this lot, marked '370 C', is probably by Benham & Froud. A mould of identical design, also marked '370 C' and bearing the Benham & Froud orb, was sold *Bonhams*, 25th July 2013, Lot 109.

These moulds are illustrated R. Deeley, *The Cauldron, The Spit & The Fire* (2011), p. 233.



286

284

A collection of twenty-two 20th century copper culinary moulds

All with tinned interiors, to include nine ring moulds, 11.5cm diameter x 8cm high, three dome-topped ice cream moulds, in two sizes, all with brass socket for a brass foot, only one with foot, the two larger 11.5cm diameter x 11cm high; the one smaller 10cm diameter x 10cm high, and ten flat-topped moulds with slightly tapering skirts, in three sizes, two at 15cm diameter x 9cm high; two at 7.5cm diameter x 5.5cm high and six at 5cm diameter x 5cm high, (22)

£100 - 150

285

Four late Victorian/Edwardian copper jelly moulds

To include an example decorated to the top with a pineapple between foliage, above a reeded band and a plain skirt, apparently unmarked, 14cm diameter x 10.5cm high, a reeded ring mould, apparently unmarked, 14cm diameter x 10.5cm high, a small ring mould topped by a swirl of leaves above a reeded skirt, apparently unmarked, 10cm diameter x 10cm high, and an oval ring mould, with reeded skirt, apparently unmarked, 18cm wide x 11.5cm deep x 7cm high, (4)

£300 - 500

These moulds are illustrated R. Deeley, *The Cauldron, The Spit & The Fire* (2011), p. 233.

286

A late Victorian sheet copper jelly mould

Numbered 114

Modelled as a recumbent lion above a fluted flared skirt, 21cm wide x 15cm deep x 15cm high, (8in wide x 5 1/2in deep x 5 1/2in high)

£300 - 500

This mould is unusual in being entirely of copper; most examples of this type have a copper top and a tin skirt.

Illustrated: R. Deeley, *The Cauldron, The Spit & The Fire* (2011), p. 233.



287

287

A large heptagonal elm mortar

Of waisted faceted form, 32.5cm diameter x 40cm high, together with a large ash and sycamore pestle, having a bulbous sycamore head and a slightly tapering ash handle, pierced to the end for a suspension cord, 60cm long, (2)

£500 - 700

The mortar illustrated R. Deeley, *The Cauldron, The Spit & The Fire* (2011), p. 132.

288

Five pieces of domestic metalware

To include a 19th century copper measure, with rolled rim and iron-bound footrim, the copper strap handle with an iron hanging hook, 18cm diameter x 16cm high, together with a copper chocolate pot, of broadening form, the lid pierced to the centre for a swizzle stick, now lacking, and with copper strap handle, 16.5cm high, a brass mug, with strap handle and flared footrim, 12.5cm high, and two graduated copper milk dippers, both with rolled rim and applied with a brass plaque engraved 'MILK', the upright strap handle with hooked terminal, the largest 8cm diameter x 22cm high, (5)

£150 - 200



289

289

Three domestic utensils

To include a late 19th/early 20th century copper-bladed salt saw, with beech handle, 52cm long, together with a 19th century sheet iron and elm kitchen grater, the perforated curving sheet iron grater fixed to a grooved elm board with extended handle, 15cm wide x 51cm high, and an unusual cast and sheet brass trivet-form kitchen grater, octagonal, the sheet brass top with two types of perforation, raised on four baluster-turned supports, 12.5cm wide x 15.5cm deep x 5cm high, (3)

£250 - 300

Saws with copper blades were used to break up blocks of salt because copper is less susceptible to corrosion than other metals. A copper-bladed saw - engraved 'Salt Saw' - is in Helston Folk Museum in Cornwall.

This saw is illustrated R. Deeley, *The Cauldron, The Spit & The Fire* (2011), p. 264.

The brass grater is illustrated *ibid.*, p. 228.



291

290

A collection of kitchen treen

To include an 18th century and later chopping board, Continental, the elm board mounted with an iron chopper, fixed and hinged at one end, and with a turned handle, the board with iron hanging hook, 36cm wide x 54cm deep x 7cm high, together with five kitchen spoons, the largest probably for use with a cauldron, 45cm long, a treen apple press, the apple carrier with slatted sides and beneath a screw press, raised on a small stand of four splayed supports, 19.5cm wide x 14.5cm deep x 45cm high, and a treen mortar grater, with twin-branch handle and presser inset into a moulded circular body fitted with a perforated sheet metal grater, on three splayed supports, 32cm high, (8)

£250 - 300

291

Four kitchen colanders

To include an 18th century copper and iron handled colander, having a rolled rim, and a riveted iron handle with closed hook terminal, 23cm diameter x 46.5cm wide including handle, together with a 19th century tinned sheet copper colander, with perforations and brass suspension loop, 29cm diameter, a sheet brass example, with flat, flared rim, 26cm diameter, and a 19th century terracotta colander, French, with a pair of lug handles, 28cm diameter, (4)

£300 - 500

The terracotta colander illustrated R. Deeley, *The Cauldron, The Spit & The Fire* (2011), p. 107.



294 (part)

292

Four 19th and 20th century knife-sharpening steels

To include a 19th century ash, copper and steel example, the ash handle carved as the head of a winking man, above a copper ferrule, 44cm long, together with a 19th century rosewood and brass example, with octagonal brass finger guard, the steel engraved 'CAST STEEL', 33cm long, a 19th century polished steel example, the handle of two spiral-fluted sections beneath a trefoil finial and an open loop topped by a flower, the steel engraved 'HARDING & SON', 43cm long and a 20th century beech and brass example, the tapering handle topped by a faceted knob and with brass guard, the steel engraved 'CHRISTOPHER JOHNSON & CO, SHEFFIELD', 39cm long, (4)

£200 - 300

All illustrated R. Deeley, *The Cauldron, The Spit & The Fire* (2011), p. 96.

293

An 18th century wrought iron game crown

With a central suspension loop issuing a three-prong hook, the four-bar corona with four further pendant four prong hooks, 22cm high, together with an iron mural rack, the simple rectangular-section backplate fitted with eleven hooks, 108cm wide, (2)

£200 - 300



295

294

Four dairy utensils

To include a late 19th century pine, iron and sycamore coopered standing butter churn, of slightly broadening slatted form, bound by four iron bands, with a probably associated sycamore top holding a plunger with pierced domed head and long handle, the churn 57.5cm high; the plunger 100cm high, together with a late 19th century pine and iron coopered milk settler, with slatted sides bound by a pair of iron hands, two of the slats extending to form upright pierced handles, with boarded lid, 44cm diameter x 36.5cm high, a beech milking or dairy stool, the rectangular top raised on four chamfered splayed supports, 36cm wide x 22.5cm deep x 23cm high, and an early 20th century stained beech and iron standing manual butter worker or churn, French, bearing a tin label reading 'MAISON TH PILTER 24 RUE ALBERT PARIS', having a circular dished top and a grooved conical paddle rotating on an iron cog, with iron handle, raised on an iron and beech base of four outswept supports, 88cm high, (4)

£250 - 350

The standing churn illustrated R. Deeley, *The Cauldron, The Spit & The Fire* (2011), p. 222, the milk settler is illustrated *ibid.*, p. 221. A similar manual butter worker is illustrated *ibid.*, p. 224.

Maison Th. Pilter was an engineering and manufacturing firm based in Paris in the late 19th and early 20th centuries. They produced a wide range of agricultural equipment and machinery.

295

An 18th/19th dug-out elm piggin or dairy bucket

Of slightly broadening form, with extended upright lug handle, and three baseboards, one pierced for draining, 39cm diameter x 46cm high

£300 - 500

296

An iron yoke

Possibly Medieval

In excavated condition, and of typical curving form, with a pair of riveted loop attachments, 51cm wide

£150 - 200

Illustrated: R. Deeley, *The Cauldron, The Spit & The Fire* (2011), p. 219.



297



301



298

297

A collection of butter utensils

To include **four 19th century butter prints**, a sycamore example with three wheat ears and a balustroid handle, 10cm diameter, a sycamore example carved with a thistle and a rose, and with short handle, 8.5cm diameter, a fruitwood example, carved with a spray of roses and with baluster handle, 10cm diameter, and an ejector print, carved with a flower, 2.5cm diameter, together with **an 18th/19th century elm butter knife**, with tapering blade and integral handle with pierced disc terminal, 42.5cm long, a **19th century sycamore butter scoop**, with dished blade and integral rectangular-section handle with hook terminal, 14.5cm wide x 23.5cm long, and **a pair of butter or 'Scotch' hands**, of paddle form, with grooved rectangular ends, with integral handles pierced for hanging, 8.5cm wide x 23.5cm long, (8)
£200 - 300

E. H. Pinto, *Treen & Other Wooden Bygones* (1985) illustrates a variety of similar butter utensils. See, for instance, Plate 95, for a similar scoop, Plate 96 for a pair of Scotch hands, and Plates 99 - 102 for butter prints.

The prints illustrated R. Deeley, *The Cauldron, The Spit & The Fire* (2011), p. 225. The Scotch hands illustrated p. 224.

298

A rare 18th/19th century grain mill, French, probably Normandy

Comprising a thick elm block embedded to its top with numerous iron shards, beneath a thick elm wheel, with three peg handles, all raised on a frame of three elm rectangular-section supports united by stretchers, *the upper wheel with scratch-carved name 'A VIGNER'; the block with oval pressed brass plaque reading 'FELIX JUHE LABOUREUR / A MILLY CANTON DE ST HILAIRE / DU HARCOUET MANCHE', the base approximately 60cm in diameter, 75cm high to top of upper wheel*
£200 - 300

The brass plaque translates as 'Felix Juhe Ploughman (or husbandmen), of St Hilaire du Harcouet Manche'. St Hilaire du Harcouet is a commune in the Manche department of Normandy.

This grain mill is illustrated R. Deeley, *The Cauldron, The Spit & The Fire* (2011), p. 204.

299

A group of grain and bread utensils

To include **a 19th century copper grain bucket**, French, of cylindrical form, applied to the outside with six buttress-like riveted copper ribs, and with a pair of riveted handles, with high footrim, the rim stamped 'MR' and 'J.RIMBER' twice, 36cm diameter x 25cm high, together with **a 19th century copper dough-proving bowl**, with rolled rim, the exterior fitted with a pair of brass loop handles, on a spreading circular foot, 31cm diameter x 17.5cm high, **a late 19th century iron yetling**, or **bread baking pot**, with lid and articulated handle, 35cm diameter x 17cm high, and **an 18th/19th century copper and iron bread oven door**, or arched form with rolled rim and a pair of copper-riveted iron handles, 58cm diameter x 36cm high, (4)
£300 - 500

The grain bucket illustrated R. Deeley, *The Cauldron, The Spit & The Fire* (2011), p. 206, the bread proving bowl, *ibid.*, p. 107, the yetling *ibid.*, p. 203 and the oven door *ibid.*, p. 210.

300

A late 19th/early 20th century coopered oak bread or flour bin

Of broadening form, with staved sides bound by elm bands, with lid, 22.5cm diameter x 27cm high, together with **a sycamore salting bowl**, with extended ends forming handles, 61cm wide x 33.5cm deep x 13.5cm high, and **a 19th sycamore and iron bread slicer**, by James Oxley of Sheffield, comprising a sycamore board and an iron blade, marked 'JAMES OXLEY, BREAD CUTTER, SHEFFIELD' and numbered 'A No.2 T', *the baseboard 25.5cm wide x 61cm long*, (3)
£200 - 300

The design for the bread slicer was patented by James Oxley of Sheffield in 1864.

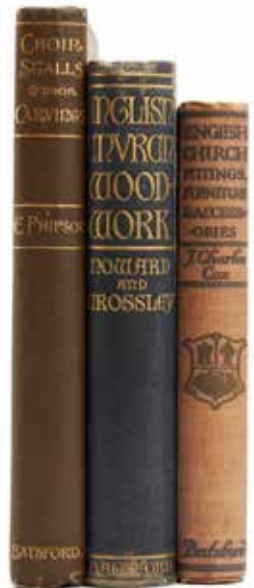
301

A large 19th century pewter oval platter or meat plate, North European

With reeded rim, and touchmark to reverse dated 1834, 84cm wide x 49cm deep
£200 - 300



304



307



311

302

A brass bucket

The rim engraved with the initials 'E.G.M.', the body with upper and lower ring decoration, the brass handle with a pair of cast brass heart-shaped attachments, with high foot rim, 18.5cm diameter x 16.5cm high
£200 - 300

303

Five pieces of domestic treen

To include a stained beech cat, in two parts, and swivelling, each part of the balustroid central stem issuing three turned supports terminating in a ball knob, 36cm high, together with a treen lever-action nutcracker, Continental, both of the handles with scratch-carved geometric designs, joined by a circular hinge with carved and pierced frill, 19.5cm high, and three treen platters, one of ash, one of sycamore, and one of beech, the largest 24cm diameter, (5)
£150 - 200

The platters illustrated R. Deeley, *The Cauldron, The Spit & The Fire* (2011), p. 257.

304

A small group of domestic treen

To include an 18th century and later burr walnut, walnut and rosewood-crossbanded tea caddy, Dutch, of sarcophagus form, with hinged lid, raised on four bun feet, 25cm wide x 15.5cm deep x 15cm high, together with a turned walnut box, of circular form, the top turned with concentric circles, painted to the underside with the cipher 'BSR', 22cm diameter x 9.5cm high, and a 19th century beech mural salt box, Scottish, the axehead-shaped backplate pierced for hanging, the box of staved barrel form, and with hinged lid, 14.5cm wide x 12.5cm deep x 26.5cm high, (3)
£400 - 600

See E. H. Pinto, *Treen & Other Wooden Bygones* (1985), Figure 143 B, for another staved salt box with alternating coloured staves.

305

A suite of wrought iron door furniture

To include a pair of decorative strap hinges, with fixing plates, 61cm wide, a latch, with fixing plate and curving finger lift, 45.5cm wide, a latch fastener, 13cm high, and a door handle, with decorative pierced backplate and thumb-latch, 39.5cm high, (5)
£300 - 500

306

An early 20th century iron poacher's alarm

Comprising a square-section rod with one spiked end, and fitted with a cartridge case with cap and a falling weight, 116cm high
£100 - 150



308



307

Three books on English church interiors and woodwork

To include F. E. Howard & F. H. Crossley, *English Church Woodwork* (1917); J. Charles Cox, *English Church Fittings, Furniture & Accessories* and E. Phipson, *Choir Stalls and Their Carvings* (1896), (3)

£100 - 150

308

A near pair of late 15th/early 16th century carved oak roof bosses, South West England, probably Devon

Of square form, both carved as a four-petalled flower, with four decorative piercings around the flower's centre, both approximately 20cm wide x 20cm deep x 7cm high, (7 1/2in wide x 7 1/2in deep x 2 1/2in high) (2)

£400 - 600

309

A 19th century copper laundry vat or log bin, on stand

Of circular, riveted form, 49cm diameter x 34cm high, raised on a circular iron stand, on three outswept supports, 41cm diameter x 14cm high, together with a 19th century copper boiling pan, of oval form, with a pair of copper handles, 51cm wide x 34cm deep x 19cm high, (3)

£200 - 300

310

A carved birch mangling board, Scandinavian, dated 1786

Having a raised handle, carved 'ANNO 1786 DEN 24 MARTIUS', and with geometric decoration, 78cm long, together with a Victorian brass goffering iron, possibly Welsh, lacking rod, stamped '3' to the underside, the bullet shaped iron on a curving support and a circular lead-weighted base, 9cm high, (2)

£150 - 200

The goffering iron is similar in form to an iron example illustrated R. Ashley, *The Rushlight and Related Holders: A Regional View* (2001), p. 61, Figure 22D.

311

A large 19th century riveted copper laundry vat

Of sheet copper and of circular slightly flared form, with copper rivets, and filled tap or bung hole, 69.5cm diameter x 61.5cm high

£400 - 600



313



317

312

A wrought iron and brass double candleholder

18th century and later

Having a round-section upper stem topped by a brass finial and with a sliding carrier of two arms, each terminating in a dished drip pan and a wrapped candle socket above a pair of hooks, the lower section of the stem of hexagonal form, raised on three rectangular-section downswept supports, with penny feet, 58cm high, and an early 20th century brass rushnip and candleholder, probably by Pearson Page, having a wrythen stem topped by a pair of jaws, issuing a wrythen arm terminating in a conical candle socket, raised on three rectangular-section supports terminating in pad feet, 23.5cm high, (2) £200 - 300

313

A rare 18th century wrought iron mural candleholder

The rectangular backplate issuing a flat arm mounted with decorative scrolls and terminating in a flat drip pan and a rolled cylindrical candle socket, 10cm wide x 19.5cm deep £200 - 300

314

A pair of wrought iron mural pricket candleholders

Each having a tapering backplate topped by fleur-de-lys type leaves and issuing an iron socket holding a torch, topped by a 3cm pricket in a drip-bowl with punch-decorated exterior, the backplates 14cm wide x 52cm high, together with a pair of wrought iron three-branch mural candleholders, each of three branches topped by a wrapped candle socket, above a pair of decorative scrolls, 25.5cm wide x 36.5cm high, (4) £250 - 350

315

A wrought iron articulated mural candleholder with peerman, Scottish

The articulated arm terminating in a spike for wall-mounting, and topped by a candlestand formed from a spiral of iron, fitted to its end with a pair of sprung jaws to hold a candle-fir, 18cm diameter x 55cm long, together with a tin lantern, with conical chimney, and hinged door, 46cm high, and an unusual treen candle-holder, of long, tapering form, fitted to one end with a dished candle cup, with scratch-carved geometric decoration, 53cm long, (3) £300 - 500

J. Seymour Lindsay, *Iron & Brass Implements of the English Domestic House* (1970), Figure 260 illustrates a peerman with similar grips.

316

A wrought iron hook, probably to suspend a chandelier

Topped by a hook above a corona of decorative scrolls, above a clustered stem of four wrythen rods of iron, joined to a wrythen loop, with a further suspended hook with wrythen stem, 93cm high £200 - 300

317

An 18th century wrought iron grisset, possibly Welsh

The pan of navette shape with pointed, notched ends and raised on a pair of scrolling end supports, the long side of the pan issuing a handle terminating in a downswept support, 33cm wide x 38.5cm deep x 8cm high, (12 1/2in wide x 15in deep x 3in high) £200 - 300

Illustrated: R. Deeley, *The Cauldron, The Spit & The Fire* (2011), p. 284.

The purpose of a grisset is to catch the drips of animal and bird fat whilst roasting on an open fire. A part-peeled rush was then drawn through the fat and cooled to form a rushlight.

J. Caspall, *Fire & Light in the Home pre-1820* (2000), p. 200, Figure 463, illustrates a similar grisset, and dates it to the early 18th century.

R. Ashley, *The Rushlight and Related Holders, a Regional View* (2001), pp. 236 - 238 illustrates a variety of different grisset forms, and notes that the 'boat-shaped' grisset was common in North Wales.

318

A pine and wrought iron mural utensil rack

Having a shaped top edge, and an ogee-arched bottom edge, fitted with five wrought iron hooks, and pierced for hanging, 37.5cm wide x 17.5cm high £150 - 200

319

A 19th wrought iron meat cleaver

The long, tapering handle with hook terminal, and marked with the number '99', 76cm long, together with a late Victorian iron skewer holder, stamped with an indistinct Registration number, 8cm wide x 6.5cm high, and nine various meat skewers, of various sizes, designs and dates, the largest 27cm long, (11) £150 - 250

320

Five kitchen utensils

To include a **large brass and wood pot scummer**, having a shallow perforated bowl and a timber handle with copper-riveted socket attachment, *24.5cm diameter x 81.5cm high*, together with a **19th century copper pot scummer**, probably French, having a shallow perforated bowl and a flat slightly tapering handle with hook terminal, *17.5cm diameter x 58cm high*, a **late 19th/early 20th century iron pot scummer**, with flat perforated scummer and broadening handle terminating in a hook and engraved 'B 2', *17.5cm diameter x 69cm high*, a **19th century brass and beech dairy skimmer**, having a shallow perforated bowl and a short copper-riveted iron handle with turned beech terminal, *22cm diameter x 37cm high*, and an **unusual brass and beech peel**, having a flat 'D'-shaped blade, with a copper-riveted socket handle attachment, the handle of turned beech, *20cm wide x 112cm high*, (5)

£300 - 500

The copper and the iron pot scummers illustrated R. Deeley, *The Cauldron, The Spit & The Fire* (2011), 106. A very similar large pot scummer, noted as of 'Mary Rose' type, is illustrated *ibid.*, p. 104. The dairy skimmer illustrated *ibid.*, p. 221.

321

Four kitchen utensils

To include a **late 17th/early 18th century cast brass ladle**, the slightly tapering handle engraved near its pierced terminal with the initials 'E.P', *8.5cm wide x 40cm high*, together with an **18th century brass and iron straining ladle**, the brass bowl with pierced straining spout, the iron handle with riveted rat-tail attachment and broadening terminal with closed hook, *58.5cm high*, together with a **19th century copper straining ladle**, by Hodges & Sons, Dublin, with pierced oval shaped bowl, stamped to the underside with a maker's mark, with socketed baluster and ring-turned fruitwood handle, *55cm high*, and a **19th century copper and beech straining ladle**, the oval shaped bowl pierced to one half for straining, with a turned beech socketed handle, *64cm high*, (4)

£200 - 300

The brass ladle engraved with the initials 'E.P' also has a very faint mark to the handle near the bowl which appears to be circular in form, and is possibly what remains of a maker's mark. In form, this ladle is similar in size and design to another with the punched circular mark of a wheel to its handle, illustrated R. Butler, *A Study Collection of Marked Domestic Brass and Other Base Metalware*, c. 1600 - c. 1900 (2001), p. 104, Figure 224, dated to the late



322



320

17th century. However, the ladle is also similar to others bearing another circular mark, a cross with pellets within a circle. See *ibid.*, pp. 98 - 101. Another possible maker, who used a circular mark bearing the initials 'WK', made similar ladles. See *ibid.*, p. 94.

An example of an 18th century ladle with ownership initials to the top of the handle, is illustrated *ibid.*, p. 47. The mark of its maker, however, was not circular, but consisted of the initials 'IA' beneath a crown, a shape which is not consistent with the faint traces of a maker's mark to this ladle.

322

A rare early 18th century wrought iron mural utensil rack

Of curving form, topped by a pair of scrolls and a stylised flower, fitted with five hooks, *49cm wide x 10.5cm deep x 17cm high*, (*19in wide x 4in deep x 6 1/2in high*)

£300 - 500



325

323

A 17th century iron potato rake

Having a slightly tapering curving blade and an elongated handle with balustroid grip between a pair of knops, with hook terminal, *60cm long*, together with a **19th century iron potato baker**, formed from one rod of iron, looped to form the two-part baker, and with twisted handle terminating in a loop, *13.5cm wide x 46.5cm long*, a **19th century walnut and iron chopper**, probably South-West England, the blade with decorative top edge, *30cm wide x 15cm high*, a **19th century yew-wood potato masher**, having a bell-shaped head and a balustroid handle, *28cm high*, and a **19th century sycamore beater or masher**, with barrel-shaped head and baluster-turned handle, *28cm high*, (5) **£300 - 500**

The potato rake and baker both illustrated R. Deeley, *The Cauldron, The Spit & The Fire* (2011), p. 7.



324

324

Three late 18th/early 19th century wrought iron utensils

Possibly American

To include a **wrought iron slice or peel**, having a thistle-shaped blade pierced with five straining holes, the rectangular-section handle with short balustroid section with decorative central knop, with open hook terminal, *62.5cm high*, together with a **wrought iron slice or peel**, having a rectangular blade with rounded top corners, the rectangular-section stem with short wrythen section, and terminating in an open hook, *44.5cm high*, and a **wrought iron ladle**, having a shallow bowl, the handle with two shaped flattened sections spaced by a balustroid section with decorative ring turnings, the handle terminating in a lozenge-shaped suspension loop, *65cm high*, (3)

£400 - 600

H. P. & N. Schiffer, *Antique Iron* (1979), p. 297, Figure C illustrates a slice or spatula with a blade of a similar thistle shape to the first slice in this lot.

The handles of American utensils are often of broken outline, with a short wrythen, knopped or ring-decorated section at some point along their length. See *ibid.*, pp. 235 - 239.

325

A good and large late 18th/early 19th century wrought iron, copper and brass-inlaid ladle, probably Pennsylvania, USA

Having a large bowl, the handle with decorative chamfers and punch and line decorations, and two horizontal inset brass bands, and one inset copper band, broadening to a lozenge and with closed hook terminal, *74cm high*

£400 - 600

Many forks and utensils found in Pennsylvania have inset copper and brass bands, which were often engraved with American symbols. See, for instance, the Pennsylvania utensils sold as part of the collection of Foster and Muriel McCarl, *Sotheby's*, 27th September 2012, Lots 132, 133 & 134. See also P. N. & H. Schiffer, *Antique Iron* (1979), p. 243 for a similarly decorated toasting fork.



326



327



328

326

A Charles II oak coffer, circa 1680

Having a triple panelled hinged lid and front, each front panel carved with a highly stylized tulip filled vase, the top-rail lunette-carved, the remaining rails with central single channel-moulding, on extended stile supports, 124cm wide x 56.5cm deep x 58cm high, (48 1/2in wide x 22in deep x 22 1/2in high)

£400 - 600

327

A Charles II oak coffer, Leeds, Yorkshire, circa 1670

Having a boarded hinged lid, above a triple panelled front, each panel carved and punched-decorated with a flower-filled lozenge with scroll pennant-like terminals, the central panel with the addition of stylized flowerheads to each corner, the slightly convex top-rail carved with leaf-scrolls centred by the initials *JN*, on channel-moulded extended stile supports, 119cm wide x 52cm deep x 63cm high, (46 1/2in wide x 20in deep x 24 1/2in high)

£300 - 500

The lozenge or diamond carved panel found here is highly characteristic of the Yorkshire Dales area. For examples of joined armchairs with similar carved back panels see Victor Chinnery, *Oak Furniture: The British Tradition*, pp. 476-477, figures 4:130, 4:133. A comparable coffer is illustrated p. 475, p. 4:127.

328

An early 18th century elm and oak occasional table, English, circa 1700-10

Having an elm single-piece oval top, elm flattened arch-shaped rails, raised on long slender splayed column legs joined by rectangular-section stretchers with channel-moulding to each outer-face, 58.5cm wide x 41cm deep x 64cm high, (23in wide x 16in deep x 25in high)

£600 - 800

329

A George III oak open delft rack

Having a cyma recta cornice above four shelves, the upper shelf with stay-bar, flanked to either side by five ogee-arch headed niches shelves, 164.5cm wide x 16cm deep x 133cm high, (64 1/2in wide x 6in deep x 52in high)

£200 - 300



330



335



333

330

A George II oak low dresser, circa 1750

The boarded top with moulded edge, above three frieze drawers and pronounced scroll-cut apron, raised on front cabriole legs terminating in pad feet, 199cm wide x 53cm deep x 80.5cm high, (78in wide x 20 1/2in deep x 31 1/2in high)

£700 - 1,000

331

A large early 18th century oak gateleg dining table, English, circa 1700

The oval drop-leaf top above an end-frieze drawer, raised on baluster-turned supports, joined by channel-moulded stretchers, on turned feet, 177cm wide x 146cm deep x 78cm high, (69 1/2in wide x 57in deep x 30 1/2in high)

£1,500 - 2,000



337

332

An oak mural spice cupboard

Incorporating 18th century timbers

Having a triple fielded panelled cupboard door enclosing an arrangement of arch-headed pigeon-holes and small drawers, the boarded sides with rounded and punched-decorated front edges, further decoration in the form of gauge-carving to the cornice, 57.5cm wide x 25cm deep x 62cm high, (22 1/2in wide x 9 1/2in deep x 24in high)

£400 - 600

333

Four oak joined benches or forms

In the late 17th century manner

Each having a single-piece seat with rounded edges, the seat-rails with channel-moulded lower edges, raised on spiral-turned legs joined by plain and channel-moulded rectangular-section stretchers, 168cm wide x 29.5cm deep x 50cm high, (66in wide x 11 1/2in deep x 19 1/2in high) (4)

£800 - 1,200

334

An early 18th century oak, fruitwood and boxwood inlaid chest of drawers, circa 1720

The top box-wood line-inlaid to the centre with a stylized flowerhead within a geometric surround, all framed within a linear spandrel-filled border, each drawer with floral and geometric line-inlay around each handle and all within a featherbanded border, restorations, 103.5cm wide x 56.5cm deep x 99cm high, (40 1/2in wide x 22in deep x 38 1/2in high)

£600 - 800

335

A set of four William and Mary oak slat-back chairs, circa 1700

Each having a pair of channel-moulded and one rounded slat, headed by an arched and downswept-shaped cresting-rail, the panelled seat raised on block and baluster-turned legs, joined by a baluster-turned front mid-stretcher and a conforming low H-shaped stretcher, restorations 44.5cm wide x 40cm deep x 110cm high, (17 1/2in wide x 15 1/2in deep x 43in high) (4)

£1,200 - 1,800

336

A mid-19th century yew and elm Windsor armchair, on rockers, Nottinghamshire, circa 1850

With burr fir-tree pierced shaped splat and baluster-turned front arm-supports, the elm saddle seat raised on triple-ring baluster-turned legs, joined by a crinoline stretcher, on elm rockers, 56cm wide x 70cm deep x 99.5cm high, (22in wide x 27 1/2in deep x 39in high)

£300 - 400

337

An oak standing livery cupboard, English

Elements late 16th/early 17th century

Having a lenticular-nulled carved frieze drawer raised on bold Ionic capital bulbous-turned end-supports, enclosing a canted cupboard with central panelled lozenge-carved cupboard door, over a cushion-moulded long drawer with nulled and leaf-carved decoration, raised on conforming turned front supports, joined by a boarded undertier, on carved bun-type front feet, 116cm wide x 48cm deep x 129.5cm high, (45 1/2in wide x 18 1/2in deep x 50 1/2in high)

£1,200 - 1,800



339

338

A James I oak and inlaid coffer, circa 1610-20

Having an associated lid with thumb-moulded edge, a twin panelled front with knot-design inlay to each panel, nulled-carved top-rail and meandering leaf-carved base-rail, chevron line-inlay to each front upright rail, a single back panel, raised on extended stile supports, 103cm wide x 48.5cm deep x 59cm high, (40 1/2in wide x 19in deep x 23in high)
£400 - 600

339

A Victorian oak and specimen wood inlaid high dresser, Gwynedd, possibly Blaenau Ffestiniog, circa 1850-70

The boarded rack with a quatrefoil-pierced and ogee-cut frieze unusually centred by an 'anvil', above three ogee-edged shelves, flanked by inlaid and moulded pilasters, the lower-section with three cockbeaded drawers, over a central bank of one true and two faux drawers, flanked to either side by a panelled cupboard door, each door panel with fan-inlaid top spandrels, on shaped bracket feet, 168cm wide x 48cm deep x 204cm high, (66in wide x 18 1/2in deep x 80in high)
£1,000 - 1,500

The 'anvil' piercing to the centre of the frieze is high unusually. It may represent the influence of the nearby slate quarrying mines on the dresser's design. Richard Bebb, *Welsh Furniture 1250 to 1959* (2007), illustrates two comparable inlaid dressers, Vol. II, p. 266, plates 1148 and 1150.

340

Two similar oak box-pew gates, English, circa 1690-1710

Each of similar design, with a single spindle above four plain panels, all within channel-moulded rails, both with an iron latch and axe-head hinges, 51cm wide x 2.5cm deep x 107cm; 50cm wide x 2.5cm wide x 98.5cm high, (2)
£600 - 800



340



341



343



344

341

A late 18th century turned mahogany 'cat' or trivet, English

In two sections, the uppermost centred by a spiral-fluted ball topped by a spire finial and issuing three spiral-fluted and knopped 'arms', swivelling on an urn-shaped spiral-fluted stem raised on three cabriole supports terminating in pointed pad feet, 35cm high
£500 - 800

An almost identical example illustrated E. H. Pinto, *Treen & Other Wooden Bygones* (1985), Plate 349 and see p. 325 for an explanation of his classification of them as stands for work baskets or boxes.

342

A Regency scrimshaw-type treen knitting sheath, dated 1815

Carved with the initials 'BS', 'PS', 'SS' and the date '1815', and geometric patterns and symbols including, a man hanging from a gallows, an endless knot, a tree, a peacock, a ship and a bird, 19.5cm long, together with a 19th century bone marrow scoop, 19cm long, (2)

£300 - 500

343

A late 18th/early 19th century carved fruitwood and brass snuff box, circa 1800, Continental

Of near-oval form, the ends capped with brass plates, the hinged cover carved with three women holding flowers before a townscape, the underside with two female figures, 6cm wide

£300 - 500

344

A late 19th century carved and dug-out pull-along duck toy

With traces of painted decoration, carved as a swimming duck and in two parts, the upper body swivelling to reveal a dug-out compartment, raised on four wheels with embossed brass washers, 17cm high
£500 - 700

345

An early 19th century carved fruitwood pipe bowl, circa 1800, German

Of tall cylindrical form, decorated in relief with two huntsman, their dog and a dead stag in a wooded landscape, beneath a white metal collar and domed cover with 'S'-scroll catch, 17.5cm high

£300 - 500

346

A turned lignum vitae mortar

Of cylindrical waisted form, and line decorated, 14cm diameter x 7.5cm high, together with an associated turned oak pestle, with bulbous head and tapering handle with knop terminal, 24cm high, (2)

£300 - 500

347

A late 17th century turned lignum vitae mortar

Of cylindrical baluster form, decorated with lines and fillets, on a straight-sided line-carved circular foot, 18.5cm diameter x 21.5cm high, together with a turned lignum vitae pestle, the cylindrical head with flat end and with balustroid handle, 25.5cm long, (2)

£500 - 700



347



348



352

348

A late 17th/early 18th century turned jacaranda candlestick, Portuguese Colonial

Having a flared candleholder with mid-fillet on a multi-knopped and acorn-turned stem with a broad flat mid-drip pan, raised on a spreading and moulded circular base with scroll-cut footrim, *45cm high*
£500 - 700

349

A late 17th/early 18th century and later turned jacaranda candlestick, Portuguese Colonial

Having a flared candleholder with moulded rim and mid-fillet on a multi-knopped and acorn-turned stem with a later broad flat mid-drip pan, raised on a moulded and spreading base, *42cm high*
£400 - 600

350

An oak and inlaid mural spoon rack

With some 18th century elements
The shaped backplate pierced for hanging, and fitted with a pair of rails, both notched for eight spoons, all above a box with hinged sloping cover and mahogany-crossbanded and inlaid drawer below, *39cm wide x 22.5cm deep x 67cm high, (15in wide x 8 1/2in deep x 26in high)*
£300 - 500

351Y Φ

A George III oak, mahogany-crossbanded and inlaid mural cutlery box

The ogee-arched backboard with shaped piercing for hanging, the box of tapering form, topped by a sliding cover and inlaid with a crossed knife and fork, both with pistol grips, *20cm wide x 15.5cm deep x 46.5cm high*, together with a **19th century mahogany, boxwood and ebony-strung and ivory-inlaid mural cutlery box**, the scroll-edged backboard pierced for hanging, the tapering box topped by a hinged cover and inlaid to the front with a crossed knife and fork, the handles of ivory, all within boxwood and ebony lines, *18cm wide x 12cm deep x 50cm high, (2)*
£600 - 800

352

An early to mid-19th century oak salt box

The backboard with shaped scroll-cut edge, pierced for hanging and pierced with a pair of hearts, the box with hinged cover and with small drawer below, *23cm wide x 18cm deep x 39cm high, (9in wide x 7in deep x 15in high)*
£250 - 350



353

353

A George II oak high dresser, Caernarfonshire/Merionethshire, circa 1730-50

The boarded rack with a pair of shelves, each secured with a peg-and-wedge joint through the stepped boarded side, the lower-section with a pair of fielded drawers centred by a conforming small drawer over a slender fixed fielded panel, flanked to either side by a fielded panelled cupboard door, on extended stile supports, 142cm wide x 53cm deep x 189cm high, (55 1/2in wide x 20 1/2in deep x 74in high)

£1,000 - 1,500

354

An early George III fruitwood corner armchair

Having a three-part horse-shoe shaped armrest, raised on three pillar supports over heart-pierced and shaped splats, the elm boarded seat raised on internal chamfered rectangular-section legs joined by plain stretchers, 72.5cm wide x 59cm deep x 73cm high, (28 1/2in wide x 23in deep x 28 1/2in high)

£300 - 400



354

355

A small yew-wood chest of drawers, English

Incorporating some early 19th century timbers

The top with three-quarter shallow gallery, over two short and two long cockbeaded drawers, on turned peg-feet, 79cm wide x 48.5cm deep x 82cm high, (31in wide x 19in deep x 32in high)

£400 - 600



358



356

356

Two walnut side tables, Spanish

Late 17th/early 18th century and later

Each having a single-piece rectangular top, above a frieze drawer primitively carved with pairs of cut-corner rectangles and linear gauge-carved decoration, raised on trestle-end supports, joined by plain stretchers, 75cm wide x 51cm deep x 62cm high and 76.5cm wide x 49.5cm deep x 64cm high

£3,000 - 4,000

Provenance: Reputedly the former property of Wolf Mankovitz, (b.1924, d.1998), English writer, playwright and screenwriter.

357

A Charles I and later oak joint stool, English, possibly West Country, circa 1640 and later

Having a later top with moulded edge, above lunette-carved rails, raised on baluster and elongated ball-turned legs, joined by plain stretchers, ownership initials *JG* to one upper leg block, 45.5cm wide x 25.5cm deep x 55.5cm high, (17 1/2in wide x 10in deep x 21 1/2in high)

£400 - 600



360

358

A rare mid-18th century oak dresser, Snowdonia, North Wales, circa 1740-60

The canopy-style boarded rack with spoon-aperture to the frieze, above an open-shelf, flanked by scroll-cut sides, a pair of rectangular fielded panelled cupboard doors below centred by an arched-shaped fielded fixed panel and divided by fluted-columns, the lower-section with three drawers over a pair of rectangular fielded cupboard doors, again centred by an arched-shaped fielded fixed panel, twin-panelled sides, on extended stile supports, 135.5cm wide x 52.5cm deep x 180cm high, (53in wide x 20.5in deep x 70.5in high)

£3,000 - 4,000

Cupboards set into the rack are a particularly rare feature found on a small, select group of dressers from North Wales, mostly dating from the first-half of the 18th century. The rack cupboards normally follow the basic design of the lower-section base doors. The arrangement here, with the addition of fluted columns, is particularly rare.

Richard Bebb, *Welsh Furniture 1250-1950*, (2007) illustrates a high dresser, attributed to Llanbedr, North Wales, with a row of cupboards to the rack, and with a similar base arrangement as found here, Vol. II, p. 5. Further comparable examples are illustrated pages 98 and 99.

359

A mid-18th century oak mural cupboard, Welsh, circa 1740-60

Having a single fielded panelled door, enclosing two short drawers to the centre with a single shelf above, 50cm wide x 30cm deep x 66cm high, (19 1/2in wide x 11 1/2in deep x 25 1/2in high)

£300 - 400

360

An unusual mid-18th century oak livery cupboard, English, circa 1740-60

Having a breakfront cyma-recta upper-cornice, over a smaller cornice with breakfront-ends positioned over corbel-headed stop-fluted pilasters flanking a pair of cupboard doors, each door with a cartouche-shaped fielded panel over a conforming rectangular panel, all framed by egg-and-dart carved rails, enclosing hanging space, the lower-section with rectangular panels each with ogee-shaped cut-corners, above a pair of edge-moulded short drawers, flanked to either side by a broad plain pilaster, with inset bracket front supports, 188cm wide x 60.5cm deep x 204.5cm high, (74in wide x 23 1/2in deep x 80 1/2in high)

£4,000 - 6,000



363



364

361

A late 17th century oak backstool, English, circa 1685

The back-panel and scroll-shaped pierced cresting carved with scrolling foliage, the back uprights surmounted by ball-finials, the boarded seat raised on block and ball-turned legs, joined by a vase-turned front mid-stretcher and multiple plain stretchers, 44cm wide x 38.5cm deep x 113cm high, (17in wide x 15in deep x 44in high)

£300 - 400

362

A 19th century child's painted high-chair, probably American, Pennsylvanian, circa 1840

Painted black with gilt-decoration, the spindle-filled back with floral decorated bar stay-rail, turned flat open-arms, the shaped-seat with painted script to rear, possibly a signature, raised on turned splayed legs joined by multiple stretchers and a foot-rest, 32cm wide x 37cm deep x 86cm high, (12 1/2in wide x 14 1/2in deep x 33 1/2in high)

£250 - 350

363

A George III oak chest on chest

The upper-section with moulded cornice and two short over three long graduated drawers, the lower-section with three further long graduated drawers, on shaped bracket feet, 99cm wide x 52.5cm deep x 172.5cm high, (38 1/2in wide x 20 1/2in deep x 67 1/2in high)

£600 - 800

White metal presentation plaque to the upper side which reads *T.E. ARGILE / From his friends of the L.M.S. Chief Commercial Manager's Conference on his retirement June 30th 1943*

364

An oak mural cupboard, Westmorland, dated 1708

The single panelled cupboard door carved with the ownership triad initials *AFH* above the date *1708*, above an interlaced design of stylized flowerheads and roundels carved against a punched-decorated ground, enclosing a single shelf, 60cm wide x 27.5cm deep x 75cm high, (23 1/2in wide x 10 1/2in deep x 29 1/2in high)

£500 - 800

365

A set of four stained beech and upholstered salon chairs

Circa 1900, in the Elizabethan-Revival manner

Each having a shaped padded back within an acanthus-carved and pierced frame, the block and spiral-turned uprights with carved ball-finials, the stuff-over seat raised on four S-scroll floral-carved legs joined by a wavy X-shaped stretcher centred by a turned finial, on bun feet, 52cm wide x 41cm deep x 95.5cm high, (20in wide x 16in deep x 37 1/2in high) (4)

£300 - 500

366

A walnut chest of drawers, English

Early 18th century and later

Having a crossbanded top with under-edge moulding, above two short and three long graduated drawers, within cushion-moulded rails, on bun feet, 96cm wide x 55cm deep x 99cm high, (37 1/2in wide x 21 1/2in deep x 38 1/2in high)

£800 - 1,200



366



368

367

An oak court-type cupboard, English

Incorporating 17th century elements

Having a roundel-carved frieze centred by an applied tablet carved with a pair of cherubs supporting a crown, raised on parallel-baluster turned end-columns, enclosing a pair of cupboard doors each carved with a flowerhead-filled roundel within a dentil-moulded frame, centred by a panel carved with highly stylized interlaced foliage, a lunette-carved long drawer below, raised on conforming parallel-baluster front supports, adapted and incomplete, 126cm wide x 45.5cm deep x 99cm high, (49 1/2in wide x 17 1/2in deep x 38 1/2in high)

£600 - 800

368

A Charles II fruitwood and oak geometric mitre-moulded chest of drawers, circa 1680 and later

The boarded top with moulded-edge and dentil front frieze, over four raised mitre-moulded long drawers, the front stiles decorated with shaped corbels over applied mouldings corresponding to the drawer positions, twin panelled sides, on bun feet, restorations, 100cm wide x 65.5cm deep x 94cm high, (39in wide x 25 1/2in deep x 37in high)

£800 - 1,000



370



369



371



372

369

An Elizabeth I/James I joined oak box, circa 1600 - 1620

With traces of painted decoration, of dovetail construction, the hinged two-plank lid with moulded edge, above a front and sides carved with foliate strapwork of arabesques and flowerheads against a punch-decorated ground, *lacking base moulding*, 75cm wide x 44cm deep x 24cm high, (29 1/2in wide x 17in deep x 9in high)

£600 - 800

370

A Charles II carved oak boarded box, circa 1660

Having a hinged fall with moulded edge enclosing an interior fitted with a recessed shelf, the front formed from a panel carved with a pair of opposing dragons with forked tongues and scaly bodies, and with chip-carved ends, with applied inset framing mouldings, the initial 'B' carved beneath the later lockplate, 70.5cm wide x 48cm deep x 30cm high, (27 1/2in wide x 18 1/2in deep x 11 1/2in high)

£600 - 800

371

A mid-17th century oak boarded box, circa 1640

The one-piece hinged lid enclosing a small till to the interior, above a front carved with a pair of moulded fan-filled lunettes, a further pair of lunettes below, with all-over square punch decoration, 66cm wide x 40cm deep x 27cm high, (25 1/2in wide x 15 1/2in deep x 10 1/2in high)

£400 - 600

372

A good Charles I oak boarded box, circa 1630, West Country

The rectangular hinged lid with moulded front edge and chip-carved and line-decorated ends, the interior with till beneath a chip-carved and moulded hinged lid, a pair of compartments with sliding sides below, the front and sides well and boldly-carved with interlaced strapwork hearts, with egg and dart-carved foliate base moulding, branded 'WT' five times to rear board, 70.5cm wide x 47cm deep x 25cm high, (27 1/2in wide x 18 1/2in deep x 9 1/2in high)

£500 - 800

373

An early 17th century polychrome-decorated iron and iron-bound strong box, German

Of rectangular form and decorated all-over with flowers and vignettes, bound in riveted strapwork, the front with false pierced escutcheon and iron hasps, with wrythen bale carry handles to either end, the underside of the lid with an elaborate steel lock shooting eight bolts, and covered by an elaborately pierced lockplate engraved with armoured mermen and scrolling foliage, either side of a faceted boss, fitted to the interior of the chest with a wrythen strut support for the top, and with an additional smaller iron till, with lockable cover, (key to chest present; key to till to interior lacking), 90cm wide x 49.5cm deep x 48cm high, (35in wide x 19in deep x 18 1/2in high)
£800 - 1,200



373

374

An early 17th century polychrome-decorated iron and iron-bound strong box, German, on a later stand

Of rectangular form and decorated all-over with polychrome flowers, bound in riveted strapwork, the front with false pierced escutcheon and iron hasps, with wrythen bale carry handles to either end, the underside of the lid with an elaborate steel lock shooting seven bolts, and covered by an elaborately pierced lockplate engraved with winged figures and scrolling foliage, fitted to the interior of the chest with a wrythen strut support for the top, on a later stand with fluted friezes and acanthus-wrapped corners, with shaped front apron (key to chest present), some decoration refreshed, 87cm wide, 47cm deep, 61.5cm high (34in wide, 18 1/2in deep, 24in high)
£1,200 - 1,800



376

375

A black-painted box of turned spindles

The hinged cover filled with cotton reel-type turned spindles, above conforming sides, fitted with a pair of ring handles, 46cm wide x 26cm deep x 23.5cm high, (18in wide x 10in deep x 9in high)
£300 - 400

376

An early 18th century leather and brass-studded coffer or trunk, circa 1730

The slightly domed hinged lid enclosing a fabric-lined interior, the ends fitted with wrought iron articulated bale handles, the front with decorative floral escutcheons, all-over decorated with brass studs, 62.5cm wide x 35cm deep x 28cm high, (24 1/2in wide x 13 1/2in deep x 11in high)
£300 - 400



374



378



380



380 (open)

378

An 18th century and later chip-carved oak box, North European, possibly Welsh

The hinged cover carved with a large central tracery-type flowerhead, between a pair of geometric roundels and a pair of hearts, the interior lined with blue paper, the front and sides decorated with intricate geometric designs, the baseboard later, 42.5cm wide x 21.5cm deep x 15.5cm high, (16 1/2in wide x 8in deep x 6in high)

£700 - 1,000

379

A Regency polychrome-painted Chinoiserie-decorated pine box

Decorated to the exterior with Chinese figures in landscapes, temples, trees and swans, lined to the interior with blue lining paper, and fitted with a division, 45.5cm wide x 25cm deep x 21cm high, (17 1/2in wide x 9 1/2in deep x 8in high)

£300 - 400

377

A 16th century and later cedar casket, North Italian

The later hinged cover enclosing a vacant interior, the front carved with a pair of rectangular reserves of birds perching in foliate surrounds, each with neck stretched to eat, each end of the front decorated with notched ink lines, traces of paint and gilt to carved reserves, 36.5cm wide x 17.5cm deep x 15.5cm high, (14in wide x 6 1/2in deep x 6in high)

£300 - 500

Another such box, with very similar carved decoration to its front board, is illustrated, V. Chinnery, *Oak Furniture: The British Tradition* (2002), p. 354, Figure 3:356.

380

A William & Mary oyster-veneered laburnum and walnut dressing box, circa 1690

The cover veneered with an endless knot, within moulded edges, lined to the interior with later blue paper, but with traces of original silk lining, fitted to the underside of the hinged lid with a mirror frame, now vacant, with gilt metal ribband decoration, the box fitted to the left with divisions and compartments, some now lacking, with gilt ribbon borders, with base moulding, 49cm wide x 36cm deep x 12cm high, (19in wide x 14in deep x 4 1/2in high)

£700 - 1,000



381

381

A mid-16th century carved oak, pine and metal-mounted dome-topped table casket, dated 1570

Of rectangular, slightly tapering form, and having a domed lid with moulded front edge and knopped iron bale handle, carved to the centre with a scalloped roundel with opposing paired hearts and framing the date 'ANO 1570', all-over carved with arabesques, scrolls and foliage and with animals, a dog chasing a stag, birds, hares, rabbits, and hinds, carved to the front and sides with foliate scrolls and hearts, and to the rear board with a roundel and more paired hearts, traces of green, white and red polychrome-decoration throughout, the handle, hinges and lockplate of iron, the latter punched with a concentric oval motif above the initials 'B.S.S.', the edges with studded and fringed metal mounts of a non-ferrous metal, possibly copper, raised on four turned feet, the baseboard of pine, *some mounts possibly later; some feet later*, 42cm wide x 35cm deep x 18cm high, (16 1/2in wide x 13 1/2in deep x 7in high)

£2,000 - 3,000

The leaf-ended scrolls and frolicking animals carved on this box are reminiscent of those found on embroidered textiles of the late 16th and early 17th centuries. See, for instance, a coif in the Burrell Collection.



381 (detail)



381 (detail)



382



386

382

A figured-walnut standing desk, English,
Elements circa 1710 and later

The overhung desk with crossbanded and featherbanded sloping fall enclosing a fitted interior of small drawers and pigeon-holes, above two short over one long featherbanded drawer, raised on turned and faceted tapering legs, joined by a curved X-shaped stretcher, on ball-turned feet, 76cm wide x 47cm deep x 97cm high, (29 1/2in wide x 18 1/2in deep x 38in high)

£2,000 - 3,000

A walnut and marquetry inlaid desk of similar form, dated to 1690-1710, illustrated on the dust-cover, Adam Bowett, *English Furniture, 1660-1714, From Charles II to Queen Anne*, (2002). See *ibid.* pp. 216-217 for further illustrated examples of comparable form to this lot.

383

A Charles I oak joined and boarded coffer, circa 1640

The hinged boarded lid above a twin panelled front and lunette-carved top-rail, the boarded sides descending to V-cutaway supports, losses, 109cm wide x 45cm deep x 66cm high, (42 1/2in wide x 17 1/2in deep x 25 1/2in high)

£300 - 500

384

An early 18th century oak gateleg occasional table, English, circa 1730

Having an oval twin-flap top with moulded-edge, above a single-frieze drawer over ogee-shaped top-rails, raised on baluster-turned supports joined by conforming stretchers, restorations, 84.5cm wide x 65cm deep x 58cm high, (33in wide x 25 1/2in deep x 22 1/2in high)

£400 - 600



385

385

A mid-18th century oak armoire, Northern French, dated 1745

With a pair of cupboard doors, each with two panels carved with a flowerhead within an interlaced surround and centred by a pair of birds resting on vine, carved with the date 17 45 respectively, the four panels below each with a lozenge run-moulded design, triple panelled sides, raised on extended channel-moulded stile supports, 128.5cm wide x 49cm deep x 188cm high, (50 1/2in wide x 19in deep x 74in high)

£1,000 - 1,500

386

A Charles I oak coffer, with highly unusual six-panelled lid, circa 1640

The front with three panels each carved with a large flowerhead-filled roundel, the top-rail lunette-carved, the remaining front-rails all with punched-decoration to the channel-moulding, interior lidded till, on extended stile supports, 136.5cm wide x 59cm deep x 67cm high, (53 1/2in wide x 23in deep x 26in high)

£700 - 1,000

387

A mid-18th century and later small oak boarded chest, with drawer, English or Welsh

Having a hinged boarded lid with moulded edge, the front with applied geometric mouldings, over a base drawer, the sides descending to ogee-shaped cut-away supports, 63.5cm wide x 36cm deep x 48cm high, (25in wide x 14in deep x 18 1/2in high)

£200 - 300

388

A George II oak dresser base, Montgomeryshire, circa 1750 and later

The boarded top with moulded edge, above four cockbeaded frieze drawers, each drawer over a pointed ogee-arched cockbeaded apron, raised on five baluster-turned front supports, joined by a pot-board, alterations, 214cm wide x 41cm deep x 80cm high, (84in wide x 16in deep x 31in high)

£800 - 1,200



390

389

A mid-18th century oak dresser base, Welsh, circa 1740-60

Having an associated rack, with part backboards, a wavy-cut frieze and three shelves, the lower-section with a boarded thumb-moulded edge top over a central back of three fielded drawers, flanked to either side by a fielded panelled cupboard door, twin panelled sides, on extended stile supports, 175.5cm wide x 51.5cm deep x 188cm high, (69in wide x 20in deep x 74in high)

£700 - 1,000

390

An early 19th century stained pine high dresser, Welsh

The boarded rack with three shelves and shaped sides, the lower-section with four frieze drawers above a pair of arched cockbeaded aprons, raised on a central pierced baluster support and conforming baluster silhouette front end-supports enclosing a pot-board, with lathe and panelled sides, 169cm wide x 50.5cm deep x 120cm high, (66.5in wide x 19.5in deep x 47in high)

£600 - 800



388



394

391

A 17th century oak boarded upright cupboard, German

Having a deep moulded cornice above two panelled cupboard doors, each door panel with robust channel-moulded saltire design within channel-moulded rails, centred by a mitre edge-moulded drawer, flanked to either side by an upright board flat-carved with stylized scroll-ended foliage, on bracket feet, 113cm wide x 56cm deep x 173.5cm high, (44in wide x 22in deep x 68in high)

£1,500 - 2,000

392

A George III oak Carmarthen coffer, South Wales, circa 1800

Having a removable boarded lid with moulded front and side edges, above four pointed-ogee fielded panels, the lower-section with one long over three short moulded-edge drawers, on shaped bracket feet, 143.5cm wide x 59.5cm deep x 118cm high, (56in wide x 23in deep x 46in high)

£400 - 600

393

A large oak gateleg table

Incorporating some Charles II period timbers

Having an associated oval drop-leaf top, above a frieze drawer to each end over a scallop-shaped rail, raised on spiral-turned supports joined by baluster and spiral-turned stretchers, 172.5cm wide x 159.5cm deep x 71.5cm high, (67 1/2in wide x 62 1/2in deep x 28in high)

£800 - 1,200



391

394

A Charles II oak backstool, South Lancashire/North Cheshire, circa 1680

With Tudor carved back-panel, circa 1540-60

Having a distinctive large arched floral and vine-carved cresting, the associated Tudor back-panel with a saltire channel-moulded and punched-decorated design enriched with leaf-carving, the panelled seat on block and ball-turned front legs joined by a ball-turned front mid-stretcher and plain rear and side stretchers, 44.5cm wide x 43cm deep x 102cm high, (17 1/2in wide x 16 1/2in deep x 40in high)

£500 - 800

395

A 19th century ash stand or possible bow-forming primitive stool

The horse-shoe shaped top with tenon jointed front brace, having two sets of deep grooves possibly used to aid the formation of bowed timber, raised on four faceted legs mortised through the top, 68.5cm wide x 58cm deep x 52cm high, (26 1/2in wide x 22 1/2in deep x 20in high)

£400 - 600

A further suggested use for this unusual stool is a barrel-stand.



395

396

A late 18th/early 19th century fruitwood bureau plat, French provincial

The boarded rounded top above a pair of carved frieze drawers, centred by a kneehole, all within a scroll-cut and scroll outlined-carved frieze, opposed by three conforming faux drawers, raised on square-section cabriole legs, restorations, 179cm wide x 72.5cm deep x 76cm high, (70in wide x 28 1/2in deep x 29 1/2in high)

£1,000 - 1,500

397

A George III oak and pine delft rack, circa 1760-70

Having a cyma-reversa cornice and scroll-cut and quatrefoil-pierced frieze, over three open shelves, the two upper shelves each with an ogee-cut front edge and stay-bar, the whole flanked to either side by stop-fluted pilasters, 152.5cm wide x 15cm deep x 103.5cm high, (60in wide x 5 1/2in deep x 40 1/2in high)

£400 - 600



396



392



397



400

398

A rare Charles II oak panel-back open armchair, Manchester, circa 1660-80

The back panel linear flat-carved with a central stylized upright carnation, flanked either side by a tulip and rose flowerhead, all against a punched-decorated ground, the scroll and pierced shaped top-rail centred by a distinctive fan, the downswept scroll-ended open-arms on tapering single ring-turned front supports, the boarded seat above channel-moulded rails, 58.5cm wide x 58.5cm deep x 97.5cm high, (23in wide x 23in deep x 38in high)

£1,500 - 2,000

See lot 64.

Open panel-back armchairs attributed to the Manchester area of manufacture are rare. A comparable example, noted as *extremely rare* sold *Bonhams, Chester*, The Beedham Collection, 24 May 2012, lot 143. This open armchair, together with two Manchester backstools, from the same collection, lot 141 and 142, all demonstrate the use of the distinctive fan to the top-rail as found here. Similar front leg turnings and overall proportions can also be noted.

399

An oak and elm joined and boarded food type cupboard

In the 17th century manner, incorporating some period timbers

With unusual hinged sloping fall-front superstructure, over two pairs of panelled cupboard doors, each door panel and the elm boarded sides with pierced ventilation holes executed in a geometric design, raised on channel-moulded extended stile supports, 103.5cm wide x 39.5cm deep x 139.5cm high, (40 1/2in wide x 15 1/2in deep x 54 1/2in high) £500 - 700

400Y

A Charles II oak, ebonized and rosewood veneered, mother-of-pearl, bone and penwork inlaid geometric moulded enclosed chest of drawers, circa 1670 and later

Having a twin-mitre moulded long drawer centred and flanked by corbels, over a deep drawer, later converted to a secretaire, with a central raised mitre-moulded panel and arched-moulded panels, spaced and flanked by pilasters, the lower-section with a pair of conforming decorated cupboard doors enclosing three long drawers, arch-moulding to sides, on stile feet, restorations, adaptations, 122.5cm wide x 61cm deep x 133.5cm high, (48in wide x 24in deep x 52 1/2in high) £4,000 - 6,000



398



405



402



403



406



401

Lots 401 - 449: A small Private Collection of Snuff Boxes & other Treasures

401*

A late 17th century carved boxwood snuff or tobacco box, Continental, circa 1690

Of oval form, the hinged cover carved with a lady in an interior, seated beneath drapes and playing a guitar, her hat by her side, 6cm wide, 9cm deep, 4cm high (2in wide, 3 1/2in deep, 1 1/2in high)

£500 - 700

402*

An early 19th century carved coquilla nut snuff box, Continental, circa 1810

Finely carved as a scallop shell, the hinged cover carved with a mounted cavalryman before a rural scene with haystacks and buildings beyond, 7.5cm wide, 4.5cm deep, 2.5cm high (2 1/2in wide, 1 1/2in deep, 0 1/2in high)

£200 - 300

403*

An early 18th century carved boxwood snuff box, probably Dutch, circa 1700

Of oval form, the cover with low relief-carved scene of The Crucifixion and associated Tools of The Passion, the integral brass-hinged lid carved 'GERV' and 'AV', and also 'A.CHANGE. CHE.R.FROG', the underside carved with a ploughman and his team, the box's front edge with scratch-carved initials 'B.B.', 10cm wide, 7.5cm deep, 3cm high (3 1/2in wide, 2 1/2in deep, 1in high)

£300 - 500

A similar box sold *Christie's*, 3rd November 2011, Syd Levethan: The Longridge Collection, Lot 185.

404*

An early 19th century carved boxwood snuff box, French

Carved with one female and two male figures, the box's edge with trailing foliage and a vacant shield, the hinged cover with crossed martial trophies and a bicorn hat, 10cm wide, 4cm deep, 2.5cm high (3 1/2in wide, 1 1/2in deep, 0 1/2in high)

£250 - 350

Provenance: Purchased *Sotheby's*, 30th September 2002, Lot 598.

405*

A 19th century transfer-printed burr wood snuff box, Scottish/English

The underside with hinged cover, and a transfer-printed scene of a bride and bridegroom, beneath a now indistinct title, 5cm high

£150 - 200

406*

A mid-19th century carved boxwood erotic snuff box, French, circa 1840

Of oval form, carved to the hinged cover with a couple, and to the reverse a semi-naked lady removing her stockings, 7.5cm high

£500 - 700

Provenance: Purchased *Sotheby's*, 30th September 2002, Lot 631.



410



413



415



409



408



416



418



419

407*

A late 18th/early 19th century carved coquilla nut scent bottle, Dutch/French, circa 1800

Carved with figures in a garden, including a seated piper, a man seated on a barrel, spaced by trees and topped by foliage, with turned stopper, *9cm high*
£200 - 300

408*

An 18th century carved boxwood snuff flask, Dutch

Modelled with Heracles wearing a lion pelt and carrying a club, Neptune with fork, and another, seated around a central acanthus-carved plant or bulb, with acanthus-carved stopper, and sliding cover to underside, *7.5cm high*
£500 - 700

Provenance: Purchased *Sotheby's*, 30th September 2002, Lot 624.

409*

A fine early 17th century carved fruitwood snuff box, English, circa 1610

The lid with chamfered edges and carved with the Royal Arms, probably those of King James I, between a lion and a unicorn supporter, the lid's thumbpiece carved as a scallop shell and between the initials 'MF', the front and sides carved with trailing leafy foliage, each corner with a freestanding slender column, *7cm wide x 4cm deep x 2.5cm high*.
£1,500 - 2,000

A snuff box with similar chamfered and hatch-decorated edges to its top, and a similar thumbpiece, is illustrated O. Evan-Thomas, *Domestic Utensils of Wood* (1992), Plate 42, Top Row.

410*

A late 18th/early 19th century carved coquilla nut snuff box, Dutch/German, circa 1790

Carved in the form of a portly standing gentleman, probably a lawyer, wearing robes, a cravat and a buttoned waistcoat, his hands in its pockets, the back of his cloak hinged as a cover, *9cm high*
£200 - 300

A group of related figural snuff boxes is illustrated E. H. Pinto, *Treen & Other Wooden Bygones* (1985), Plate 368, C - K.

411*

An early 19th century carved boxwood snuff box, Dutch/German, in the form of a cleric

Bust-length, modelled wearing a tricorner hat and clerical attire, with sliding cover to his back, *9cm high*
£150 - 200

412*

A late 18th/early 19th century carved coquilla nut snuff box, Dutch/German

Carved as a portly, bearded gentleman, squatting and hugging his knees, the reverse with hinged cover, *6cm high*
£150 - 200

413*

An early 19th century carved boxwood snuff box, Continental, circa 1800

Possibly modelled as Napoleon, and carved as a half-length standing man, one hand tucked inside his buttoned frock coat, a faint, indistinct scratch-carved inscription to the hinged cover to reverse, *8.5cm high*
£150 - 200

414*

A late 18th/early 19th century carved coquilla nut snuff box, Dutch/German, circa 1800

Carved as a standing man with the head of a monkey, wearing a tricorner hat, his arms crossed at his chest, *both head and hat detached*, *9.5cm high*
£200 - 300

415*

A late 18th/early 19th century carved coquilla nut snuff box, Dutch/German, circa 1800

In the form of a standing man, wearing a waistcoat, a frock coat and a skull cap, his face modelled as an ape's, with hinged flap to reverse, *8cm high*
£200 - 300

416*

A 19th century carved fruitwood figural snuff box

Of a crouching crowned figure, wearing a ruff, a sliding cover to the rear, a stopper to the underside, *7.5cm high*
£200 - 300

417*

An early 19th century carved coquilla nut figural snuff box, Continental

In the form of a grotesque man, in two threaded parts, unscrewing at the figure's waist, *7cm high*
£150 - 200

418*

A late 18th/early 19th century carved elm figural snuff box, English, circa 1800

Carved as a portly gentleman wearing a top hat, waistcoat, jacket and breeches, his hands in his pockets, his waistcoat and shirt-front hinge lifting to form a cover, *11.5cm high*
£300 - 500

Sold with a small paper label with ink inscription 'Quaint Old Box, Made from Wood beam of Winchester Cathedral'.

419*

A late 17th/early 18th century carved boxwood snuff box, Continental, circa 1700

Carved as a mermaid at the prow of a ship her hands clasped before her, her scaly tail supporting a boat with stellar-carved hinged lid, *4cm wide, 7cm deep, 4.5cm high (1 1/2in wide, 2 1/2in deep, 1 1/2in high)*
£400 - 600



425



426

420*

A 19th century carved boxwood needle case or stand, Swiss/Tyrolean

Carved as a woman with a bag on her arm, standing atop a chip-carved column, on an acanthus-carved circular plinth, the column in two parts to form the case, *11.5cm high*

£100 - 150

See E. H. Pinto, *Treen & Other Wooden Bygones* (1985), Plate 326, K & Plate 329, L, for similar examples.

421*

Three pieces of treen

To include a second half of the 19th century carved beech screw-action nutcracker, Swiss, modelled as a cross-legged man seated atop a baluster-turned pole, *15.5cm high*, together with a turned needle case, of cylindrical, with turned finial, *7.5cm high*, and a plumber's turnpin, *5.5cm high*, (3)

£120 - 150

422*

A Regency sycamore 'Sussex' spice tower, circa 1820

With slightly domed cover, and of four graduated, threaded tiers, each with a printed scroll-ended paper label reading 'Cinnamon', 'Mace', 'Nutmeg' and 'Ginger', *19cm high*

£100 - 150

See footnote to Lot 24.

423*

An 18th century lignum vitae snuff mortar and pestle

The mortar of tapering form, *4cm diameter x 10cm high*, the pestle with knob terminal, *10.5cm high*, (2)

£100 - 150

424*

Two 19th century treen money boxes, English

The first of sycamore, in the form of a turret, with crenellated top edge, and line decoration, *8cm high*, the second of fruitwood in the form of a barrel, with ebonised bands, *8.5cm high*, (2)

£100 - 150

425*

A 19th century carved boxwood figure group, German

Modelled as a shepherdess seated on a tree stump, a lamb upon her lap, *9cm wide x 5cm deep x 9.5cm high*, together with a 19th century carved limewood figure group, of a mother with two children, one upon her lap, *6cm wide x 4.5cm deep x 8cm high*, (2)

£300 - 500

Provenance: Purchased *Sotheby's*, 30th September 2002, Lot 616.

426*

Three pieces of domestic treen

To include a 19th century fruitwood bottle cradle, with sloping, shaped sides, a notch in the top edge of the rear board for a bottle rest, *11.5cm wide x 20.5cm deep x 9cm high*, together with a 19th century turned beech tea caddy, in the form of a ginger jar, with ovoid body and turned lid with handle, *11cm high*, and a 19th century fruitwood apothecary's or chemist's jar, of cylindrical form, and with slightly domed cover, of three graduated divisions, each with glass liner, *7cm diameter x 10cm high*, (3)

£600 - 800

Provenance: Purchased *Sotheby's*, 30th September 2002, Lot 645.

427*

Three assorted pieces of treen

To include a mid-19th century carved coquilla nut box, of slightly waisted form, threaded in the centre and in two parts, pierced with a trailing vine and bunches of grapes, *11cm high*, together with a 19th century ebonised and carved shoe-form snuff box, lacking sliding cover, modelled with a heel and a pointed toe, with carved seams, *9.5cm long*, and a 19th century lignum vitae string box, of barrel form, with incised lines to simulate iron bands, the 'tap' dispenser with cutter, raised on a circular moulded base, *9cm high*, (3)

£200 - 300

Provenance: Purchased *Sotheby's*, 30th September 2002, Lot 622.



430



431



432

428*

Two pieces of domestic treen
To include, an early Victorian turned walnut **sugar sifter**, circa 1840, of urn form, with pierced cover, and circular spreading foot, 18cm high, together with a 19th century turned **boxwood spice flask**, turned as an acorn, with finial stopper, raised on a baluster-turned stem and a spreading circular base, 20cm high, (2)
£250 - 350

429*

An 18th century **laburnum**, or possibly **lignum vitae**, **pounce pot**, English
Of typical form, topped by a bowl with pierced bottom, on a baluster-turned stem and a spreading circular foot, 8cm diameter x 10cm high
£150 - 200

For a similar pounce pot see E. H. Pinto, *Treen & Other Wooden Bygones* (1985), Figure 264, O & S.

430*

A 17th century carved **pearwood spoon**, Italian
The handle with lotus flower terminal carved with a standing putto, his head topped by a hand grasping the pointed oval bowl, 18.5cm high
£400 - 600

Provenance: Purchased *Sotheby's*, 30th September 2002, Lot 611.

See E. H. Pinto, *Treen & Other Wooden Bygones* (1985), Figure 64, for an almost identical spoon.

431*

An early 19th century **paint-decorated and carved fruitwood love spoon**, Welsh
Topped by a rectangular terminal pierced with three keyholes, four hearts and an oval, painted with red triangles and a stylised eye motif, the stem pierced with a lantern enclosing six balls, 27cm high
£800 - 1,200

432*

A mid-17th century **silver-mounted fruitwood apostle spoon**, German/Swiss
The round fruitwood bowl and stem capped by a pentagonal silver collar with finial in the form of St. Paul, a pair of double chevrons engraved to the reverse, 17cm high
£500 - 700

Provenance: Purchased *Sotheby's*, 29th November 2005, Lot 93. The catalogue notes that it had previously been part of the estate of Elizabeth F. Cheney, and sold *Leslie Hindman Auctioneers*, Chicago, 26th - 29th April 1986, Lot 330.



433



435



437



436



442



440



441

433*

A late 18th/early 19th century carved coquilla nut snuff box, in the form of a hog, Dutch/German, circa 1800

Modelled lying down, with glass eyes and with bone tusks, his back hinged and lifting to reveal a compartment for snuff, 4.5cm wide, 8.5cm deep, 3.5cm high (1 1/2in wide, 3in deep, 1in high)

£300 - 500

434*

A mid-19th century fruitwood and piqué work snuff box, in the form of a horse's head

Modelled with pricked ears, and a piqué work bridle and bit, a sliding cover to the underside, 3cm wide, 7cm deep, 4cm high (1in wide, 2 1/2in deep, 1 1/2in high)

£150 - 200

A similar horse's head snuff box illustrated E. H. Pinto, *Treen & Other Wooden Bygones* (1985), Plate 368, N.

435*

A mid-19th century carved fruitwood vesta box, in the form of an elephant

Modelled as a standing elephant with curling trunk, his back a hinged cover fitted to the underside with a strike, and enclosing a vesta well, 3.5cm wide, 9cm deep, 5cm high (1in wide, 3 1/2in deep, 1 1/2in high)

£200 - 300

436*

An early 19th century carved coquilla nut snuff box, Dutch/German, circa 1800

In the form of a supine dog, probably a spaniel, its head raised, its underside with hinged cover, 3.5cm wide, 8cm deep, 4cm high (1in wide, 3in deep, 1 1/2in high)

£200 - 300

437*

An early 19th century carved sycamore snuff box, in the form of a frog

The hinged cover to the underside, 7.5cm wide, 13cm deep, 4cm high (2 1/2in wide, 5in deep, 1 1/2in high)

£300 - 500

Provenance: Purchased *Sotheby's*, 30th September 2002, Lot 602.

For similar examples, see E. H. Pinto, *Treen & Other Wooden Bygones* (1985), Figure 368, X & Y.

438*

A mid-19th century carved boxwood and walnut snuff box

Modelled as a dog lying on a tasselled cushion, 6cm wide, 4.5cm deep, 4.5cm high (2in wide, 1 1/2in deep, 1 1/2in high)

£200 - 300

439*

An early 19th century carved beech snuff box, in the form of a monkey's head

Of elongated form, the monkey's eyes of glass, his teeth of bone, with hinged flap to the rear, 3.5cm wide, 7.5cm deep, 4cm high (1in wide, 2 1/2in deep, 1 1/2in high)

£200 - 300

440*

An early 19th century carved ebonised snuff box, in the form of a monkey's head

With glass eyes, and red-stained bone lips, a hinged flap with vacant white metal mount to the reverse, 5cm high

£300 - 500

See E. H. Pinto, *Treen & Other Wooden Bygones* (1985), Figure 368, M & U, for other monkey head snuff boxes.

441*

An early to mid-19th century fruitwood and piqué work love token snuff box, English

In the form of a bellows, with piqué work decoration to the underside, nozzle, sides and cover, and the inscription 'MY ONLY Love', 11.5cm high

£150 - 200

442*

An early Victorian fruitwood snuff box, circa 1850

In the form of a drum or breakfast table, with lifting cover, baluster and ring-turned stem, and cruciform base on four bun feet, 8cm diameter x 7.5cm high

£200 - 300

443*

An 18th century carved fruitwood shoe-form snuff box, English, circa 1790

The top with sliding cover, the toe carved with a Neo-Classical patera, and with dog-tooth decoration throughout, scratch-carved to the sole with a faint inscription, possibly reading 'Mr Jones at Welsh...' 2.5cm wide, 11cm deep, 2.5cm high (0 1/2in wide, 4in deep, 0 1/2in high)

£100 - 150

444*

A late 18th/early 19th century chip-carved beech snuff box, in the form of a book, probably Welsh

Decorated with geometric roundels and borders, one side with a sliding cover, the spine carved 'VOULm 1', 5cm wide, 2.5cm deep, 7.5cm high (1 1/2in wide, 0 1/2in deep, 2 1/2in high)

£150 - 200

445*

A 19th century carved fruitwood snuff box, English

In the form of a hand clasping a snuff mull and taking a pinch of snuff between the thumb and forefinger, the underside with hinged cover, 6.5cm high

£200 - 300

See E. H. Pinto, *Treen & Other Wooden Bygones* (1985), Figure 367, Q, for an identical example in rosewood. The accompanying text (*ibid.*, p. 349) notes that hand-form snuff boxes are rare.



449



448



446

- 446***
An early 19th century polychrome-decorated beech snuff box
In the form of a ship, with hinged cover, with painted prow and stern, and gun ports, with red-painted hull and painted with the name 'Jessie', on a later stand, *the snuff box 2.5cm wide x 9.5cm deep x 3cm high, (2)*
£150 - 200
- 447***
A turned fruitwood toilet box
In the form of a pear, with stalk, *13cm high*
£300 - 500
- 448***
A 19th century turned fruitwood tea caddy
In the form of an apple, with stalk, iron oval escutcheon and lock, *11cm high*
£500 - 800
- 449***
A near pair of 19th century stained fruitwood tea caddies
In the form of apples, modelled with stalks, and oval iron escutcheons, *12cm high, (2)*
£2,000 - 3,000

450

A rare and unusual Charles II oak slat-back chair, South Yorkshire, circa 1660-80

The back of unusual gently bowed-form, having a cresting-rail pierced and carved with facing serpents, each with curled forked tail, above a pair of conforming pierced and carved laths flanking a solid leaf-carved slender upright, the back uprights carved with slithering snakes and headed by outward facing scroll-carved terminals, the boarded seat raised on block and spiral-turned front legs joined by a conforming turned front mid-stretcher and side stretchers, on turned front feet, 49cm wide x 43.5cm deep x 104cm high, (19in wide x 17in deep x 40 1/2in high)

£1,000 - 1,500

With such unusual design features the South Yorkshire regional attribution is primarily based on the recognisable feature of the outward facing scroll terminals to the uprights. Other areas of manufacture, such as the Lake District, are a possibility, with the presence of the carved dragons also suggesting Welsh manufacture.

Literature: A highly similar chair, almost certainly from the same workshop, illustrated Percy Macquoid, *A History of English Furniture: The Age of Walnut*, (1925), p.8, fig.7. The author notes, whilst comparing the chairs design with typical turned walnut examples from the middle of the 17th century onwards, that the chair is a *Welsh variety of this kind made in oak, and the difference of treatment is very apparent*. The chair is recorded as being in the Ernest Crofts Collection.

A virtually identical chair sold, The Danny Robinson Collection, these rooms, *Bonhams, Oxford*, 21 January 2014, lot 301, (£5,850). The chair had been exhibited: *Chairs Through Four Centuries - A Personal Selection*, a loan exhibition, Roderick Butler Antiques, Marwood House, Honiton, Devon, 14th - 20th November 2011.

451

A 17th century and later oak side cabinet, North European, possibly French

The top boards with moulded-cleats, above a pair of twin panelled cupboard doors, flanked to either side by a pair of slender panels, on extended stile supports, restorations, possible adaptations, 165cm wide x 59.5cm deep x 103cm high, (64 1/2in wide x 23in deep x 40 1/2in high) £700 - 1,000



450

452

An 18th century pine standing desk, English

Having a cleated sloping fall with bookrest, above a waist-moulding and cockbeaded frieze drawer, raised on baluster-turned legs joined by an H-shaped channel-edge moulded stretcher, on turned feet, 65cm wide x 53cm deep x 94.5cm high, (25 1/2in wide x 20 1/2in deep x 37in high) £200 - 300

453

A Charles II oak coffer, South Lancashire/North Cheshire, circa 1680

Having a triple panelled lid, the front with three panels each boldly carved with a carnation flowerhead, pairs of strawberries and curled-leaves all emanating from a cross-hatched lobed base, the top-rail carved with pair of leaf S-scrolls, raised on channel-moulded extended stile supports, 141cm wide x 58.5cm deep x 75.5cm high, (55 1/2in wide x 23in deep x 29 1/2in high)

£700 - 1,000



453



454



454

A rare near pair of Charles I oak joint stools, English, probably West Country, circa 1630

Each with triple-reeded edge-moulding top, above bicuspid shaped rails, one with additional channel-moulding to rails, raised on inverted-baluster and reel-turned legs, joined by plain stretchers, on turned feet, 45.5cm wide x 26.5cm deep x 56cm high and 45cm wide x 26.5 x 56.5cm high, (2)
£7,000 - 10,000

Although there are slight difference in the design of these two stools, notably between the rail channel-moulding, they are undoubtedly from the same workshop.

Although the majority of joint stools were probably made in sets of six or more it is now relatively scarce to find more than a single example from a larger set.

A pair of joint stools, dated to circa 1640, sold the *Clive Sherwood Collection*, Sotheby's May 2002, lot 85, (£6,185). Another pair, with a parallel-baluster and ball-turned legs, sold *Nyetimber Manor*, Sotheby's, September 2001, lot 1174, (£8,812). A pair, also possibly made in the West Country, sold these rooms, 22 January 2014, lot 727, (£13,000).

455

An oak low dresser

18th century and later, English
With three cockbeaded and oak crossbanded frieze drawers, over a scroll and wavy-shaped apron, raised on square-section cabriole front legs terminating in pad feet, restorations, 184cm wide x 47cm deep x 77cm high, (72in wide x 18 1/2in deep x 30in high)
£600 - 800

456

A 19th century elm and ash farmhouse table

The top of four cleated boards, above an end frieze drawer, with extension lopers to the opposing end, raised on square-section tapering legs, restorations, 192cm wide x 87.5cm deep x 77cm high, (75 1/2in wide x 34in deep x 30in high)
£1,200 - 1,800



454 (top)



454 (top)



457

457

A George II oak dresser base, circa 1740

The boarded top with raised rear platform, above three fielded frieze drawers, raised on silhouette cut-baluster supports, 184.5cm wide x 55.5cm deep x 86cm high, (72 1/2in wide x 21 1/2in deep x 33 1/2in high)

£1,200 - 1,800

458

A Charles II oak side table, circa 1660-80

Having a triple boarded top with thumb-moulded edge, above channel run-moulded friezes and a single drawer, raised on ball-turned legs joined by rectangular-section stretchers with channel run-moulded decoration to each outer face, 91cm wide x 60cm deep x 76.5cm high, (35 1/2in wide x 23 1/2in deep x 30in high)

£800 - 1,200



458



456



459

459

A rare Charles II ebonized cherry-wood and upholstered stool, circa 1660-80

The circular gently-domed stuff-over seat upholstered in crimson plush, raised on four baluster-headed elongated S-scroll carved legs joined by a block and baluster-turned X-shaped stretcher centred by a turned-finial, *37.5cm diameter x 40cm high*

£3,000 - 5,000

460

A small oak chest of drawers

The boarded top with applied moulded edge, over two short and two long moulded graduated drawers, raised on exceptionally high bracket feet, *81cm wide x 48cm deep x 82.5cm high, (31 1/2in wide x 18 1/2in deep x 32in high)*

£500 - 800

461

An oak split-baluster gateleg table

In the Dutch, 17th century, manner

The oval drop-leaf top constructed from thick single boards and pegged to the base at either end, above an end-frieze drawer, raised on baluster-turned supports, joined by broad rectangular-section stretchers with an applied top moulding, the long stretchers and two opposing baluster supports cut to act as gates, *158cm wide x 100.5cm deep x 74.5cm high, (62in wide x 39 1/2in deep x 29in high)*

£1,200 - 1,800

462

A George III oak dish-top wine tripod table

The circular tilt-top raised on a vase-turned pillar and three hipped downswept legs terminating in pad feet, restorations, *41.5cm diameter x 69.5cm high*

£200 - 300

463

A mid-18th century oak box settle, possibly Welsh, circa 1750-70

Having a high-back of five fielded panels, a hinged boarded seat, outplayed open-arms on baluster-turned front supports, over five conforming panels, on extended stile supports, *172cm wide x 50cm deep x 123.5cm high, (67 1/2in wide x 19 1/2in deep x 48 1/2in high)*

£1,200 - 1,800



461

464

A Charles I oak panel-back open armchair, Gloucestershire, circa 1640

The back-panel boldly carved with a pair of interconnected leaf S-scrolls, the cresting-rail, positioned directly on top of the uprights, of scroll-cut outline and carved with a pair of S-scrolls centred by a flowerhead with three stylized leaf-filled lunettes below, with punched-decorated ears, the dished open-arms raised on parallel-baluster turned front supports, the boarded seat above channel-edge moulded rails, raised on conforming turned front legs, 57cm wide x 56cm deep x 118.5cm high, (22in wide x 22in deep x 46 1/2in high)

£3,000 - 4,000

The flat open-arms, each dished to the centre with scroll-hooked profiles below, is a telling Gloucestershire regional feature. The use of leaf-filled lunettes carved to the cresting and back base-rail, together with a strong double S-curve to the back forming a 'heart' are further typical designs associated with this region.

Literature: Victor Chinnery, *Oak Furniture: The British tradition*, (1993), illustrates several Gloucestershire panel-back open armchairs pp. 457-458. A further chair, dated to 1630, having a similar carved decorative scheme to the back-panel, and similar turned front legs, illustrated p. 251, figure 3:46.



464



463



469



466



466 (detail)



468



470



471



465 (part)

465

A pair of late 17th/early 18th century wrought iron ember tongs, English, circa 1700

The long jaws with flattened terminals, joined at a shaped hinge with tamper, the upper handle terminating in a balustroid knob, *41.5cm long*, together with an **18th century brass and iron ladle**, having a brass bowl and an iron handle with flattened terminal and open suspension hook, *with repairs, 45cm high, (2)*

£300 - 500

466

A mid-19th century brass, wrought iron and copper-inlaid ratchet-type pot hook, French/Dutch, dated 1851

Having a thirty-eight position ratchet, inlaid in copper with stylised flowers, and the date '1851', with shaped top edge and two projections to its bottom edge, both topped by a brass acorn finial, the pawl with decorative shaped edges, and with brass-inlaid iron bird-form finial, hinged on a round-section stem topped by a brass hanging loop, *45.5cm high at smallest extent; 78cm high at greatest extent*

£300 - 500

467

An early Victorian silver-mounted ebonised toasting fork

The mounts marked for Sheffield, 1857

Of five tines with ring-decorated silver socket handle attachment, and having a slender baluster and ring-turned handle topped by an acorn knob and fitted with an articulated white metal suspension loop, *62cm long*

£200 - 300

468

A 19th century wrought iron toasting fork, possibly Welsh

The elaborate stem surmounted by a pierced crown topped by a cross above a heart, wrought and pierced with a variety of shapes including urns and shields, the stem unscrewing into three sections, and terminating in three curving tines, *61cm high*

£300 - 500

469

A fine Charles II white metal-mounted laburnum toasting fork, circa 1670

The long handle topped by a white metal mount with ball knob and suspension ring, and with a central silver ferrule with scalloped fringe, with a later iron four tine fork, *fork replaced; no apparent hallmarks/ hallmarks rubbed, 110cm long*

£800 - 1,200

Several toasting forks with identical white metal mounts, and bearing hallmarks ranging from the 1660s to the 1690s, are known. See, for instance, an unmarked example in the Victoria & Albert Museum, bearing the inscription 'EVANUS LLOYD EX DONO MATRIS 1669' [Evan Lloyd a gift from his mother 1669]. Another example with maker's mark FG over a mullet of circa 1690 is also in the collection.

Two examples, both with a maker's mark of 'DL' with a trefoil above and a mullet below, sold *Christie's*, 25th September 2001, Lots 243 & 244. Another, by the same maker, sold *Christie's*, 22nd March 2007, Lot 1309.

The two former were each fitted with a silver fork of three tines, two straight and one curving backwards to form a hook. The latter was fitted with a fork of three tines in a row. It is reasonable to assume that the fork offered in this lot once also had three tines, of silver.

470

An 18th century iron meat cleaver

With slightly tapering single-edged blade, the tapering handle with downswep scroll-ended terminal, *61.5cm long*

£200 - 300

471

A fine mid- to late 18th century iron, brass and laburnum meat cleaver, English, circa 1750

The slightly curving broad-backed single-edged blade with indented sides, its bolster within a ring-turned brass collar, the baluster and ring-turned laburnum handle topped by a moulded and finial-mounted brass cap, *56cm wide*

£600 - 800



476



472

472

An unusual 18th century oak cricket table, English

Having a one-piece, particularly deep, (5cm), near circular top, with typical slanted-edge underside, raised on three splayed legs, each leg with an upper and lower baluster-turning centred by four turned-balls, 57cm wide x 56cm deep x 64.5cm high, (22in wide x 22in deep x 25in high)

£1,500 - 2,000

The natural shrinkage to the unusually thick single-piece top and the design of the legs would appear to indicate this is a rare early example of a cricket table, possibly dating from the first-quarter of the 18th century. The scrubbed top may indicate former and regular use as a tavern table.

473

An 18th century fruitwood side cupboard, French

The boarded top with rounded front corners, above a pair of moulded and linear scroll-carved drawers, centred by a geometric punched-decorated roundel, a pair of cartouche-shaped panelled cupboard doors below, with rounded stop-fluted front corners and fielded panelled sides, above a scroll-shaped bowed apron descending to short cabriole front legs, 135cm wide x 59cm deep x 131cm high, (53in wide x 23in deep x 51 1/2in high)

£400 - 600



473



474

474

A Charles II oak, snake-wood and ebonized fruitwood geometric moulded enclosed chest, with bone roundel decoration, circa 1660-70

The boarded top with moulded front and side edges and dentil-moulded under-frieze, over a mitre-moulded slender long drawer centred and flanked by corbels, a deep raised mitre-moulded drawer below centred and flanked by pairs of turned columns each on a tapering plinth base, a pair of conforming decorated cupboard doors below enclosing three plain drawers, the sides decorated with pairs of arches and oval boss, bone roundel decoration throughout, 116cm wide x 62cm deep x 124.5cm high, (45 1/2in wide x 24in deep x 49in high)

£4,000 - 6,000

475

A George III oak mural corner cupboard

Having an arched-headed and stellar-inlaid centred cupboard door, enclosing a pair of pine serpentine-fronted shelves, over a single drawer, with canted sides, all within a moulded surround, 67.5cm wide x 46.5cm deep x 94cm high, (26 1/2in wide x 18in deep x 37in high)

£200 - 300

476

A William and Mary oak low dresser, circa 1700

The boarded top with thumb-moulded front and side edges, over three geometric mitre-moulded frieze drawers and front waist-moulding, raised on three block and peg-baluster turned front legs, 204.5cm wide x 54cm deep x 84cm high, (80 1/2in wide x 21in deep x 33in high)

£3,000 - 5,000

477

An oak panel-back open armchair

Incorporating 17th century timbers, English

The back panel profusely carved with interlaced flowerheads and stylized fleur-de-lys against a large circular punched-decorated ground, with leaf-carved spandrels and further ribbon-tied roundel decoration, double-scroll carved cresting-rail, the pseudo date 1622 carved to the back lower-rail, gauge-carving to the upper back-uprights, similar carving to the downswept open-arms, the boarded seat above rails applied with bold gauge-carving and punched decoration, raised on multiple ring-turned legs and conforming mid-stretchers, 60.5cm wide x 59cm deep x 111.5cm high, (23 1/2in wide x 23in deep x 43 1/2in high)

£300 - 500



478

478
A late George III oak two-tier table, Possibly Cornwall, circa 1800
 Possibly used as a lamp or candlestand for a Cornish lace maker
 The circular tilt-top raised on a vase-turned shaft emanating from a small circular under-tier, on three splayed turned legs terminating in pad feet and mortised directly through the undertier, possible alterations to top, 68cm diameter x 64cm high
£500 - 800

Literature: David Knell, *English Country Furniture 1500-1900*, (2000), illustrates two tables attributed to Cornwall, p. 251, figures 348 and 349. The author notes that *this low table, found in Cornwall, has a primitive stool-like base, and the type is traditionally believed to have been intended as a lampstand for Cornish lacemakers.*

479
An unusual 19th century oak lambing wing-armchair, Welsh, circa 1830-60
 The gently-curved panelled back with scroll and pierced-centred cresting-rail, flanked by unusual pointed and curved boarded winged sides, typical flat scroll-ended open arms, the boarded seat over a frieze drawer, raised on square-section legs, the rear legs with inset metal castors, 72cm wide x 60.5cm deep x 126cm high, (28in wide x 23 1/2in deep x 49 1/2in high)
£1,000 - 1,500

Literature: David Knell, *English Country Furniture 1500 - 1900*, illustrates several comparable winged armchairs pp. 286-287. The author notes that *armchairs of this type were apparently intended only as a comfortable fireside seat*, explaining that the popular generic term 'lambing chair' seems to have no relevance other than that, since many have originated from sheep-farming regions such as the Yorkshire Dales and North Wales, many would have belonged to shepherds.



479

480
A miniature oak coffer
 In the 18th century manner
 Of dove-tailed construction, with boarded lid, and cockbeaded base drawer, on scroll-shaped cut-away plinth, 37cm wide x 23cm deep x 27cm high, (14 1/2in wide x 9in deep x 10 1/2in high)
£400 - 600

481
A George III oak high dresser, Carmarthenshire, circa 1760-80
 The open rack with pierced interlaced-lunette frieze over a pair of shelves flanked by ogee-cut sides, the lower-section with a raised platform of five spice drawers, the top with a reeded-edge, over three drawers, above a pair of twin-fielded panelled cupboard doors, centred by three conforming fixed panels, the sides and back also panelled, on shaped bracket feet, 157cm wide x 40.5cm deep x 203.5cm high, (61 1/2in wide x 15 1/2in deep x 80in high)
£2,000 - 3,000

482
A Charles II small oak coffer, South Yorkshire, circa 1670
 With hinged boarded lid, the front with a pair of panels each flat-carved with a large stylized fleur-de-lys filled lozenge, the end terminals each issuing highly stylised vine, the top-rail S-scroll carved, the remaining rails channel gauge-carved, 106cm wide x 46cm deep x 62.5cm high, (41 1/2in wide x 18in deep x 24 1/2in high)
£500 - 800



481



482



484

483

An oak mural livery cupboard

In the early 18th century North Wales manner

Incorporating some re-claimed timbers, with cavetto cornice over a pair of spindle-filled and fielded panelled cupboard doors, centred by a conforming fixed panel, enclosing a single shelf, 129cm wide x 37.5cm deep x 69cm high, (50 1/2in wide x 14 1/2in deep x 27in high)

£500 - 800

484

A Charles I oak coffer, Gloucestershire, circa 1630-40

Having a boarded lid, the front with a broad central panel carved with a guilloche-interlace within an applied carved arch, the pillars each carved with a large single flowerhead, flanked to either side by a pair of panels each gauge-carved with a lozenge design within a rectangular frame and centred by a single rosette, the muntins each carved with a stiff-leaf, the top-rail carved with bold lunettes, the stiles carved with a simple double-lunette running design, the base-rail multiple channelled and gauge-carved, further lozenge carving to sides, on extended stile supports, 137.5cm wide x 55.5cm deep x 71.5cm high, (54in wide x 21 1/2in deep x 28in high)

£800 - 1,200

485

An early 18th century and later oak chest of drawers, English

With two short over three long graduated drawers, featherbanded decoration to the edge of the moulded top and to each drawer front, fielded panelled sides, shaped bracket feet, restorations, 96.5cm wide x 56.5cm deep x 94cm high, (37 1/2in wide x 22in deep x 37in high)

£300 - 400

486

An 18th century small oak side chair, French

The open back with ogee-shaped and channel edge-moulded upper and lower rails, the single boarded seat with rounded front corners and thumb-moulded edge, raised on block and baluster-turned front legs, joined by a high baluster-turned front-stretcher and a rectangular-section low H-shaped stretcher, 45.5cm wide x 34cm deep x 83.5cm high, (17 1/2in wide x 13in deep x 32 1/2in high)

£300 - 500



483



487

487

A late George III mahogany and boxwood-strung miniature chest of drawers, circa 1820

The crossbanded top above two short and three graduated long drawers, all boxwood strung and above shaped aprons and bracket feet, 43cm wide x 18cm deep x 42.5cm high, (16 1/2in wide x 7in deep x 16 1/2in high)
£250 - 350



488

488

A miniature oak canted court cupboard, in 17th century style

Having a frieze carved with meandering foliage and flowers above a cupboard with canted panelled sides carved with lozenges, and a hinged door carved with a spray of flowers, the base having a pair of triple-panelled doors, raised on stile supports, 30.5cm wide x 11.5cm deep x 31cm high, (12in wide x 4 1/2in deep x 12in high)
£200 - 300

489

A late 19th century/early 20th century oak and brass-bound coopered barrel stick stand

Of oval form, the oak staves secured by four riveted brass bands, 36cm wide x 28cm deep x 61.5cm high, (14in wide x 11in deep x 24in high)
£150 - 250

490

A mounted deer's head trophy, Scottish

Each of its antlers with four branches or points, mounted on a shield-shaped board with chamfered edge, bearing a paper label to reverse reading 'Preserved & Mounted by Cecil H. Bisshopp, Gun and Fishing Tackle Maker, Sportsman's Depot, Oban', 84cm wide (33in wide) across widest part of antlers
£100 - 150

491

A group of four 18th and 19th century polychrome-painted and gilt-highlighted police truncheons

The first a late George III ash tipstaff, for Barton Magna, the tip in the form of a crown, above a pair of blade knobs, the tapering shaft painted with the Royal Arms within the Garter, the initials 'R.G.III' and the date '1800', the name of the town 'BARTON MAGNA' painted in a reserved just above the slightly broadening handle, 38cm long (15in long), together with a George III beech tipstaff, the cylindrical head with decorative upper and lower mouldings painted 'G.R.' above a crown, and with the initials 'H.N.', above a balustroid handle, 36cm long (14.25in long), a Victorian tipstaff, the bulbous head with lead core and painted with a crown above the initials 'VRI', 23.5 long (9.25in long), and a Victorian ebonised tipstaff, for Thornton, painted with a crown beneath 'VR' and above a '1', and the place-name 'Thornton', with turned and ribbed handle, 37cm long (14.5in long), (4)
£400 - 600



491

492

A silver-mounted leather blackjack, probably American

The interior lined with copper, the rim with silver mount marked 'STERLING SILVER AY 430', the body with a shield-shaped mount marked 'G.M.Co.', with stitched scroll handle with fish-tail terminal, 18.5cm high
£200 - 300

Gorham Manufacturing Co., whose mark is on the shield-shaped mount, was based at Sterling Works, Barr Street, Birmingham and Providence, Rhode Island, USA.



493

493

An early 19th century polychrome-painted and gilt-highlighted leather fire bucket, for Trentham Hall, near Stoke-on-Trent, Staffordshire

Of typical form, with studded rolled rim, seam and footrim, the body painted with the crest of the LEVESON-GOWER family, a *Wolf passant Argent collared and lined Or*, within a border painted in gilt 'TRENTHAM HALL', the number '22' in a foliate-edged cartouche below, stamped with an 'S' beneath a coronet, 28cm diameter x 29.5cm high

£500 - 700

This bucket probably dates from the 1830s when a new palatial villa was built on the site of Trentham Hall, Staffordshire. A *terminus ante quem* for the bucket is provided by the stamp to its underside - an 'S' beneath a coronet - referring to the Dukedom of Sutherland, a title which was first created by William IV in 1833.

Trentham Hall and the Leveson-Gower Dukes of Sutherland:

Trentham Hall was the Staffordshire seat of the Dukes of Sutherland, a dukedom first created in 1833 for George Granville Leveson-Gower (1758 – 1833), a British politician, diplomat, landowner and patron of the arts. His fortune derived from the Leveson-Gower's extensive landholdings in Staffordshire, Shropshire and Yorkshire. In 1803, Sutherland succeeded to the vast estates of his maternal uncle Francis Egerton, 3rd Duke of Bridgewater, which included the Bridgewater Canal and a major art collection including much of the Orleans Collection. Sutherland is estimated to have been the wealthiest man of the 19th-century, surpassing even Nathan Rothschild. The precise value of his estate at death is unknown, as it was simply classed as 'upper value'. He was described by Charles Greville as a 'leviathan of wealth' and '...the richest individual who ever died'.

His son George Granville Sutherland-Leveson-Gower (1786 – 1861), the second Duke, commissioned Sir Charles Barry, who was also working on the rebuilding of the Houses of Parliament, to produce a magnificent Italianate villa at Trentham Hall, Staffordshire.

The interior was splendid. The first Duke of Sutherland had been a keen collector and had expended much effort in adding to the family's superb collection with even the breakfast-room being adorned with paintings by Poussin and Gainsborough.

Abandoned by 1907, no-one would buy it and it could not even be given away - the County of Staffordshire and the Borough of Stoke-on-Trent were offered it for free in 1905 - and so it was pulled down in 1912.



494

494

Of Chatsworth interest: A rare William III & Mary II polychrome-decorated leather fire bucket, English, 1696

Having a leather-bound rope rim, stitched in a spiral-twist, with a pair of stitched leather handle attachments, each carrying a wrought iron loop, to which attached a rope-twist stitched leather handle, with stitched footrim, the bucket painted boldly in red with a ducal coronet above a 'D' for Devonshire, and the date '1696', approximately 25cm diameter x 27.5cm high

£4,000 - 6,000

The coronet on this bucket is that of the Duke of Devonshire. William Cavendish (1640 - 1707) Fourth Earl of Devonshire and First Duke of Devonshire, and so the first Duke to use this coronet, commissioned William Talman to rebuild parts of Chatsworth in the 1680s. Works on the south and east fronts were completed in 1696, and this bucket, therefore, was almost certainly part of the furnishings of the new mansion.

Two fire buckets - which appear to be identical to the bucket in this lot - remain in the house's collection. The leather-covered rope which embellishes the rim of this bucket is lacking to one of the examples in the Chatsworth collection, but the holes for the stitches remain to the Chatsworth bucket's top edge.

The 1811 inventory of Chatsworth records 'twenty leather fire buckets' in the Grotto.



494 (detail)



500



496



495

495

An 18th/19th century oak cupboard incorporating Anglo-French Renaissance panels, circa 1520-40

Having a pair of cupboard doors with eight Renaissance panels variously carved mostly with Classical urns, pedestals, mythical beasts, foliate scrolls and tassels, the sides with three linenfold carved panels, again dating from the first half of the 16th century, on a carved plinth base, 110.5cm wide x 42.5cm deep x 199cm high, (43 1/2in wide x 16 1/2in deep x 78in high)

£2,000 - 3,000

496

A Charles II oak side table, circa 1680

The triple boarded top, possibly associated, above a mitre-moulded frieze drawer, raised on ball-turned legs joined by plain stretchers, on turned feet, restorations, 90.5cm wide x 61cm deep x 70cm high, (35 1/2in wide x 24in deep x 27 1/2in high)

£700 - 1,000



498

497

An oak mural cupboard

Incorporating 18th century timbers

The back board rising above the cornice to form a scroll-cut and pierced decorative hanging/back-plate, with zig-zag incised-carved and punched-decorated frieze, above a double panelled cupboard door, enclosing a pair of shelves, base-moulding, 48.5cm wide x 19cm deep x 80cm high, (19in wide x 7in deep x 31in high)

£200 - 300

498

A George II oak high dresser, Denbighshire, dated 1745

The boarded rack having a cavetto cornice, an arch and 'fish-tail' cut frieze, and three shelves, the lower-section with a T-shape arrangement of moulded drawers, flanked to either side by an arched fielded cupboard door, the left-hand door carved with the ownership triad and the date *RDK 1745*, twin-panelled sides, on extended stile supports, 188cm wide x 50cm deep x 202.5cm high, (74in wide x 19 1/2in deep x 79 1/2in high)

£1,500 - 2,000

499

A pair of pine open armchairs

Elements 17th/18th century, possibly Spanish

Probably adapted from a larger piece, each having a rectangular back filled with three baluster ring-turned spindles, the channel-edge moulded rectangular-section uprights with scroll-shaped and fluted-carved finials, flat-open arms above spindles-supports, the board seat above a conforming frieze of three-turned spindles, 69.5cm wide x 63.5cm deep x 116cm high, (27in wide x 25in deep x 45 1/2in high) 2

£500 - 800

500

A Charles II oak backstool, Southern Lancashire/North Cheshire, circa 1680

The back-panel carved with a large stylized leaf-filled lozenge with a lunette to each face amongst gauge-carved flowerheads, below a scroll-outlined and deep channel-moulded cresting, the back uprights with typical pyramid-finials, the single-piece boarded seat raised on ring-turned tapering legs joined by plain stretchers, 48cm wide x 46cm deep x 98.5cm high, (18 1/2in wide x 18in deep x 38 1/2in high)

£500 - 800

501

No lot



502 (detail)

502 (detail)

502

502

A rare and monumental Charles II oak and marquetry-inlaid panel-back open armchair, South Yorkshire/Derbyshire, dated 1670

Having a double-panelled back, the larger panel profusely marquetry-inlaid with a floral spray and a pair of resting birds, the slender panel above inlaid with an interlaced knot-design, the rail between the two decorated panels carved with the initials and date *IS 1670*, the uprights carved with an interlaced strap-work design above the arms and a stiff-leaf design below, the whole surmounted by an impressive double scroll-outlined cresting carved to the centre with the head of male with well-defined curly hair and a moustache, festoons of exotic fruit to either side, above a distinctive dentil-moulding, over highly unusual ears each carved with a three-quarter male profile with a highly similar face to that found on the cresting and playing a wind instrument, the substantial downswept open-arms ending in a pronounced scroll to each side, raised on multiple ring-turned tapering front supports, the boarded seat positioned around the arm-supports, over unusual seat-rails carved with interlaced roundel and elongated-oval boss over a canted cusped-centre and bicuspid outlined ends, raised on conforming turned tapering legs headed by multiple ring-turning, joined by plain stretchers, *74.5cm wide x 62.5cm deep x 139.5cm high, (29in wide x 24 1/2in deep x 54 1/2in high)*

£8,000 - 12,000

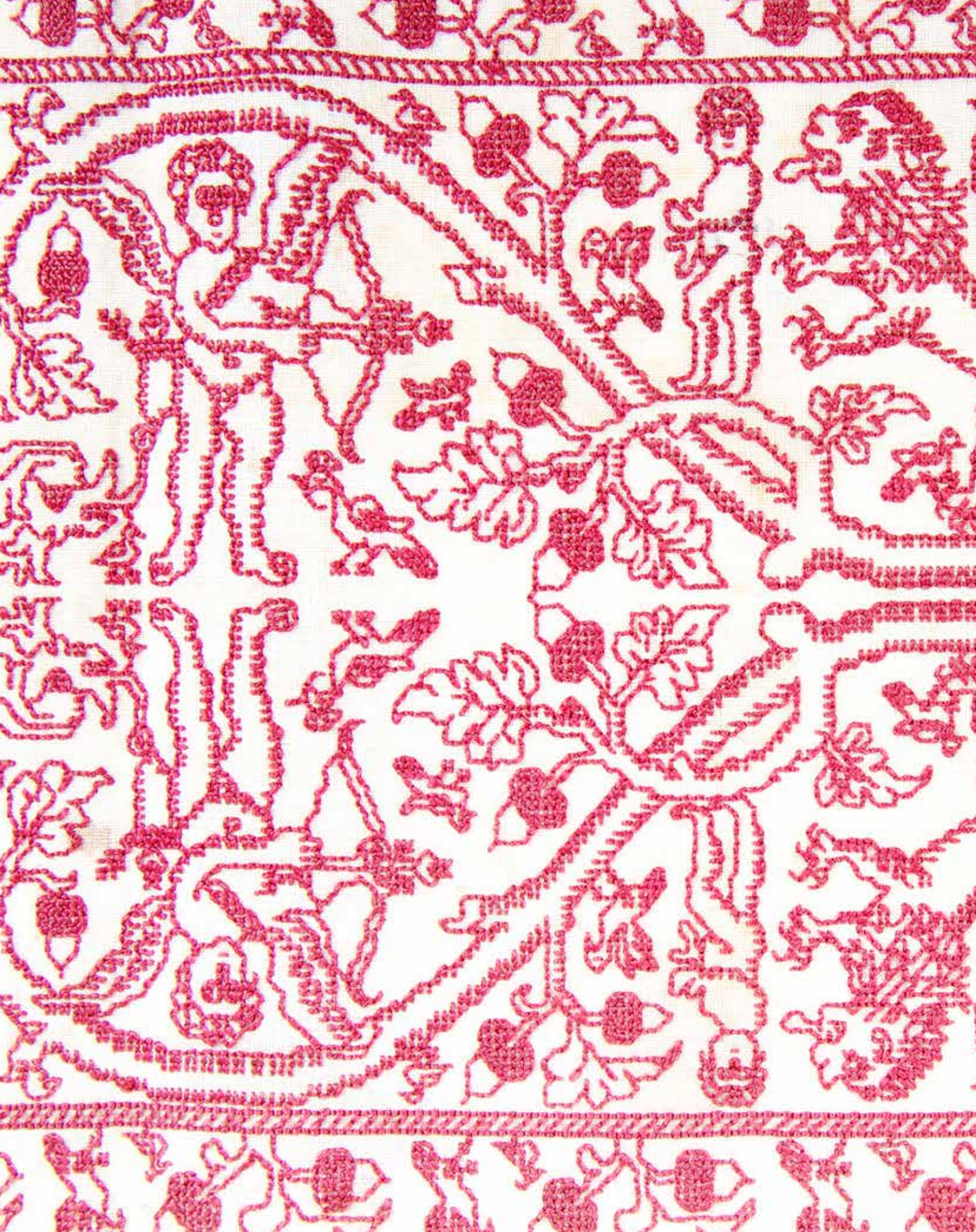
This lot is constructed in the Elizabethan-Revival manner; a style popularized in Yorkshire and the surrounding areas during the mid-17th century. It is characterized by the use of inlaid floral panels and/or bands of geometric parquetry inlay, together with the elaborate use of carved

decoration. Victor Chinnery, *Oak Furniture: The British Tradition*, (1993), illustrates several pieces of Yorkshire inlaid furniture, all of which are dated to the mid-17th century, yet distinctly 'Elizabethan' in character. The author refers to the decoration as *an archaic survival of an earlier taste*, see p.322, fig. 3:267; p.471, fig. 4:120 and p.472, fig. 4:121.

Apart from the sheer size, the basic form of this armchair is fairly typical of 17th century Yorkshire/Derbyshire examples, with a slender back-panel over a larger panel, both with inlay, and surmounted by a double scroll-outlined arched cresting. However, the carved decoration employed is far from conventional; the male mask to the cresting and the pipers forming the chairs ears are highly unusual. They, together with the treatment of the seat rails, all refer to the aforementioned Elizabethan style. This is demonstrated by an Elizabethan tester bed illustrated in Percy Macquoid, *The Age of Oak*, p. 77, fig. 67, which has carved terms to the edges of the headboard which appear to be playing wind instruments similar to the one found here.

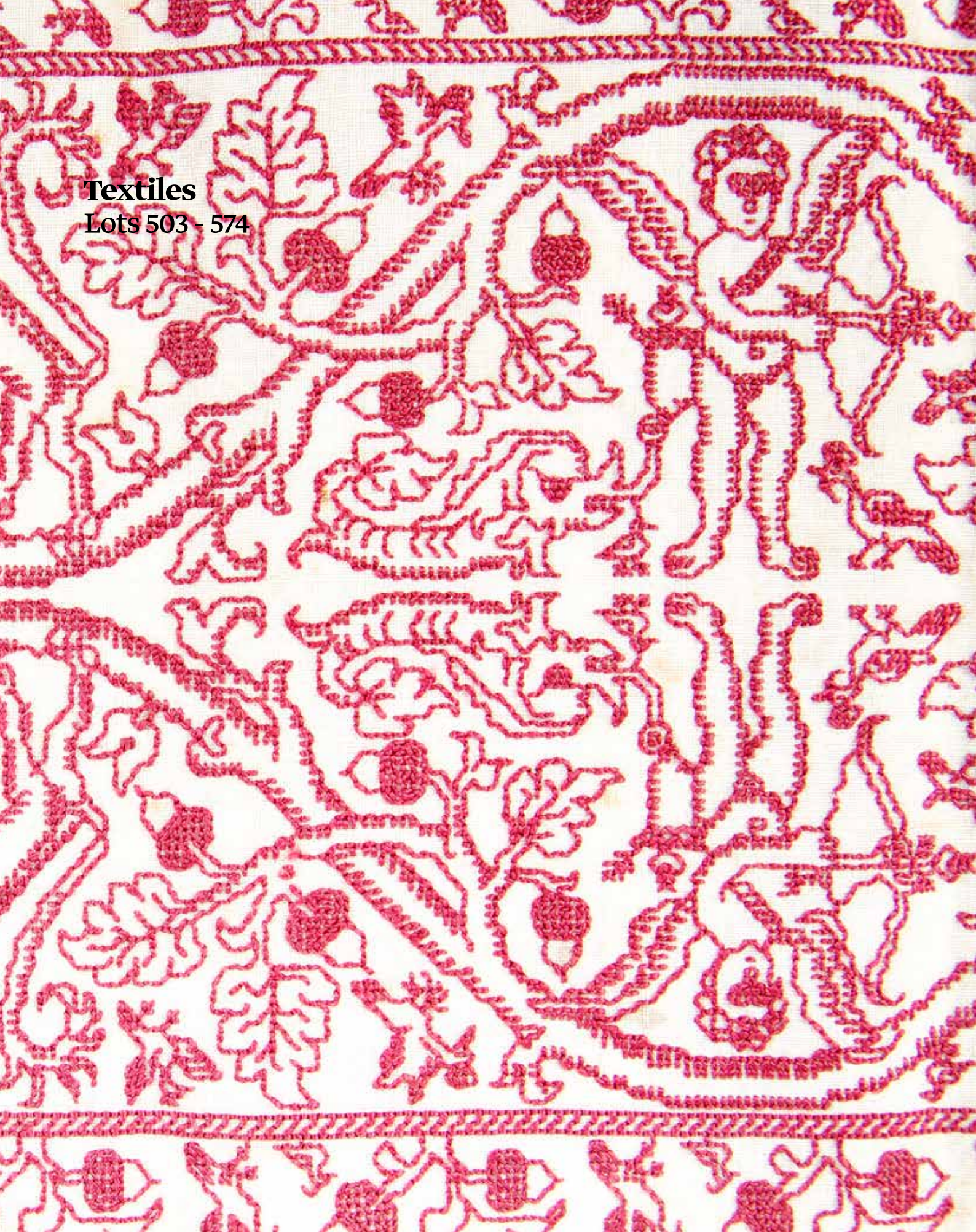
An unusually large panel-back armchair attributed to Yorkshire, dating from the first half of the 17th century, with comparable marquetry inlay as found here, sold The Beedham Collection, *Bonhams Chester*, 24 May 2012, lot 231, (£19,500). Another large Yorkshire example, from the same collection, of similar height, but slightly narrower, sold lot 105, (£13,000); it was noted at that time that this chair was approximately 20-30 cm taller than a typical Yorkshire double panel-back armchair.





Textiles

Lots 503 - 574





503

503

A collar formed from a single early 18th century Brussels bobbin lace lappet

With dragonflies amongst exotic flowers, with various snowflake grounds; a deep collar formed from a pair of early Brussels lappets and similar edging; Point de Gaze joined lappets or tie; a handkerchief with Brussels Duchesse border; and a larger embroidered net handkerchief. (5)

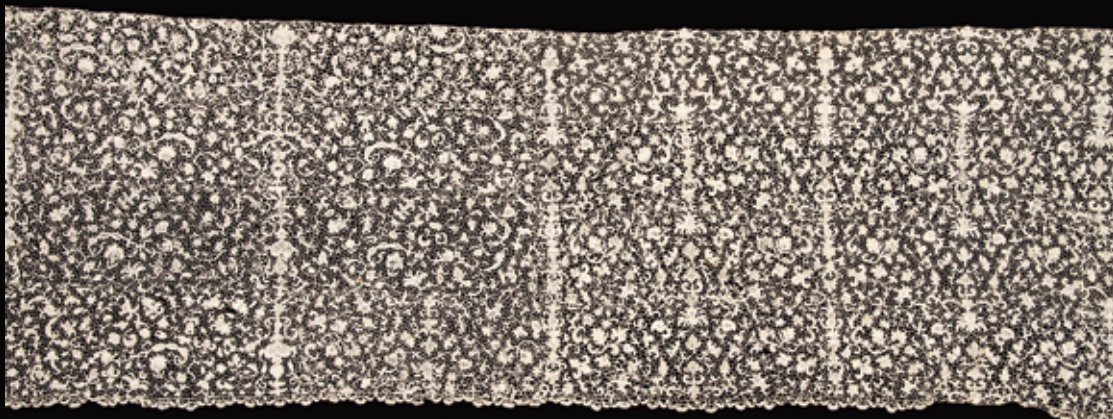
£300 - 400

504

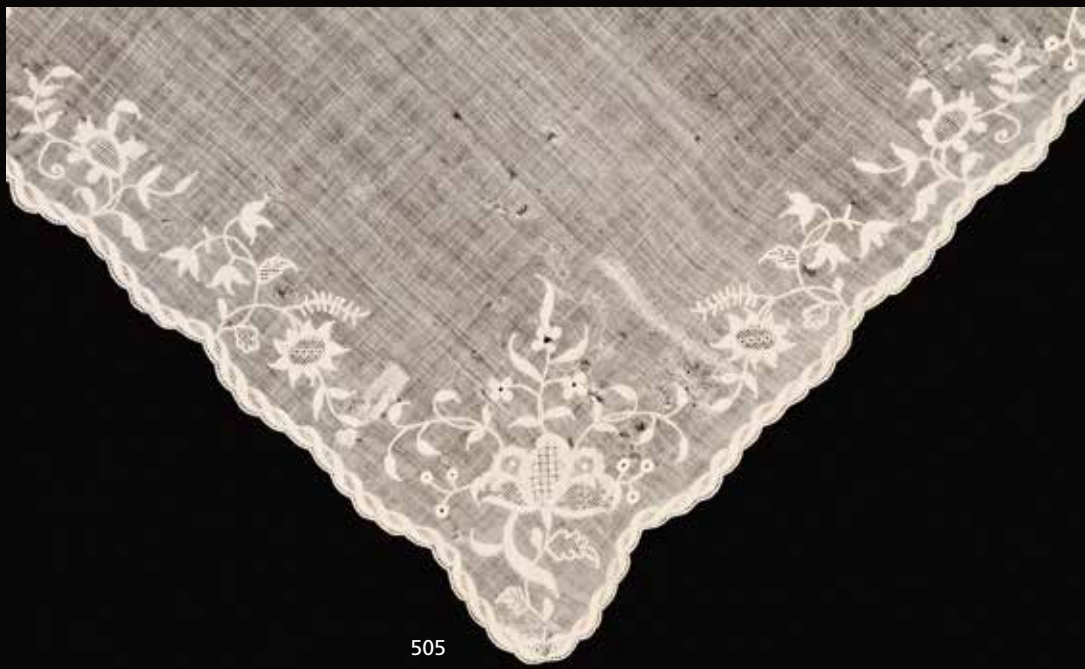
Two large similar flounces of 18th century Point de France needlelace

Both with extensive raised picoted work, 200 x 47cm and 180 x 46cm; a deep bertha cut from a similar piece of Point de France; lengths of Flemish bobbin lace in the Baroque style; lengths of 19th century Mechlin, Alençon and other laces; together with a black silk apron, six pairs of late 19th century ladies stockings and five pairs of white kid gloves. (qty)

£400 - 600



504



505

505

A group of collectors' lace pieces, 18th-20th century

Including a mid/late 18th century triangular fichu with a Dresden type whitework floral border including a variety of fillings; fragments of Mechlin, Lille, Valenciennes, Duchesse, Carrickmacross and Honiton; a Maltese star-shaped handkerchief border and other pieces. (qty)

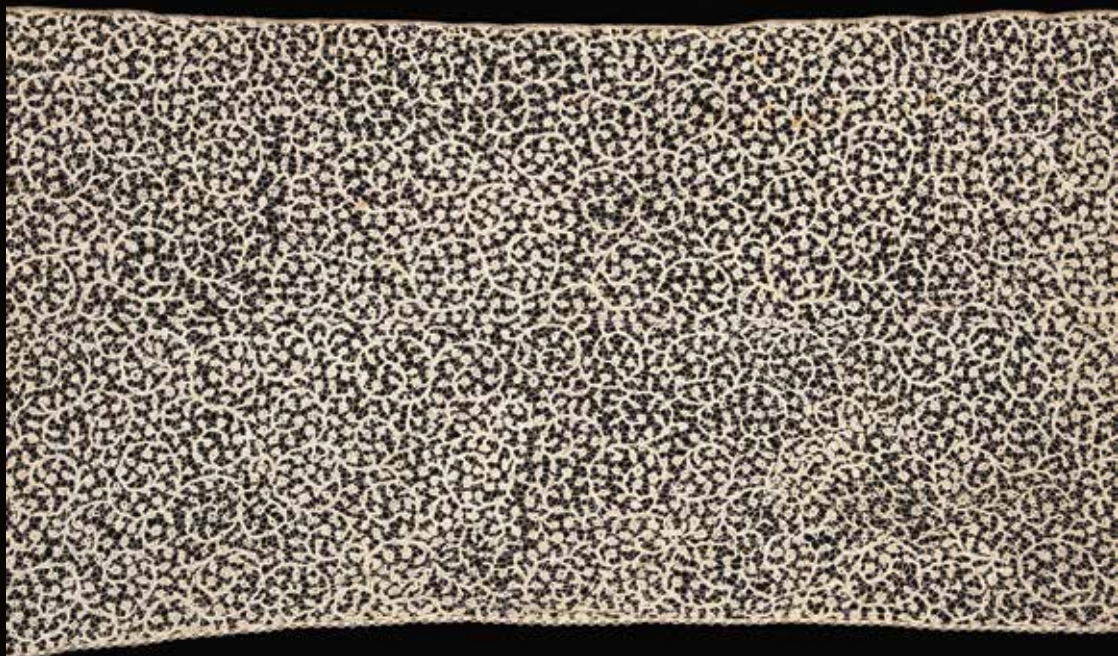
£150 - 250

506

A flounce of small scale Flemish bobbin lace, circa 1700

240 x 67cm; a tamboured square veil, 165 x 180cm; a large quantity of deep Carrickmacross flounce mounted on the remains of a 1920s dress; an embroidered net shawl; a length of black Le Puy lace; a baby's christening gown trimmed with Torchon style lace insertions with underdress; a girl's muslin dress trimmed with lace and embroidered whitework irises. (qty)

£200 - 300



506



507

507

19th century Brussels application joined lappets or tie

With scalloped edge, wide ends, delicate floral motifs and all over spotting; a small Youghal collar with matching cuffs and matched border, *240 x 13cm in two pieces*; a skirt length application flounce with full depth large scale floral sprays, strapwork and scalloped edge, *460 x 94cm*; a deep Brussels application collar; a set of application sleeveless bodice parts; narrow and deep matching Point de Gaze edgings with raised petals (s.d.); a cream silk Maltese flounce, *600 x 25cm*; together with other lace flounces, collars and scarves. (qty)

£200 - 300



508

508

A pair of cream cotton Le Puy dress quilles

Designed as a series of ovals, *each 114 x 22cm at widest point*; thirteen lace collars and berthas including one of Burano needlelace (s.d.) and others of Maltese, Duchesse, Bruges flower lace and Irish crochet; a deep Irish crochet flounce, *224 x 35cm*; an imitation black Blonde stole; a pair of Chantilly sleeves; three Dutch bonnets; a lady's cap trimmed with Honiton; three lace bistro curtains; an oval Maltese mat; a lace parasol canopy; an embroidered smoking cap and an embroidered black satin scarf. (qty)

£200 - 300

509

A group of collectors' lace, including lengths of drawn thread work

Early geometric bobbin lace; Milanese and Flemish laces in the Baroque style; 17th and 19th century Gros Point; 18th century Mechlin, Binche, Valenciennes and Devon; 19th century French needlelaces; Point de Gaze and bobbin laces. (qty)

£200 - 300

510

A group of 17th–19th century collectors' lace

Including Milanese with a good variety of fillings and decorated braids; an edging of small scale Brussels bobbin lace with raised work circa 1700; a deep 'Brabant' flounce; a late 18th century Brussels cap back on droschel ground; Point de France; 18th century Mechlin, Devon and Flemish laces; a later Eastern European deep flounce; and a quantity of other lace edgings. (qty)

£200 - 300



509

511

A small Point de Gaze collar with unusual fillings to oval motifs

Together with a long-fronted collar and matching cuffs of Carrickmacross on black net; a deep Honiton collar on Alençon ground with birds, butterflies, thistles, ferns and roses; a handkerchief with dense whitework appliqué border and lace edging; with other collars, cuffs and veils; five whitework baby caps; sixteen further whitework and lace edged handkerchiefs; a crochet edged tablecloth and quantity of other lace items. (qty)

£300 - 400



511

512

A braid-based Reticella edging with deep dentate border

Possibly 19th century Aemilia Ars, 212 x 16cm, mounted, uncut, on a cream silk satin skirt front.

£400 - 500



512

513

An 18th century Point de France tapered lappet

Square ended, with a small scale dense symmetrical design featuring jardinières and fountains; a similar shaped early 18th century Brussels bobbin lace lappet with exotic flowers and foliage; two late 19th century Point de Gaze joined lappets or ties, one square ended and one bulbous; a Youghal tie with bulbous ends; two black Chantilly ties or scarves; others of Le Puy, Bucks Point, Bedfordshire; with embroidered and other ties. (16)

£250 - 350

514

A deep Reticella border

Of insertion with a scalloped edge, probably 19th century, 184 x 25cm; and another with dentate edging with a matching insertion; two lengths of matching braid based Reticella; a deep flounce of 17th century flat point needlelace with later raised decoration, possibly English; five flounces of 17th and 18th century Flemish and Milanese bobbin lace; flounces and borders of Chantilly, Le Puy, Spanish Blonde, Maltese and Point de Paris; a panel of drawn thread work depicting vine leaves and grapes and pulled work on muslin. (qty)

£250 - 350



513



515

515

A large 19th century Brussels bobbin lace application wedding veil
With some needle fillings, a scalloped edge, flower filled strapwork,
large naturalistic floral bouquets and all over floral sprays, 218 x 180cm;
together with a purpose-made wooden box, with brass handles, 242 x
19 x 19cm. (2)
£500 - 700

Provenance: Through a Devonshire family.

516Y Φ

Two carriage parasols with elaborately carved ivory handles
One with a Honiton application canopy over cream silk, on whalebone
spokes, the handle and finial deeply carved with a lily-of-the-valley
design; the second with a black fringed satin canopy on ivory tipped
spokes, with a deeply carved handle depicting Edelweiss with the name
'Constance' carved on the handle end, with a detached finial and ring;
together with two lace parasol canopies. (4)
£200 - 300



516

517

A Battle of Britain lace panel, 1942-46

A Nottingham lace panel depicting scenes of the bombing of London, the aircraft used in the battle, the badges of the Allied Air Forces and the floral emblems of Great Britain and the Commonwealth, inscribed 'Never was so much owed by so many to so few', manufactured by 'Dobsons and M. Browne & Co. Ltd.' of Nottingham, designed by Harry Cross, 450 x 165cm; with accompanying provenance, including an original accompanying leaflet with details about the panel and what it depicts. (qty)

£3,000 - 5,000

The Battle of Britain lace panels were woven to commemorate the Battle of Britain and as a tribute to those who fought. Only thirty-eight panels were woven and were presented to King George VI, Winston Churchill, various RAF units, Westminster Abbey, the City of London, the City of Nottingham, airmen from the Commonwealth and several others. The design and weaving of the panels took two years to complete and required 40,000 jacquard pattern cards, 975 bobbins and 41,830m of cotton for each panel. The jacquard patterns were reputedly destroyed after the last panel was produced.

Provenance: By direct descent from the original owner, the vendor's grandfather, George S. Blackburn who owned 'Blackburn & Sons', an engineering factory on Kirkwhite Street, Nottingham. He was also a director of 'Dobsons and M. Browne & Co Ltd.', and was asked to make the machines for Dobsons to construct the Battle of Britain panels. As a director of Dobsons he was given one of the panels, and in the 1950s had it framed and hung in the main staircase of his factory. George Blackburn passed his company to his two sons, along with the lace panel.



517 (detail)



517



518

518

A group of sixty-four hallmarked and sterling silver thimbles

Comprised of thirty-four hallmarked examples, including three set with hard-stone tops and one with an applied band of silver thistles; one featuring a swagged foliate band; two Mexican examples; one filigree thimble; five Dorcas, one Little Dorcas and one Dreema example and others; with an English Hallmark book and some accompanying ephemera. (qty)

£400 - 600

519

A group of nine gold thimbles

Including an example with a faceted rim with foliate engraved panels; two examples featuring names; an example with a deep foliate engraved band to the rim; one set with monogrammed ovals; and four others; together with two leather thimble cases. (11)

£500 - 700

520

A Regency rosewood and brass inlaid sewing box

Of sarcophagus form with squashed bun feet and quartered bobbin mouldings, the brass inlay foliate cut and inscribed to the lid 'M.G.', the compartmentalised interior lined with red silk, velvet and leather effect paper, 13.5cm high, 25cm wide, 18cm deep.

£200 - 300



520

521

A collection of thimbles in an oak display chest

Approximately three hundred and ninety nine thimbles, including ten cloisonné, three Austrian enamel Hummel thimbles, sixteen by Royal Crown Derby, fourteen by Royal Worcester, twelve by Minton, four Wedgewood jasperware cameo examples, eight by Limoges, two agateware, three by Coalport; and further quantities of brass, wood, glass and china souvenir and commemorative thimbles, some with accompanying certificates of authenticity; all cased within a compartmentalised nine-drawer oak chest, with a glazed top. (qty)

£200 - 300

522Y Φ

A mixed group of sewing tools, 19th century

Including two ivory umbrella form needlecases, one featuring a Stanhope of landmarks around Dover; an ivory cricket bat letter opener; five East Midlands bone bobbins and two wood bobbins, including a mother-and-babe example; two hallmarked mother-of-pearl fruit knives and a tortoiseshell knife; a bone handled toothbrush; a Cantonese ivory bodkin case; a further ivory handled tool; a turned wood reel stand and a pin cushion. (18)

£200 - 300



523

523

A group of nine gold thimbles

Including an example set with a band of vines and grapes in pale gold; an example with a faceted rim engraved with floral designs; an Indian filigree example; a Charles Horner Chester 1889 hallmarked example and five further examples; together with two leather thimble cases. (11)
£500 - 700

524

A group of sixty-four hallmarked and sterling silver thimbles

Comprising forty hallmarked examples; a Mexican example and an Italian example set with hard stones; three Dorcas, one Dreema and one Dura example; a filigree example; several modern commemorative engraved examples and others; with a British Hallmarks book and accompanying ephemera. (qty)
£400 - 600

525

Eight wooden textile printing blocks, circa 1830-50s

Comprised of a pair featuring a striped design with opposing diagonal stripes decorated with floral motifs, numbered '1373'; a pair featuring a design of stripes, sprays of flowers and foliate motifs, numbered '13106'; a pair featuring rows of botehs surrounded by stylised floral designs, numbered '159' and inscribed 'J.T.Larking'; a single block featuring floral spray and seaweed designs, numbered '3180' and 'F11171' and inscribed 'Knight & Son, 190 Brick Lane'; and a further single block featuring a chequered plaid design, numbered 'F14256' and 'F4005'; made from pearwood or sycamore, the designs worked in carved wood, brass and copper picotage and pinwork; *most approx. 24 x 24cm*; together with a photocopy of the Christies catalogue entries. (9)
£600 - 1,000

The blocks are from the archive of David Evans & Co., the last remaining hand-block silk printer in London. David Evans & Co was founded in 1843, when David Evans, a Cheapside silk merchant expanded into manufacturing and took over Augustus Applegarth's (1788-1871) textile printing works and archive. Applegarth specialised in printing silk, cotton, and silk and wool challis for garment making.

Provenance: Purchased at the sale of 'The Cantrol Collection of Textile Printing Blocks' at Christies South Kensington, November 27th 1984.



525



527

526Y Φ

An early-mid 19th century rosewood sewing box filled with silk threads

The box of plain rectangular form, decorated with foliate cut mother-of-pearl and pewter inlay, the interior lined with blue paper and silk, but lacking tray; filled with numerous labelled tissue-wrapped packets of mostly floss silks and some metal threads, most wrapped around a variety of calling cards, some with annotations of uses for particular colours, some also featuring the names of the suppliers, including 'J.A. Pearsall & Co., Silkmen, 145 Cheapside, London' and 'Jones & Willis, Birmingham'; also included are a number of letters and notes relating to sewing, and a hand-painted miniature of a girl and a poem within a mourning envelope. (qty)

£300 - 500

Provenance: With a branch of the Grosvenor Family at Fonthill Abbey, Wiltshire.

527

A mid 18th century framed fan

The pierced, painted and gilded mother-of-pearl monture decorated with lovers and putti, the hand-painted paper leaf featuring figures in classical dress in a rural landscape, framed, *fan length 28cm*.

£250 - 350

It is believed a similar or identical fan is on display at the Victoria and Albert Museum.



528

528Y Φ

A group of thirteen 19th-early 20th century fans, including lace examples

Including a mother-of-pearl and Brussels lace cabriolet fan, featuring a central hand-painted vignette and sequined decoration, *length 30cm*, in a Duvelleroy box; a mother-of-pearl and Maltese lace fan, *length 21.5cm*; a mother-of-pearl and Honiton application lace fan, *length 35cm*; a mother-of-pearl fan with a hand-painted velum leaf featuring Regency ladies, *length 26.5cm*; together with two fans with tortoiseshell montures, a Chinese embroidered fan, six further fans and six further fan boxes. (20)

£300 - 400



526



529



530

529Y Φ

A group of six late 18th-early 20th century fans

Including a late 18th century ivory fan, the monture decorated with coloured foil dots, the leaf featuring a central printed vignette, surrounded by scrolling flowers on a pierced paper ground, *length 28.5cm*; a mother-of-pearl fan with a gauze leaf, hand-painted with lovers in a rural scene, with a mother-of-pearl border to the outer edge of the leaf, *length 19cm*; a resin fan with a silk leaf, hand-painted with a lady and girl in a garden, decorated with sequins and gilt foil leaves, *length 24cm*; together with three further fans and five fan boxes. (11)
£300 - 500

530Y Φ

A group of nine 18th-early 20th century fans

Including an 18th century fan on a gilded ivory monture, featuring carved ovals to the sticks, the hand-painted paper leaf featuring vignettes of figures in rural scenes, surrounded by flowers, *length 28cm*; an 18th century fan, on a carved and painted tortoiseshell monture, the hand-painted paper leaf featuring vignettes of figures in rural scenes, *length 28cm*; a late 19th century fan on an ivory monture, the pink silk and gauze leaf decorated with shaped spangles, *length 22cm*; an early 20th century example, with shaped ivory sticks and a hand-painted gauze leaf decorated with machine-made lace, *length 36cm*; together with five further examples and six fan boxes (all s.d.). (18)
£400 - 500

531

An interesting 1820s printed paper fan and two 18th century bargello-work bags

The fan, possibly a puzzle/tarrot fan, on a bone monture, with individual shaped paper leaves, printed with designs of ladies and gentlemen and curious motifs, including bags of money, a globe, wine, a bee skep, cherubs and others, (a.f.), *length 21cm*; together with two bargello-work bags, one in silk edged with metal cording, *22cm square* and the other in wool and silk, *15 x 19cm*. (3)
£300 - 400



531



533



534



532

532

An issue of 'La Mode' ladies fashion magazine

Subtitled 'Le Costume, Le Vêtement, Le Chapeau, La Coiffure et les Accessoires de Toilette, Pendant Quarante Ans de 1830 à 1870', containing one hundred printed colour plates featuring day, evening, children's, bridal and some menswear, with printed descriptions of the garments, 27 x 18.5cm.

£300 - 500

533

An 1800-10 brown silk spencer and an 1895 bright pink Worth bodice

The spencer centre-front fastening with applied stylised leaf design, a scalloped collar, full-length sleeves with puffed cutwork detail at the shoulders and a waistband featuring a bow at the centre-back; the House of Worth bodice of bright pink silk satin featuring a cloud and sunburst design in applied grey chiffon, silvered sequins, beads and diamanté, labelled 'Worth Paris' to a petersham waistband, a model number written on a twill tape attached to the reverse of the petersham is partially visible (a.f.). (2)

£400 - 600

As discussed in the 'Opulent Era: Fashions of Worth, Doucet and Pingat' by Elizabeth Ann Coleman, Worth garments were given model numbers, which can be traced to specific years. The model number on this bodice reads '80???'', which dates to 1895.

For a Worth gown featuring a similar cloud and sunburst design, circa 1887, see the Metropolitan Museum of Art, accession number 49.3.28.

534

Three 1870-80s ladies dresses

Including an 1870s royal blue silk satin and velvet princess-line dress with a large bustle, trimmed with ruched satin flounces; an 1870s cream silk satin princess-line dress with rose-bud brocade inserts, with deep swags over the hips and a large bustle, trimmed with pink satin ribbon; an 1880s blue moiré ribbed silk dress, comprising a bodice and skirt, labelled 'Henry Darling & Co, Edinburgh'; and a white fox fur wrap. (5)

£300 - 500



535

535

Three 18th century embroidered baby caps, probably French

One of cream ribbed silk, with floral embroidery in chenille threads, with applied spangles, edged with a tamboured net frill; one of yellow silk, embroidered with a large-scale floral design in silk satin stitch, trimmed with metal braid; and one of cream crêpe, with floral embroidery in shades of green silk, trimmed with plaited metal braid and bobbin lace.

(3)

£500 - 700

536

An 1860-90s floral printed cream silk dress

Comprised of an 1860s evening bodice with short sleeves, a wide neckline and deeply pointed waist, trimmed with green and cream silk ruffles and cream net; an 1890s evening bodice, with puffed sleeves, trimmed with lilac silk; the remains of an 1860s day bodice (lacking sleeves); and an altered skirt with detached skirt panel. (5)

£200 - 250

537

An 1860s ice blue damask silk dress

Comprised of a day bodice, featuring long sleeves and a high rounded neckline, trimmed with chenille fringing; an evening bodice with short capped sleeves, a wide neckline and a deeply-pointed bodice, with a detached silk and net bertha, trimmed with chenille; the full skirt trimmed with satin ribbon to the hem. (4)

£200 - 250



536



537



538



538 (detail)

538*

An extremely rare gentleman's 'Incroyable' style suit, late 1790s

Of bright yellow and black striped silk satin; comprising a dress coat with a high and firm collar, very wide revers, a double-breasted and straight-cut front with original painted copper buttons, long tails and shaped arms, lined in silk; the matching breeches with a fall-front, satin covered buttons and ribbons at the knees; and an exaggerated bicorne hat of black silk plush, trimmed with three satin bows, *bicorne* 37cm high. (3) £10,000 - 15,000

The Incroyables were a fashionable aristocratic subculture in Paris during the French Directory (1795–1799). They and their female counterparts, the Merveilleuses, were a group of generally 'nouveau riches' young adults, who adopted exaggerated and raffish styles of dress and behaviour. The men's clothing featured high, stiff collars, wide revers, long coat tails and exaggerated hats.

There are only a few known surviving 'Incroyable' garments, including a morning coat of (now faded) peacock blue shot silk, accession number T.940-1902 and a similar striped silk dress coat, with a double-breasted straight-cut front, accession number T.769-1919, both at the Victoria & Albert Museum.

A doll, dated circa 1885, dressed in a broadly striped silk morning coat and breeches, with an exaggerated bicorne hat is housed at the Los Angeles County Museum of Art, accession number M.83.37a-e.

Several examples of similar bright yellow and black striped silk can be found in Spitalfields pattern books of the 1790s, housed at the Victoria & Albert Museum.

Provenance: The suit was purchased by the vendor's mother at an auction in Pietermaritzburg, South Africa, in 1952. It was sold with a 'straight haired wig', which was disposed of. It was then lent to the Durban Museum and Art Gallery in 1977 until the 1990s.



538 (back)



544

539

A group of black late 19th/early 20th century ladies clothing
Including a black silk satin dress, circa 1910, with a central tabard panel, trimmed with tamboured net, by 'May Duff, Ulverston'; a heavily sequined black net dress, circa 1900, with a day and evening bodice; and a black silk dress, decorated with a corded design, circa 1900, comprising a bodice, skirt and coat. (qty)
£150 - 200

540

Three 1850/60s evening bodices

Including a pale blue and cream check printed bodice, with a net insert down the centre-front and blue silk fringing; a green silk bodice with a wide neckline, trimmed with silk fringing; a grey ribbed silk bodice; together with the remains of a red damask silk bodice and cape; the shattered remains of a pink damask silk dress, circa 1900, by 'May Duff, Ulverston' and another shattered dress of pink satin and black chiffon, circa 1900, by 'The Misses Grant, Leicester'. (qty)
£150 - 200

541

A group of ladies clothing, circa 1860-90s

Including an 1860s beige gauze day dress, embroidered with a Greek key design around the pagoda sleeves and a deep border at the skirt hem; an 1880s red dress with a damask spot design and swag to the skirt; an 1870s dark purple day dress trimmed with silk; three bodices; a man's black wool felt frock coat; and a quantity of trimmings. (qty)
£250 - 350

542

An 1880s floral printed mauve silk dress and an Edwardian floral printed day dress

The 1880s floral print in an ikat style, the day bodice with full-length sleeves and centre-front buttoned opening, trimmed with purple silk; the skirt with a purple silk bustle and deeply swagged front panel; together with a floral printed turquoise gauze and lace dress (with alterations). (4)
£200 - 250



545



543

Two late 19th century gentlemen's suits

A court suit of midnight blue silk velvet, with cut steel buttons by 'T. Matthew, 69 George Street, Edinburgh', comprising a dress coat, waistcoat, breeches, bicorne hat, pair of black silk stockings, sword belt and patent leather shoes with cut steel buckles; the other of navy wool, trimmed with gilt braid in the military style, comprising a dress coat, trousers, white cotton waistcoat, bicorne hat, sword belt, gilt tassel and pair of patent leather shoes; together with a pair of patent boots. (qty) £150 - 250

544

A 19th century soldier's patchwork quilt

Constructed from hexagonal patches of red, navy, khaki and cream woven wool felt, featuring a central concentric hexagonal design and deep striped border, machine stitched to a later backing, 162 x 215cm. £400 - 600

Provenance: Possibly relates to the Crimean War.

545

A pair of mid 19th century patchwork quilts

Featuring a large repeat jagged star/snowflake design, with a deep border, of cream damask woven cotton and Turkey Red discharge printed cotton featuring Indian inspired designs of flowers, in patchwork and appliqué, with a hand-quilted zig-zag design, 237cm square and 221cm square. (2)

£300 - 500

Turkey red is a colour that was widely used to dye cotton in the 18th and 19th century. It was made using the root of the rubia plant, through a long and laborious process involving multiple soakings of the fabrics in lye, olive oil, sheep's dung, and other ingredients. It originated in India or Turkey, and was brought to Europe in the 1740s.



546

546

A pair of early 17th century gloves with unusual tapestry decorated gauntlets

The tabbed gauntlets faced with finely woven silk and silvered thread tapestry, depicting a stag to one side and a dog to the other, surrounded by birds and flowers, including robins, pansies and carnations, edged with spangle decorated metal bobbin lace, the gloves of cream kid leather, the seams trimmed with plaited silvered braid; together with an accompanying frame and article from 'Country Life' dated October 1st 1921, discussing the early glove collection of Mr Robert Spence, *gloves 30 x 17cm, frame 40.5 x 49.5cm. (4)*

£3,000 - 5,000

A very similar pair of gloves, featuring tapestry gauntlets are in the Victoria & Albert Museum collection, dated 1590-1610, accession number T.145&A-1931, attributed to the Sheldon Tapestry Works at Bordesley in Worcestershire or Barcheston in Warwickshire. For a further example of similar delicate tapestry used for dress accessories in the early 17th century, see 'The Micheál & Elizabeth Feller Needlework Collection: 1', pages 138-9 for a tapestry chatelaine, thought to be from the Mortlake Tapestry Works.

Provenance: Inherited through one family from the original owner, Baron Honeywood, who was granted his Baronetcy by Charles I.

The gloves passed to his grandson, General Sir Philip Honeywood (1710-85), the MP of Appleby and Governor of Kingston upon Hull, who married Elizabeth Wastell in 1748; then passed to her brother the Rev. Henry Wastell of Northumberland; then onto his son John Wastell, the race horse trainer, a Worshipful Member of the Jockey Club and owner of the Oaks winner in 1802 (who married his housekeeper Hannah Chicken). They then passed by descent to the Rev. John Wastell (who married his first cousin Frances Wastell); to their daughter Frances Wastell (who married William Whytehead) and to their daughter Emmeline Fanny Whytehead, who married Marcus Valentine English (1856-1936) in 1880. They continued to pass by descent to their son Marcus Claude English (1886-1958), his son Marcus F. H. English (1928-2013) and on to the vendor.



546 (back)



546 (detail)



547

547

An Art Nouveau embroidered uncut fan leaf

A cream silk satin ground, embroidered with a central winged putti seated on a large love-in-a-mist flower, flanked on either side by sprays of love-in-a-mist and hearts encircled with thorns, worked in floss silks, unframed, *embroidered design 24 x 42.5cm*.

£300 - 500

548

An Arts and Crafts needlework picture

Depicting women dancing and children playing in a woodland, surrounded by animals and flowering plants, worked in silk tent stitch, within an embossed gilt frame, *60.5 x 46.5cm (inc. frame 50.5 x 56.5cm)*.

£300 - 500

The frame is labelled verso 'Rowley Frames', although only a portion of the label survives it depicts Mr and Mrs Rowley of the Rowley Gallery, this label was in use between 1909 and 1912. There are several further labels verso, presumably relating to previous owners, in Hammersmith and Northampton.



548

549

A late 19th/early 20th century crewelwork panel

Featuring a central flowering vine sprouting from a hilly landscape, with an exotic bird perched on a branch, worked in wool to a linen ground, within a faux tortoiseshell frame, *81 x 55cm (inc. frame 87 x 61cm)*.

£200 - 250



549



550

550

Four late 18th-early 19th century floral embroidered textiles

Including a circa 1830s fine cream wool skirt panel, embroidered in polychrome floss silk with a deep design of Indian-inspired boteh above a scalloped floral border, backed with glazed cotton, 107 x 210cm; a late 18th century cream silk satin fragment of joined and shaped pieces, embroidered with realistic flowers, including irises, honeysuckle, pansies, carnations and fritillary, approx 125 x 80cm; and a pair of late 18th century cream silk satin panels of oval outline with a slit to the centre of each, embroidered with polychrome silk floral and foliate designs, 78 x 54cm; (all s.d.). (4)

£300 - 500

551

A late 18th century needlework picture depicting Saint Francois de Sales

Double-sided, worked on paper, depicting Francois in religious garb, seated at a desk, surrounded by an ornate floral border, inscribed 'Saint Francois de Sales...' in ink, worked in polychrome silk and metal threads, framed with glazing to both sides, 26 x 21cm (inc. frame 35 x 29cm).

£500 - 600

Francois de Sales (1567-1622), was a Bishop of Geneva and is honoured as a Saint in the Roman Catholic Church.

552

A late 18th century embroidered panel and a cloth of silk brocade

A linen ground embroidered with scattered floral motifs, animals, insects and birds, including a stag, dog and squirrel, worked in polychrome silk chain stitch, 96 x 86cm; together with an hexagonal tablecloth constructed from mid 18th century silk brocade, featuring a scrolling ribbon design and floral sprays on a green ground, trimmed with silvered fringes (a.f.), 125 x 156cm. (2)

£250 - 350



551



552



553



553 (detail)



553 (detail)

553

A 17th century Northern European needlework panel of unusually long proportions

Depicting a central gathering of people dancing, before a church, flanked by fruiting trees, vines, flowers, animals and birds, including cockerels, peacocks, squirrels and deer, worked in wool and silk tent stitch, edged with foliate woven gilt braid, mounted on a stretcher, 44 x 312.5cm.

£2,500 - 3,500

Provenance: Christies South Kensington, Fine Costume and Textiles, November 14th 1989, lot 269 and Christies South Kensington, An Important Collection of Needlework, June 23rd 1987, lot 30.



554

A picture comprised of 17th century needle and stumpwork slips
Applied to a later dark green velvet ground, featuring the central figures
of Hagar leading her son Ishmael, surrounded by motifs including a
castle, lion, leopard, stag, squirrel, flowering plants and insects, below
two family Coats of Arms of Boyd and Trochrigg, framed, 67 x 54.5cm
(inc. frame 73 x 60.5cm).
£400 - 600

555

A 17th century Brussels tapestry fragment depicting the Sacrifice
of Isaac
In a pastoral landscape, applied to a later backing, 131 x 131cm.
£600 - 1,000



554



555



556



556



556



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556

A set of four late 18th/early 19th century silkwork pictures, depicting the Story of Esther

Worked in silk satin stitch, embellished with beads, on a painted moiré silk ground, with embroidered French titles, edged with pressed gilt paper borders, within heavy gilt frames, 41 x 52cm (inc. frame 67.5 x 77cm). (4)

£2,500 - 3,500

Provenance: By descent.

557

A late 18th/early 19th century chenille work picture, depicting a floral basket

The flowers worked in chenille covered wires in heavy relief, the basket inscribed 'M' in purled wire and spangles, on a cream moiré silk ground, within a gilt box frame, 36 x 44cm.

£400 - 600

Provenance: By descent.



557



558



559



559

558

A late 18th/early 19th century needlework picture

Depicting a girl seated beside a dog in a rural landscape, worked in wool, silk and chenille threads, the silk ground painted, within a gilt frame, 25.5 x 32cm (*inc. frame 30 x 37cm*).

£300 - 500

559

Two late 18th century oval needlework pictures

One depicting a lady tying sheaves of wheat with a child looking on, worked in silk, framed, 30 x 37cm; the other depicting the flight of the Holy Family into Egypt, worked in wool, framed with a verre églomisé mount, 34 x 42cm; the silk grounds of both pictures have been over-painted at a later date. (2)

£200 - 300



560

560

An early 17th century needlework picture depicting a scene from the lives of Jacob and Rachel

Rachel seated to the centre, beneath a tent, disguising the idols she has stolen from her father Laban, when fleeing with her husband Jacob, worked in silk tent stitch, framed, 31 x 42cm.

£3,000 - 5,000



561

561

Two 17th century Continental embroidered motifs of the Virgin Mary

One showing Mary holding the Christ child, worked in floss silk satin stitch and couched metal threads, the faces and hands painted, attached to a later canvas ground, 61 x 33cm; the second showing Mary with her arms outstretched, standing on a cloud and serpent's head, worked in couched metal threads, purl wire and spangles, applied to cream silk, the face, hands and serpent painted, the clouds in raised work, applied to a later paper backing, 62 x 38cm, (both a.f.). (2)

£400 - 600

562

A William IV sampler, worked by Hannah Anderson

Aged twelve years, depicting a large house and walled garden, flanked by two tiny cottages, beneath a lady in fashionable dress and a spray of lily-of-the-valley, various spot motifs and a moral verse, surrounded by a floral border, framed, 66.5cm square.

£500 - 700



562

An old label verso is inscribed 'This sampler was worked by my mother's younger sister Hannah, in the year 1834 - Ingrid Marianne Hill(?)'.



563

563

A mid 17th century beadwork box

Of rectangular form, covered in applied flat and raised polychrome glass beadwork, including a central ring, lemons, a passionfruit and a bunch of grapes to the hinged lid, the side and front panels of the box featuring leopards, dogs, fruit and oak leaves; an engraved brass escutcheon to the centre front, the interior lined in later yellow silk satin, (a.f.), 13cm high, 25.5cm wide, 22cm deep.

£1,500 - 2,000

Provenance: Reputedly purchased at Christies South Kensington in the early 1980s.

564

A French floral needlework panel, late 19th century

Comprised of four joined lengths featuring wide and narrow bands of flowering and fruiting stems, worked in wool tent stitch on a canvas ground, 290 x 187cm.

£300 - 500



564

565

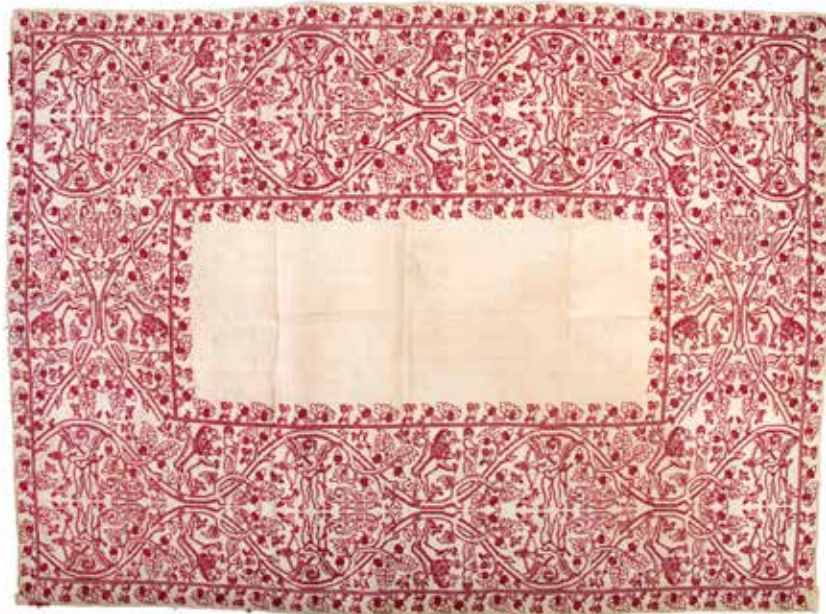
An early/mid 18th century needlework picture depicting a pair of harlequins

Probably from a chair back, dancing male and female harlequins to the centre, surrounded by a deep scrolling border and shaped outer edge, worked in wool and silk in petit and gros point, partly trimmed with yellow braid, within an oval frame, 48 x 37cm (inc. frame 64 x 54cm).

£500 - 700



565



566

566

A 17th century redwork embroidered cloth

A linen ground featuring a deep border of silk redwork embroidery depicting a repeat design of Cupid, lions and boxer motifs amongst birds and deep meandering vines with acorns and oak leaves, 42.5 x 58cm.

£1,000 - 1,500

For an example of similar redwork, also featuring acorns, birds, lions and boxer motifs, see The Metropolitan Museum of Art, New York, accession number 2006.263 for a work bag, dated 1669.

567

An early 18th century needlework cushion

Of rectangular form, featuring a large central floral spray including tulips, carnations and roses, within a floral and foliate border, all worked in silk and wool tent to a canvas ground, with a later yellow silk backing and fringing, (a.f.) 57 x 46cm.

£300 - 500

568

A mid 17th century embroidered velvet purse

Circa 1640, of rectangular envelope form, the raised silvered thread foliate embroidery to a dark red velvet ground, a small centre-front hook clasp, lined with leather, three inner compartments all with pierced and stamped leather flaps, 6.5 x 10 x 1cm.

£500 - 600

See a similar purse sold at Bonhams Oxford, January 21st 2014, lot 417; an almost identical purse is housed at Museu Nacional do Traje, Lisbon, Portugal, item number 10660; an Italian 17th century red velvet purse with similar metal thread embroidery is housed at the Metropolitan Museum of Art in New York, accession number 09.50.1146; and a purse of very similar form and design was sold by Aadlers Auctions of Australia, November 8th 2009, lot 400.



568



567



569

569

Five cushions incorporating 16th-17th century tapestry fragments

One featuring a monkey with fruit and flowers, applied to a red velvet ground, *41cm square*; an Aubusson example featuring 'Diana the Huntress', *48 x 43cm*; a Flemish pair featuring lion masks, *37 x 26cm*; and a Flemish example featuring a cherub to one side and geometric designs to the reverse, *46 x 37cm*. (5)

£500 - 700

570

A group of 18th century velvet table runners

Constructed in the 20th century, from 18th century fabrics, including a pair of differing sizes, the red velvet ground with appliquéd silk satin flowers edged with cording; two of red silk damask and eleven of red velvet trimmed with gilt braid and fringing, *sizes between 158 x 26cm and 39 x 24cm*. (15)

£500 - 600



570

571

A late 16th/early 17th century Russian or Slavic land embroidered crimson silk icon cover (pelena) depicting the Dormition of the Virgin

The surround with God the Father holding the Christ Child beside the tomb, Apostles to the head and foot, worked with gold and silver thread in a variety of laid stitches in lattice and other patterns, the hands and faces embroidered in cream and red silks, with script below, the border of laid red silk with Cyrillic prayer script in gold thread, later lined, *62 x 63cm*.

£200 - 300



571



572

572

A late 17th/early 18th century and later crewelwork wall hanging
Featuring a large scrolling floral and foliate design, including roses, carnations, tulips, strawberries and oak leaves, worked in polychrome wool crewelwork, applied to a later linen ground, the chain-stitch stems worked later, 229 x 193cm.

£300 - 500



573

573

An early 19th century silkwork map of the British Isles

Depicting the county and numerous town names in very fine stitching, within a floral garland, inscribed 'E.I.' to the centre bottom, worked in silk to a cream silk ground, within a later carved frame, 60 x 55.5cm (inc. frame 73 x 68cm).

£250 - 350

574

Five cushions incorporating 17th century tapestry fragments

A pair of small cushions featuring flowers and fruit in a bowl, 29 x 26cm; one featuring a pierced heart, 43 x 31cm; and a cushion depicting urns and flowers, 32 x 52cm, together with a similar smaller example, 36 x 23cm, all edged with braid and with velvet verso. (5)

£400 - 600

End of sale



574

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GUSTAVO SIMONI (ITALIAN, 1846-1926)

Schlachtbericht (The Report of Battle)
signed and dated 'G.Simoni Roma 1901'
(lower right)
watercolour

102 x 67cm (40 3/16 x 26 3/8in).

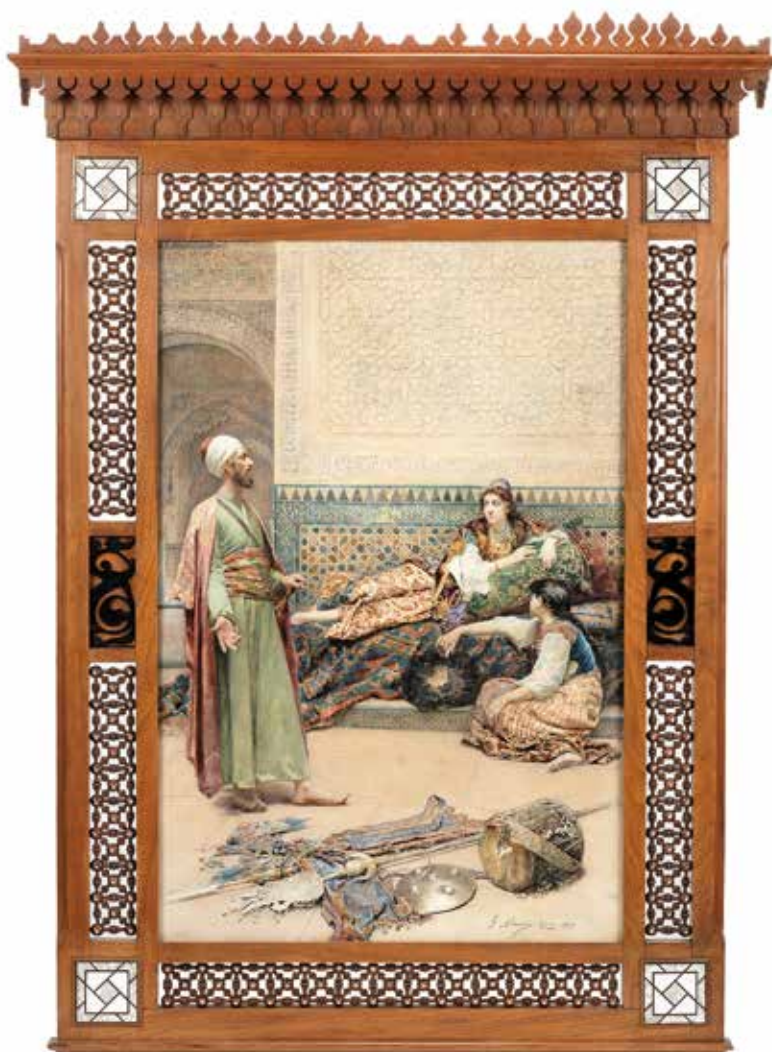
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FOR ENTRIES**

Friday 23 May



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Wednesday 2 July 2014

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JAN VAN KESSEL THE ELDER
(Antwerp 1626-1679)

*Roses, a tulip, jasmine and
other flowers in a glass vase*
Oil on panel

42.2 x 30.6 cm (16 5/8 x 12 1/16 in.)

£150,000 - £200,000

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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 licencing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

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

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

14. THE SELLERS AND/OR BONHAMS' LIABILITY

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

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

15. BOOKS

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

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

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

Condition of Firearms

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

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

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

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

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

~ Ruby and Jadeite

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US and it is the *Buyer's* responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of *Sale*. *Bonhams* will not be responsible for any additional costs in this regard howsoever incurred.

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.

- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ 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.
- Φ This lot contains or is made of ivory the United States Government has banned the import of any ivory into the USA.

•, †, *, G, Ω, α see clause 8, VAT, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot*, 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			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.	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.	10.12	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
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		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.
		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 <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.
7.1.1	to terminate this agreement immediately for your breach of contract;	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.
7.1.2	to retain possession of the <i>Lot</i> ;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.2	The discretion referred to in paragraph 8.1:
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	9	FORGERIES
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.
		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 <i>Lot</i> and that invoice has been paid; and
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .
		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 <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
		9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
		9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
		9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , VAT and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
		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 <i>Lot</i> , all rights and benefits under this paragraph will cease.
		9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
		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 <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
		10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
		10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
		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 <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

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
		12.1 You may not assign either the benefit or burden of this agreement.		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.
		12.2 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.		DATA PROTECTION – USE OF YOUR INFORMATION
		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.		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 <i>Website</i> 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 .
		12.4 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.		APPENDIX 3
		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.		DEFINITIONS AND GLOSSARY
		12.6 References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.		Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.
				LIST OF DEFINITIONS
				"Additional Premium" a premium, calculated in accordance with the <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> .

"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."

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To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

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American Paintings

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Golf Sporting Memorabilia

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