

THE OAK INTERIOR

including the Collection of Roger Rosewell FSA
of Yelford Manor, Oxfordshire

Wednesday 21 January and Thursday 22 January 2015
Oxford



Bonhams



THE OAK INTERIOR INCLUDING THE COLLECTION OF ROGER ROSEWELL FSA OF YELFORD MANOR, OXFORDSHIRE

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Inside front cover: Lot 410
(detail)
Inside back cover: Lot 118
(detail)

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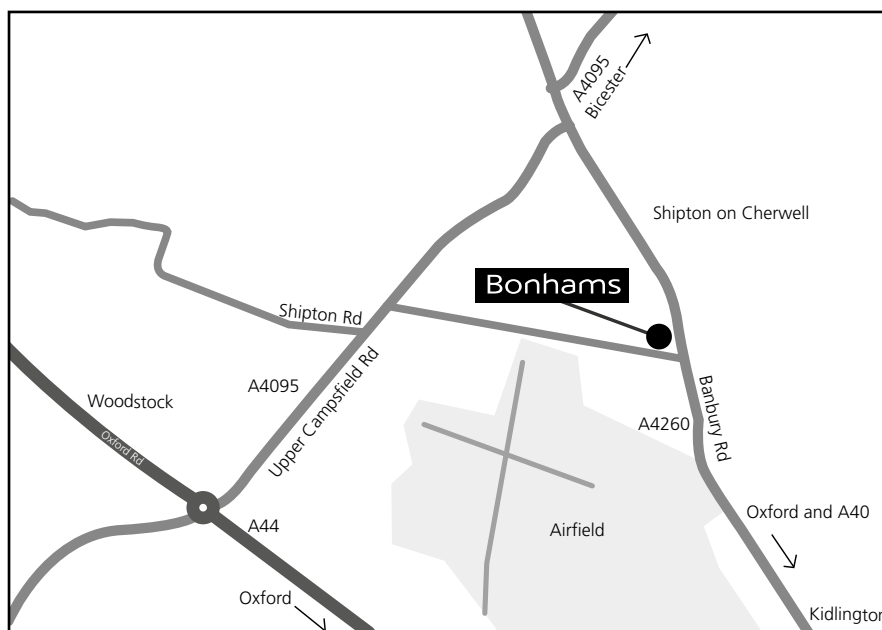
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LOTS 1 - 130: THE COLLECTION OF ROGER ROSEWELL FSA, OF YELFORD MANOR, OXFORDSHIRE

In my early teens I had three great passions. The first was medieval art, including timber-framed houses and their interiors. In 1984, a stroke of luck enabled me to become only the fifth owner in a thousand years of Yelford Manor, a medieval time capsule in Oxfordshire's smallest hamlet. The house had been built in 1499 on the site of earlier Norman foundations and still retains its original medieval screen, Jacobean panelled parlour dated 1619, and many other original features.

Over the next thirty years I scoured antiques shops finding pieces of sixteenth and seventeenth-century furniture which would complement the house and create a marvellously evocative and inspirational atmosphere in which I could write books about medieval wall paintings and stained glass, collect contemporary objects, such as mortars, and design intricate Elizabethan-style knot gardens and parterres. It was a great way to meet new people, discover new places and learn new insights into the past. Despite the age and rarity of many items, the house was always a home, not a museum. We ate at the refectory table [Lot 50] daily; I told my children stories in the imposing four poster bed [Lot 130] every morning before they went to school; coffers, such as the late medieval and almost sculptural, iron bound 'standard' chest [Lot 85] housed our library of maps and Michelin guides. The foliate spandrels of another coffer [Lot 79] even matched original woodwork fittings in the house. In the evenings candles would be lit in the hall and armchairs, such as the monumental example from Somerset [Lot 23], drawn up in front of the eight-foot wide open fireplace and its impressive andirons [Lot 30]. Flickering lights and shadows illuminated polychromed medieval statues [Lot 49] and powerful carvings such as the French coffer [Lot 30] and the remarkable Gothic 'dagger' tracery balustrading [Lot 45] reputedly from a medieval monastery. Sheer magic!

Much of the furniture came from Mary Bellis of Hungerford (Berkshire), probably one of the most important dealers in English and northern European oak after World War Two, and her successors in the business. Other influential figures were Peter Hornsby and Danny Robinson of Key Antiques who introduced me to the joy of mortars. Mortars fascinated me on many levels. I liked their shapes [see Lots 62 & 64], their practicality [Lot 61], the combination of craft and art [Lot 63], and the historical associations of named and dated examples [Lot 65]. The mortar made by the Neale foundry in Burford for Francis Keble and dated 1659 [Lot 66] had a particular resonance. One of the bells which I rang in Yelford Church was made by the same foundry and Francis Keble was an ancestor of John Keble (1792 - 1866), the 'Tractarian' reformer after whom Keble College in Oxford was named. As a student at the university in the 1970s I had often dined in that college with friends. There was also a less romantic reason for collecting exclusively large examples. At one stage I had bought some seventeenth century ceramic armorial plates. Clumsy dusting had seen them dropped and broken. I told myself that no-one would dare to drop a heavy mortar on their toes and, if they did, it would not be the mortar which was broken!

So why am I moving, leaving a house and selling most of a collection which helped to define who I was and which shaped my life in so many different ways? The answer lies in the second of those schoolboy passions I mentioned earlier - the eighteenth century Georgian navy, its voyages, adventure and courage.



Roger, Christine and Cicero

When the unexpected opportunity to buy a famous Grade I naval house came along we decided to weigh anchor and turn the steering wheel of life in a new direction... and enjoy ourselves on the high seas of researching and forming a very different collection.

And in case you are wondering about the third passion? I must get over it! For fifty years I have had an unconsummated love affair with the Wild West and the making of America during the nineteenth-century. Sadly (or should that be fortunately?), I do not think that we will be allowed to buy the O.K. Corral.

Roger Rosewell is a Fellow of the Society of Antiquaries of London and the author of *Medieval Wall Paintings in English & Welsh Churches* (2008) and *Medieval Wall Paintings* (2014). He has also written books about stained glass and medieval monasteries. He is the Features Editor of *VIDIMUS*.









2

LOTS 1 - 10: THE SCREENS PASSAGE

1

A LATE 16TH/EARLY 17TH CENTURY IRON PADLOCK, PROBABLY SPANISH

In working order and with key, the transverse shank fitted with a sliding hasp, 20cm wide x 15cm high, together with a length of iron chain, 67cm long, (3 including key)

£150 - 200

Provenance: Purchased *Keith Hockin (Antiques) Ltd*, 21st December 1988.

2

A RARE MID-17TH CENTURY OAK DOCUMENT CHEST ON STAND, ENGLISH, CIRCA 1650 - 60

The chest with single-piece top enclosing a shallow well, the frieze applied with mostly fruitwood corbels and spilt-bobbin mouldings, the pair of doors each moulded to simulate panels, enclosing an arrangement of five drawers and a pair of *secret-drawers* behind a fall-front, the separate stand with plain supports joined by an undertier, again constructed from a single-piece of timber, the delicate gauge-carving and punched-decoration to the lower side rails of the chest should be noted, 94cm wide x 51.5cm deep x 88.5cm high, (37in wide x 20in deep x 34 1/2in high)

£3,000 - 5,000

Provenance: Purchased *Beedham Antiques Ltd.*, 3 July 2000.

3

A POLYCHROME-DECORATED OAK AND BIRCH OFFERTORY BOX, NORTH EUROPEAN

Of dovetail construction, traces of blue paint throughout, 19cm wide, 18cm deep, 32cm high (7in wide, 7in deep, 12 1/2in high)

£200 - 300

Provenance: Purchased Danny Robinson, *Key Antiques*, 27th February 1987.

5

AN EARLY 16TH CENTURY BRASS NARROW-RIMMED ALMS DISH, NUREMBERG, THE SPIES OR THIEVES FROM CANAAN

The central scene within a border of script, with a gadrooned booge and a leaf punch-decorated narrow rim, 28cm diameter

£400 - 600

Provenance: Purchased *Antiek Miere*, Bruges, 21st June 1997.

The depiction of the Spies or Thieves from Canaan is a common theme, but is known in several different compositions. See the collections of the *Victoria & Albert Museum*, M.124-1937 for the same scene, dated to the late 15th/early 16th centuries.



6



5



6

4

A BRASS CEILING LIGHT, IN THE GERMAN GOTHIC MANNER

Of six tracery-cast branches terminating in dished drip-pans, around a central stem formed as the Virgin and Child, 46cm high to top of hanging loop

£200 - 300

6

A GOOD PAIR OF EARLY TO MID-16TH CENTURY BRASS PRICKET CANDLESTICKS, FLEMISH

Each having a large 13.5cm brass pricket, the slightly broadening stem with three discoid knops, on a circular spreading base, 37.5cm high including pricket, (2)

£1,500 - 2,000

Provenance: Purchased Danny Robinson, *Key Antiques*, 9th March 1993.

7

A 17TH CENTURY TAPESTRY FRAGMENT, FLEMISH

Of a huntsman in a landscape of trees, a leaping dog at his horse's feet, a town beyond, 58cm wide x 178cm high

£400 - 600

Provenance: Purchased Danny Robinson, *Key Antiques*, 29th October 1996.

9

A 16TH CENTURY AND LATER LARGE ELM AND OAK IRON BOUND BOARDED CHEST

The lid with incised linear edge decoration, and with three iron strap-hinges unusually let into the rear slightly in front of the edge-moulding, decorative iron angle-straps to all fixed edges, losses, possible alterations, 158cm wide x 48.5cm deep x 73cm high, (62in wide x 19in deep x 28 1/2in high)

£1,200 - 1,800

Provenance: Purchased *Mary Bellis Antiques*, 1993.

Comparisons have been drawn between this lot and the celebrated, painted boarded chest, belong to *Richard de Bury, Bishop of Durham*, now in the Burrell Collection, Glasgow. The chest illustrated, Victor Chinnery, *Oak Furniture: The British Tradition* (1993), p. 136, pl. 8, does have similar decorative iron strap-work, but is undoubtedly much earlier in date.



9

8

AN UNUSUAL CHARLES II OAK BACKSTOOL, YORKSHIRE/DERBYSHIRE, CIRCA 1670

With a pair of arched splats, each carved with stylized flora, surmounted and hung with ball-pendants, panelled seat, the unusual stretcher configuration having a low H-form stretcher incorporating a ball-turned stretcher which matches the front mid-stretcher, restorations, 46.5cm wide x 44cm deep x 109cm high, (18in wide x 17in deep x 42 1/2in high)

£400 - 600

Provenance: Purchased *Mary Bellis Antiques*, Hungerford, Berkshire, 5 November 1979.

Literature: Tobias Jellinek, *Early British Chairs and Seats 1500 to 1900* (2009), illustrates a variety of rare Charles II Yorkshire chairs, each with pairs of smooth-topped splats, pp. 300 - 303. One particular example, p. 301, pl. 419, formerly in the John Fardon collection, has a comparable stretcher arrangement as found here.

10

A MID-17TH CENTURY OAK JOINT STOOL, CIRCA 1640-50

The seat with thumb-moulded edge, channel moulding to the lower edge of each seat rail, with parallel-baluster and reel-turned legs joined by plain stretchers, restorations, 44.5cm wide x 27.5cm deep x 54.5cm high, (17 1/2in wide x 10 1/2in deep x 21in high)

£400 - 600

Provenance: Purchased *Mary Bellis Antiques*, Hungerford, Berkshire, 30 June 1988.



LOTS 11 - 23: THE KITCHEN PASSAGE

11

A MID-17TH CENTURY OAK JOINT STOOL, ENGLISH, CIRCA 1650

The top with thumb moulded edge, the lower edges of the rails with channel moulding, raised on ring-turned column legs joined by stretchers, restorations, *46cm wide x 28cm deep x 56cm high, (18in wide x 11in deep x 22in high)*

£500 - 800

Provenance: Purchased Danny Robinson, *Key Antiques*, Chipping Norton, Oxfordshire, 12 August 1981.

12

A 19TH CENTURY PINE HIGH-BACK BOX SETTLE, POSSIBLY DEVON, CIRCA 1820 - 50 AND LATER

With central hinged boarded seat, shaped outplayed arms with baluster-turned underarm supports, sledge feet, later cupboard to one end, *141.5cm wide x 45cm deep x 133cm high, (55 1/2in wide x 17 1/2in deep x 52in high)*

£300 - 400

Provenance: Purchased *Ian Pout Antiques*, Witney, Oxfordshire, 19 February 1979.

13

FOLK ART: AN EARLY 20TH CENTURY POLYCHROME-PAINTED SHEET METAL WEATHERVANE FINIAL, CIRCA 1920

In the form of a cockerel, swivelling on a later wooden base, *48cm high*

£300 - 500

Provenance: Purchased Danny Robinson, *Key Antiques*, 6th November 1999.

14

A LARGE MARBLE MORTAR

Of circular form, the rim with four lugs and incised with dog-tooth decoration, *41cm across lugs x 26cm high*

£400 - 600

15

AN OAK LONG BENCH, ENGLISH, CIRCA 1800

Each splayed leg mortised through the single-piece top, replacements, *295.5cm wide x 22cm deep x 45cm high, (116in wide x 8 1/2in deep x 17 1/2in high)*

£300 - 400

Provenance: *Mary Bellis Antiques*.

16

AN ELIZABETH I STYLE OAK BOARDED STOOL, ENGLISH

In the circa 1560 manner

Of slender proportions, both pierced aprons with shallow concave-shaped ends, the central key-hole shaped piercing with a carved cross to the apex, the splayed end-supports typically with profiled edges and cut at the base to form feet, which are again centred by a delicately carved cross, *56.5cm wide x 22cm deep x 55.5cm high, (22in wide x 8 1/2in deep x 21 1/2in high)*

£300 - 500

Provenance: Purchased *Stuart Interiors*, Barrington, Ilminster, Somerset.

Literature: A period stool of similar design illustrated Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700*, (2009), p. 195, pl. 238.

17

A SET OF FOUR EARLY 20TH CENTURY BRASS SHIP'S LANTERNS

Each now adapted and fitted for electricity, of canted form, with side door, and fitted to the interior with a spirit burner and a glazed tin reflector plate, the chimney with hinged cover, the rear with hook for wall-mounting, also with bale carry handle, *40.5cm high, (4)*

£600 - 800

Provenance: Purchased *Jack Casimir Ltd*, 8th July 1991.

18

A 17TH CENTURY AND LATER OAK COFFER

Having a quadruple panelled lid and three front panels each centred by a lozenge boss enclosed within an applied arch, elements of the applied mouldings later, *148.5cm wide x 63cm deep x 77.5cm high, (58in wide x 24 1/2in deep x 30 1/2in high)*

£300 - 500

19

A CHARLES I OAK COFFER, SOMERSET OR GLOUCESTER, CIRCA 1640

The lid with thumb-moulded edge, the central frieze panel with an applied arch, which is flush to the stiff-leaf carved muntin-rails, the outer panels each carved with a flowerhead-filled lozenge, twin-panelled sides with lunette-carved top-rail, the deep front top-rail carved with S-scrolls, 146cm wide x 60cm deep x 76.5cm high, (57in wide x 23 1/2in deep x 30in high)

£700 - 1,000

Provenance: Purchased *Mary Bellis Antiques*, Hungerford, Berkshire, 18 June 1981.



19

21

AN EARLY 19TH CENTURY STYLE OAK HIGH DRESSER, SOUTH WALES

The open rack with projecting frieze and three shelves, the lower-section with three frieze drawers and open pot-board, 145cm wide x 40cm deep x 186.5cm high, (57in wide x 15 1/2in deep x 73in high)

£400 - 600

20

A PAIR CHARLES II WALNUT AND CANE SIDE CHAIRS, CIRCA 1680 AND LATER

Each crest carved with a classic pair of cherubs supporting a crown, block and spiral-turnings, the feet rudimentary carved as animal paws, both stamped with the initials *EC* to the underside of one stretcher block, alterations, restorations, 51cm wide x 45.5cm deep x 112cm high, (20in wide x 17 1/2in deep x 44in high) (2)

£400 - 600

Provenance: Purchased *Mary Bellis Antiques*, Hungerford, Berkshire, 25 January 1982.

22

A COLLECTION OF SEVENTEEN 20TH CENTURY COPPER CULINARY MOULDS, MOSTLY FRENCH

To include fish-shaped, lobster-shaped, heart-shaped, and fluted moulds, together with three pressed glass moulds, a copper egg poacher, two copper lids, and a brass jam pan, (24)

£300 - 500







23

23

A RARE AND IMPRESSIVE JAMES I OAK PANEL-BACK OPEN ARMCHAIR, SOMERSET, CIRCA 1625

With notable back rack, the arch-enclosed ornately floral-carved back-panel below a characteristic deep and similar carved top-rail, the carved and pierced cresting of two well defined scrolls, the back-uprights each carved with a single stylized *stiff*-plant above the downswept arm, the boarded seat with moulded edges wrapping around the underarm supports, the seat-rails typically carved with lunettes, raised on inverted-baluster turned legs joined by plain stretchers, 72cm wide

£6,000 - 8,000

Provenance: Purchased *Mary Bellis Antiques*, Hungerford, Berkshire, 15 November 1982.

Literature: A near identical chair illustrated Victor Chinnery, *Oak Furniture: The British Tradition*, (1993), p. 455, fig. 4:81; and a similar example, fig. 4:82. The author makes reference to *the enriched arch* found here and in general the *high-quality carved furniture to be found in the area*, which may be attributed to the cathedral city of Wells, or more likely to nearby larger regional centres such as Bristol. See pages 454 - 457.

See also *Oak Furniture from Gloucestershire and Somerset*, exhibition catalogue, St. Nicholas Church Museum, 2 April - 1 May 1976 and Stable Court Exhibition Galleries, Temple Newsam, Leeds, 12 May - 12 June 1976, (nos. 20 & 21).





LOTS 24 - 49: THE HALL

24

A CHARLES II OAK SIDE TABLE, CIRCA 1660 - 80

The top with thumb-moulded edge to three sides, each frieze with moulded lower edge, raised on elongated baluster-turned legs joined by plain stretchers, 78cm wide x 56cm deep x 72.5cm high, (30 1/2in wide x 22in deep x 28 1/2in high)

£600 - 800

Provenance: Purchased Danny Robinson, *Key Antiques*, Chipping Norton, Oxfordshire, 1979.

25

A COPPER ALLOY SOCKET CANDLESTICK, NORTH-WEST EUROPEAN

The socket with rectangular extraction holes, the stem with alternating elongated conical and discoid knops, on a centrally-domed base with flared footrim, 17.5cm base diameter x 30cm high

£700 - 1,000

Illustrated: C. Bangs, *The Lear Collection, a Study of Copper-Alloy Socket Candlesticks A.D. 200 - 1700* (1995), No. 39, p. 233, dated early 16th century.

26

A VELVET TABLE RUNNER, INCORPORATING A 17TH CENTURY TAPESTRY FRAGMENT, FLEMISH

The tapestry stitched with birds and foliage, in a wine-coloured velvet border, 277cm wide x 53.5cm high

£400 - 600

Provenance: Purchased Mary Bellis Antiques, 11th July 1983.

27

A CHARLES II OAK CLOSE STOOL, CIRCA 1680

The lid typically with moulded under-edge, each frieze with pairs of run-moulding, the diminutive baluster-turned legs joined by reel-turned stretchers, 54cm wide x 46cm deep x 51.5cm high, (21in wide x 18in deep x 20in high)

£800 - 1,200

Provenance: Purchased Mary Bellis Antiques, Hungerford, Berkshire, 27 January 1986.

Literature: Victor Chinnery, *Oak Furniture: The British Tradition*, (1993), illustrates a similar close stool dated to circa 1680, p. 270, fig. 3:111. The author notes that *though most extant close stools are of a fully-enclosed chest form some are raised on legs and stretchers, and space is provided for a padded interior seat by raising the lid slightly on thickly-moulded side pieces*, as found here.

28

A LARGE 19TH CENTURY SHEET BRASS VESSEL

The rim rolled around an iron band, and with articulated iron handle, 65cm diameter x 40cm high to top of rim

£200 - 300

Provenance: Purchased Mary Bellis Antiques, 4th April 1986.

29

A LATE 17TH CENTURY WALNUT, CHESTNUT AND OAK LOW CENTRE TABLE, SPANISH

With impressive, thick, single-piece top, raised on joined trestle-ends, each typically rebated into the underside of the top, with a pair of geometric incised-carved frieze drawers, reduced in height, 156cm wide x 59cm deep x 61cm high, (61in wide x 23in deep x 24in high)

£1,000 - 1,500

Provenance: Purchased William Stokes Antiques, Cirencester, 9 May 1994.

30

AN IMPRESSIVE PAIR OF CAST IRON FIRE DOGS, IN THE LATE 16TH CENTURY FRANCO/FLEMISH MANNER

Topped by a female mask above a shield cast with an eagle displayed, above a tasselled ribbon and a flowerhead, the divergent front supports cast with tracery, 31cm wide, 61cm deep, 73.5cm high (12in wide, 24in deep, 28 1/2in high) (2)

£800 - 1,200

Provenance: Purchased Keith Hockin Antiques, 15th May 2000.

31

AN OAK AND CHESTNUT DRESSER BASE, FRENCH

Early 19th century, circa 1820 and later

Having a cleated boarded top, over a pair of drawers and two panelled cupboard doors, restorations, 127cm wide x 55.5cm deep x 96cm high, (50in wide x 21 1/2in deep x 37 1/2in high)

£300 - 500

Provenance: Purchased Faringdon Galleries, Berkshire, 16 December 1978.

32

A LATE 16TH/EARLY 17TH CENTURY BRASS ALMS DISH, NUREMBERG, CIRCA 1600

Centred by a petal-gadrooned boss within a border of script, all within an unusual circlet of punch-decorated crowns, the punched rim with rolled edge, 49cm diameter

£500 - 700

Provenance: Purchased Danny Robinson, *Key Antiques*.





33

33

A JAMES I OAK AND INLAID COURT CUPBOARD, CIRCA 1620 AND LATER

The strap-work carved frieze to three sides, raised on Ionic capital cup-and-cover turned column supports each profusely leaf carved, enclosing a pair of cupboard doors each with complex geometric line inlaid decoration within a deep *cushion* moulded S-carved frame, the conforming central fixed panel centred by an ebonized boss, a pair of triple-panelled cupboard doors below, each with lunette-filled carved upper panel and two knot-pattern inlaid panels, the knot-pattern design repeated on the top side panels, restorations 141.5cm wide x 54.5cm deep x 167.5cm high, (55 1/2in wide x 21in deep x 65 1/2in high)

£3,000 - 5,000

Literature: This cupboard is illustrated Percy Macquoid, *A History of English Furniture - The Age of Oak*, (1925) p. 153, fig. 127. It is noted as the *property of Messrs. Gill and Reigate*, and dated to 1618.

Provenance: Purchased *Mary Bellis Antiques*, Hungerford, Berkshire, 18 October 1984.



Illustration *The Age of Oak* p. 153, fig. 127.



34

34

A MID-17TH CENTURY OAK AND MARQUETRY INLAID MULE CHEST, LEEDS/HALIFAX, YORKSHIRE, CIRCA 1660 AND LATER

Having an associated boarded cleated top, three floral marquetry inlaid panels over a pair of short drawers, the drawer fronts and all front rails profusely carved with floral and geometric designs, 144cm wide x 55cm deep x 87cm high, (56 1/2in wide x 21 1/2in deep x 34in high)

£1,000 - 1,500

Provenance: Purchased *Mary Bellis Antiques*, Hungerford, Berkshire, 9 February 1980.

Literature: Victor Chinnery, *Oak Furniture: The British Tradition*, (1993), p. 467 - 472, illustrates a selection of comparable oak inlaid furniture attributed to the Leeds area. In particular the court cupboard illustrated fig. 4:121 includes the distinctive alternating lozenge and flowerhead-carving as found on the top-rail of this lot.



34 (detail)





37

35

A PAIR OF BRASS WALL LIGHTS, IN THE GOTHIC MANNER

Each having a pierced hexagonal candle sconce in a petalled drip-pan, on scrolling branches decorated with foliate trefoils, 10cm wide x 26cm deep x 29cm high, (2)

£100 - 150

36

A PAIR OF RED VELVET AND METAL THREAD FORKED PENNONS, ITALIAN

Each stitched with a design of arabesque strapwork, and with metal thread flowers and bunches of grapes, edged with metallic ribbon, 50cm wide x 96cm high, (2)

£500 - 700

37

A LARGE 16TH CENTURY OAK COFFER, NORTHERN FRENCH

With four Gothic tracery carved panels, within broad mason's mitred rails, the central muntin, below the iron lockplate, carved with a single roundel and the scratch date *MDLXXI*, the front joints strengthened with iron 'clout-nails', a pair of linenfold carved panels to each side, 179.5cm wide x 75cm deep x 88cm high, (70 1/2in wide x 29 1/2in deep x 34 1/2in high)

£2,000 - 3,000

Provenance: Purchased *Mary Bellis Antiques*, Hungerford, Berkshire, 3 December 1984.

38

A CHARLES I OAK PANEL-BACK OPEN ARMCHAIR, CIRCA 1640 AND LATER

The back-panel carved with a leafy-stem enclosed within a deep fluid scroll carved arch, the large fan-lunette cresting integral to the top-rail, boarded seat with chip-carved sides, above bicuspid shaped rails, on turned-tapering front supports joined by plain stretchers, alterations and restorations, 63cm wide x 61.5cm deep x 121.5cm high, (24 1/2in wide x 24in deep x 47 1/2in high)

£1,000 - 1,500

The bold fan arched cresting is often associated with chairs regionally attributed to Salisbury and the surrounding area. However, most recorded Salisbury armchairs are of caquetteuse form. Furthermore, it is possible this chair was made in the north of England, possibly Lancashire.

Provenance: Purchased *Mary Bellis Antiques*, Hungerford, Berkshire, 1986.



39

39

A MID- TO LATE 16TH CENTURY BRASS ALMS DISH, NUREMBERG, CIRCA 1580

Embossed to the centre with a circlet of seven tulip-type flowerheads spaced by stylised fleur-de-lys, within two bands of script and a gadrooned booge, the rim with two bands of punched decoration and rolled edge, 44.5cm diameter

£800 - 1,200

Provenance: Purchased *Keith Hockin (Antiques) Ltd*, 12th July 1995.

An alms dish decorated with the same circlet of flowerheads within a border of two bands of script sold *Christie's*, 6th November 2007, Lot 344.

40

A GROUP OF TABLE RUNNERS AND MATS

Some made from 18th century fabric fragments
To include a pair of red velvet square mats, an oval example, a tapestry mat, and two table runners, and a red velvet-covered cushion, the largest runner 73cm wide x 36cm high, (8)

£100 - 150

41

A CHARLES II FRUITWOOD SPINDLE-BACK CHAIR, CIRCA 1680

With block and ball-turned uprights, back-rails and spindles, continuing on the legs and stretchers, the boarded seat and seat-rails with moulded-edges, 53cm wide x 48cm deep x 107cm high, (20 1/2in wide x 18 1/2in deep x 42in high)

£400 - 600

Provenance: Heywood Manor. Sold *Sotheby's*, London, 12 October 1984, lot 66. Purchased *Mary Bellis Antiques*, Hungerford, Berkshire, 18 December 1987.

42

A LATE 17TH/EARLY 18TH CENTURY OAK AND BEECH GATELEG OCCASIONAL TABLE, GERMAN

With oval drop-leaf top, typically constructed from thick single-piece boards with *bolted*-through hinges, raised on scroll-cut trestle-end supports, (one with a small drawer), and joined by a pair of baluster-silhouette stretchers whose design is replicated on the gate-supports, 111cm wide x 82.5cm deep x 70.5cm high, (43 1/2in wide x 32in deep x 27 1/2in high)

£700 - 1,000

Provenance: Purchased *Mary Bellis Antiques*, Hungerford, Berkshire, 13 March 1989.

43

A 17TH CENTURY LEADED BRONZE CAULDRON, ENGLISH, POSSIBLY WELSH BORDERS

With steeply flared rim, flashline and numerous chaplets, the bottom with an old repair, 31cm rim diameter x 25cm high

£500 - 800

Provenance: Purchased Danny Robinson, *Key Antiques*, 1st May 1997.

Literature: See R. Butler & C. Green, *English Bronze Cooking Vessels & their Founders 1350 - 1830* (2003), pp. 134 - 136, where several other cauldrons - including one from the kitchen at Hampton Court - of this shape, where 'the body passes upward into the rim through a gentle curve, instead of through the angular inflection characteristic of many cauldrons', are illustrated. In addition, the feet of this cauldron are decorated with ribs, the two outer of which extend up the sides of the body of the cauldron forming a decorative pattern in the absence of a wire moulding. This feature is also shared by Figure 135.





44

A JAMES I/CHARLES I OAK JOINT STOOL, CIRCA 1620-40

The seat with thumb-moulded edge, each rail with lower run-moulding stamped with a *domino* design, on inverted-baluster and reel-turned legs, joined by plain stretchers, restorations, 46cm wide x 27cm deep x 55cm high, (18in wide x 10 1/2in deep x 21 1/2in high)

£600 - 800

Purchased: Purchased *Mary Bellis Antiques*, Hungerford, Berkshire, 5 October 1987.

Literature: Tobias Jellinek, *Early British Chairs and Seats 1500-1700*, (2009), illustrates a fine Elizabeth I oak joint stool, dated to 1580, with stamped domino-style decoration to the seat-rails, p. 220, pl. 274.

45

FOUR LARGE FRAGMENTS OF 15TH CENTURY OAK TRACERY, PERHAPS FROM A SCREEN, FRENCH

Carved with swirling ribs and with cusped bifoil dagger piercings and trefoils, various shapes, the two largest approximately 56cm wide x 7.5cm deep x 220cm high, the two smaller approximately 76.5cm wide x 7.5cm deep x 121cm high, (4)

£4,000 - 6,000

Provenance: Purchased *Mary Bellis Antiques*, 1993.

Reputedly from a monastery near Le Mans, France.

46

A PAIR OF EARLY 18TH CENTURY POLYCHROME-DECORATED AND PARCEL-GILT SOLOMONIC COLUMNS, NOW MOUNTED AS LAMP STANDARDS

Now fitted for electricity, each topped by a Corinthian capital atop a broadening twisted stem wrapped by a fruiting vine, raised on an associated spreading square-section base, 152cm high to top of column, (2)

£1,500 - 2,000

Provenance: Purchased *Antichita Assisi*, Assisi, 16th May 1995.

47

A LARGE 17TH CENTURY-STYLE SIX-BRANCH CEILING LIGHT, IN THE DUTCH MANNER

Of six scrolling bird-cast branches, each fitted with a broad drip-pan and moulded candle-socket, 66cm high to top of hanging loop

£300 - 500

48

A PAIR OF 16TH CENTURY-STYLE BRASS PRICKET CANDLESTICKS, IN THE FLEMISH MANNER

Both with a 9.5cm pricket in a castellated drip-pan, on a spreading disc-knopped stem and a spreading circular base, 34cm high including pricket, (2)

£200 - 300



49

49

**A 16TH CENTURY POLYCHROME-DECORATED CARVED
LIMEWOOD FIGURE, GERMAN, OF A BISHOP SAINT**

*Wearing a mitre and flowing robes, the crozier in his left hand later,
with later stand, 76cm high*

£4,000 - 6,000

Provenance: Purchased Danny Robinson, *Key Antiques*, 27th June 1995.









50

LOTS 50 - 71: THE DINING ROOM

50

A CHARLES I OAK SIX-LEG REFECTORY TABLE, POSSIBLY WEST COUNTRY, CIRCA 1630 - 40 AND LATER

Having a triple boarded cleated top, the front frieze carved with lunettes and with integral scroll shaped spandrels, raised on bulbous and flattened ball-turned legs, joined by plain stretchers, each front upper leg block unusually carved and with the turned feet still partly intact, replacements, 287cm wide x 72.5cm deep x 80cm high, (112 1/2in wide x 28 1/2in deep x 31in high)

£4,000 - 6,000

Provenance: Purchased *Mary Bellis Antiques*, Hungerford, Berkshire, 22 February 1983.

Literature: Cescinsky & Gribble, *Early English Furniture and Woodwork*, (1922), Vol. II, p. 115, illustrates a refectory table of similar date with carved upper leg blocks to each front leg, (fig. 143), and another refectory table, (fig. 144), with a comparable carved frieze as found here.

51

A HARLEQUIN SET OF EIGHT CHARLES II OAK BACKSTOOLS, SOUTH LANCASHIRE/NORTH CHESHIRE, CIRCA 1670 - 80

Each with distinctive arched cresting and single floral-carved back-panel, the uprights with characteristic pyramid finials, boarded seats with one panelled example, all with turned front mid-stretcher, (8)

£3,000 - 4,000

Purchased: Purchased *Mary Bellis Antiques*, Hungerford, Berkshire, 12 May 1985.

The smallest example with a rare cresting-rail. Namely, the top edge is gauge-carved; the sides terminate in scroll-carved leaves; and the base is centred by a naive small face. This chair's lower back-panel is also carved with a date, possibly 1640?







53

52

A BRASS REFLECTOR WALL SCONCE, DUTCH

Late 17th/early 18th century and later

Of slightly domed form, centred by the bust of a crowned Queen, a tulip in her mouth, within a leafy border, fitted with a later pair of scrolling candle arms, terminating in drip-pans and candle sockets, 36cm diameter

£300 - 500

Provenance: Purchased Danny Robinson, *Key Antiques*, 25th March 1988.

Circular reflecting wall sconces are sometimes made from 17th and 18th century warming pan covers. This example, however, with relatively few piercings (and those that it has confined to the garland surrounding the central bust), and with no evidence of former rivets around the hanging plate, does not have the attributes common to the majority of warming pan covers.

53

A LATE 17TH CENTURY EMBOSSED BRASS OCTAGONAL MURAL LIGHT REFLECTOR, SCANDINAVIAN/DUTCH, CIRCA 1680

The central octagonal boss decorated with a seated woman, flanked by a standing man and woman to the rim, and with birds and tulips, with restorations, 57cm wide x 56cm high

£600 - 800

Provenance: Purchased Robin Bellamy Antiques, 1st December 1985.

Illustrated: P. Hornsby, *Collecting Antique Copper & Brass* (1989), Plate 14.

54

A NEAR PAIR OF 16TH CENTURY CARVED GILTWOOD FIGURAL BRACKETS, POSSIBLY ENGLISH

Each carved as an angel holding an open book, and with ruched skirt, their feet resting on a scroll below, 45cm high, (2)

£1,500 - 2,000

Provenance: Purchased Mary Bellis Antiques, 12th May 1985.

55

A PAIR OF EARLY 17TH CENTURY COPPER ALLOY PRICKET CANDLESTICKS, FLEMISH

Each with 7cm pricket in a moulded drip-pan, on a baluster and disc-knopped stem, each with triangular base inscribed with the initials 'G.M.' and with three paw feet, 30cm high including pricket, (2)

£500 - 800

Provenance: Purchased Mary Bellis Antiques, 1983.

56

A WROUGHT IRON CEILING LIGHT, IN THE FORM OF A 17TH CENTURY GAME CROWN

Mounted with four decorative fleur-de-lys finials, and with four drip-pans, 32cm high to top of hook

£200 - 300

Provenance: Purchased Mary Bellis Antiques.



52

57

A 17TH CENTURY OAK COFFER, NORTH EUROPEAN, POSSIBLY GERMAN

Having a triple panelled top, the front with four panels carved in pairs, two with mythical creatures and two with fruiting vine, the lid and front rails extensively punched-decorated, restorations, 127.5cm wide x 59.5cm deep x 74cm high, (50in wide x 23in deep x 29in high)

£500 - 700

Provenance: Purchased *Mary Bellis Antiques*, 1993

59

A LATE 17TH CENTURY EMBOSSED BRASS OCTAGONAL MURAL LIGHT REFLECTOR, SCANDINAVIAN/DUTCH, CIRCA 1680

The domed octagonal centre embossed with a couple amidst large flowerheads, the rim with leaping deer and hounds amidst foliate scrolls, with boss-embellished border, 58cm wide x 58cm high

£600 - 800

Provenance: Purchased *Robin Bellamy Antiques*, 1st December 1985.



58

58

A 17TH CENTURY CARVED PINE AND PARCEL-GILT COAT OF ARMS, PROBABLY SCANDINAVIAN

Topped by a barred visored helm, above a shield carved with a *lion rampant gules crowned and double-queued holding an axe*, with a mullet or six-pointed star, surrounded by leafy mantling, 55cm wide x 53cm high

£1,000 - 1,500

Provenance: Purchased *Mary Bellis Antiques*, 14th October 1985.

60

A SET OF EIGHT 18TH CENTURY PEWTER PLAIN-RIM PLATES, CIRCA 1760

Each with touchmark and hallmark to rear of John Home, London, (working 1749-1777), (OP2393, PS15), 8 7/8in., 22.6cm diameter, (8)

£200 - 300

Provenance: Purchased *Witney Antiques*, Witney, Oxfordshire, 14 December 1991.







61



62



63

LOTS 61 - 66: 17TH CENTURY ENGLISH MORTARS

The following six mortars probably represent the finest collection of large named and dated English mortars still in private hands. In the early modern period, large mortars were mainly intended for medical or pharmaceutical purposes. Three of the following six mortars are known to have been owned by an apothecary, a grocer and a mercer. Both of the latter, in the 17th century, would have purveyed ground spices and other substances used in the preparation of drugs and food. These mortars were expensive, and their size allowed full names and dates to be inscribed upon them. Records, read in conjunction with these mortars, suggest that medical and tradesmen commissioned them when they completed seven-year apprenticeships – when they were literally made free – and were able to practice and start businesses in their own right. Thus, William Boulton was made free in 1653, and his mortar is dated to the subsequent year.

All six of these mortars are of a considerable size and weight. Four are cast with the full names of their owners, five have maker's marks or names and all six are cast with a 17th century date. The superbly cast mortar made during the Commonwealth by Edward Neale for Francis Keble, both men of Burford, is remarkable for the fact that we not only know who it was for, but also where it stood and was used, in a fine house on the Main Street of Burford, where Francis Keble lived and traded as a mercer. The Canterbury mortar cast by John Palmar for Margaret Baldocke, here identified as the wife of grocers (she married three times at least), and probably a grocer in her own right on the death of her husband Robert Baldocke in 1638, the year that her mortar was made, is a rare example of a mortar made solely for a woman. All six mortars are fascinating relics of England's early modern material culture, and of the men and women who made and owned them.



64



66



65





61 (detail)

61

A LARGE AND FINE COMMONWEALTH LEADED BRONZE MORTAR, DATED 1654, MADE FOR WILLIAM BOULT, APOTHECARY, BY ANTHONY BARTLET OF WHITECHAPEL, LONDON [FL. 1640 - 1675]

A sunken band of alternating crosses and fleur-de-lys beneath the rim incorporating the name 'WILLIAM BOVLT' and the date '1654', the waist cast with a band of flowers atop tracery stems and Anthony Bartlet's maker's mark of three bells within a circle, flanked by the initials 'AB', above three cord mouldings and a flared foot with recessed flange, 35.5cm rim diameter x 28.5cm high (14in rim diameter x 11 1/4in high)

£4,000 - 6,000

Provenance:

- Sold *Phillips*, Knowle, 19th March 1975.
- Thence acquired by *Baggott Antiques*.
- Ex-Michael Finlay collection, acquired July 1991.
- Purchased by the current vendor from Danny Robinson, *Key Antiques*.

Illustrated: M. Finlay, *English Decorated Bronze Mortars & their Makers* (2010), p. 68, Figure 92, and Colour Plate 5b.

Michael Finlay notes, *ibid.*, pp. 67 - 8, that Baptism Registers and Apprenticeship records show that William Boulton (also Bolt and Bolte) was baptised in St. Bride's Church, London on 28th March 1630, the son of William Bolte, a dyer, and Martha, his wife. In 1646, by which time his father was dead, he began an apprenticeship with James Walsham, apothecary. In 1653, the Society of Apothecaries' Court Minute Book records that he had won his freedom, for which he had to pay the usual fee. It is presumed that this mortar, dated the year after, was commissioned to mark the start of his working career as an apothecary in his own right.

Further research for the purposes of this catalogue can shed further light on the owner of this mortar. His father's will [MS 9172/49], proved in 1642, shows that the Boultons were a family of considerable property, with extensive property in London and, recently purchased lands in Devonshire. William Boulton had two brothers, John and Samuel.

Having been made free of his apprenticeship in 1653, William Boulton not only commissioned a mortar but, on 2nd May 1654, married Elizabeth Martin at St. Martin, Ludgate. She was the daughter of Henry Martin, a cordwainer, and his wife Elizabeth. Henry Martin's will [PROB 11/288], proved in 1658, shows that William Boulton, owner of this mortar, and his wife Elizabeth were still alive, and that they had had three children since their marriage four years earlier. Their sons were Martin, born May 1655, William born May 1656 and Henry born in May 1657. They were all to die within three months of each other in September, October and November 1659. Records suggest, however, that another son - also called William - might have been born to Elizabeth and William in the spring of 1662.



61 (detail)



62

**A LARGE AND UNUSUALLY-SHAPED CHARLES II LEADED
BRONZE MORTAR, DATED 1662, WILTSHIRE**

Probably by Francis Foster [fl. 1654 - 1676]

With a plain sunken band below the rim, above a corded flare, the body with two bands of decoration separated by a wire moulding, the upper band a running vine, the lower band of stylised foliage cast with the initials 'FF' and the date '1662', the '2' inverted, the wire-moulded flared foot with recessed flange, 33cm rim diameter x 26cm high (13in rim diameter x 10 1/4in high)

£3,000 - 4,000

Provenance:

- Purchased *William. H. Stokes*, 12th May 2007.

Illustrated:

- M. Finlay, *English Decorated Bronze Mortars & their Makers* (2010), p. 145, Figure 292.

This mortar shares features common to several founders in Wiltshire, notably the Purdues and the Flowerees. It is attributed by Finlay to Francis Foster because of the initials 'FF'. However, he notes on p. 146 that the 'running vine stamp, repeated as its upper decorative band...was also used by the Purdue and Floweree families...The lower decorative band, which incorporates the initials and date, is a form of vine meander, one used also by Robert Floweree of Salisbury and another member of the Floweree family who signed his mortar with a scratch marked 'IF', probably for James or Jacob.'



62 (detail)



62 (detail)





63 (detail)

63

A LARGE AND FINELY-CAST CHARLES II LEADED BRONZE MORTAR, DATED 1680, MADE FOR THOMAS ROGERS, BY SAMUEL SMITH OF YORK [FL. C. 1672 - 1709]

A band beneath the rim cast with a repeating pattern of delicate acanthus amidst flowerheads and scrolling foliage, and with the date '1680' and the name 'THOMAS ROGERS', a wide band at the waist cast six times with the maker's mark 'SS' 'EBOR', for York, in a scroll-edged cartouche spaced by bells amidst foliate scrolls, above three cord mouldings, the foot with recessed flange, 32.5cm rim diameter x 25.5cm high (12 13/16in rim diameter x 10 1/16in high)

£4,000 - 6,000

Provenance:

- Ex-John Fardon Collection, sold *Christie's*, 1st May 1996, Lot 235.
- Purchased *Peter Hornsby*, 2nd May 1996.

Literature: This mortar is described M. Finlay, *English Decorated Bronze Mortars & their Makers* (2010), p. 155.

Samuel Smith was the son of Abraham Smith [fl. 1652 - 1662] the most important post-Reformation founder in York. He was also a bell-founder, became a freeman of the City in 1672, and died in 1709. He was the most prolific of York's founders, and produced some 256 recorded bells. His mortars often resemble each other closely, with the names of an owner incorporated in a band beneath the rim, and his maker's mark repeated in a band at the mortar's waist.

The footnote to the 1996 catalogue notes 'There are two Thomas Rogers recorded in the area, one at North Loftus who died in 1684, the other from South Elasball [sic. possibly South Elmsall, West Yorkshire], it is currently unknown who, or whether either was the owner.'

The latter is recorded in Apprenticeship records for the year 1735, as a Master Wheelwright, so it is unlikely that this mortar was made for him. It is more probable that the owner was a grocer, apothecary or mercer of some kind. Possible candidates are Thomas Rogers, who married Mary Freeman in York in 1677, or the Thomas Rogers who married Jane Watson in York in 1642. It is, of course, entirely possible that Thomas Rogers was not a native of York, or even of Yorkshire, as mortars were obviously commissioned on occasion from founders who were not local to the buyer. See, for instance, the mortar made for Roger Warde, an apothecary of York, by the Whitechapel Foundry of London.



63 (detail)





64 (detail)

64

A LARGE AND FINELY SHAPED CHARLES I LEADED BRONZE MORTAR, DATED 1633, BY THOMAS CHEESE OF BURY ST. EDMUNDS [FL. 1603 - 1635]

Of unusually waisted form, the rim with a raised band of trailing foliage, and the date '1633', the waist cast with a variety of plaques, four combining to read 'THOMAS' 'CHEESE' 'MADE' 'ME', spaced by various marks including four 'barred T' marks, the crown and crossed arrows in saltire town mark of Bury St. Edmunds, a fleur-de-lys, and the initials 'RB', with four cord mouldings above the waist and five below, the footrim with very slight flange, 32cm rim diameter x 25cm high (12 13/16in rim diameter x 9 13/16in high)

£4,000 - 6,000

Provenance:

- Sold *Christie's*, 12th November 2003, The Collection of Robert Spalding, Lot 468, where it was noted that this mortar was formerly in the Crisp Collection, Playford Hall, Ipswich.

Illustrated: A. G. Hemming, 'Mortars by English Church Bell Founders', in *Connoisseur* (June, 1934), 393, and M. Finlay, *English Decorated Bronze Mortars & their Makers* (2010), p. 133, Figure 259.

Thomas Cheese was a bell-founder in Bury St. Edmunds c. 1603 - 1633. His will, dated 26th February 1635, mentions his wife, Mary, son Thomas, and two daughters, Mary and Elizabeth. He leaves his son, after his wife's decease, all his goods, £14 and 'my greatest kettle and my greatest brass pot.'

The town mark for Bury St. Edmunds - the crown and crossed arrows in saltire - was a reference to the martyrdom of St. Edmund.

The Crisps were tenants at Playford Hall between 1878 and 1936. Frederick Augustus Crisp [1821 - 1884] was a retired surgeon from Walworth in Surrey, where his eldest brother was a doctor. His daughters, Miss Rosa and Miss Emma, lived at the hall until their deaths in the 1930s.



64 (detail)



64 (detail)

JOHN PALMAR MADE ME FOR



MARGARET BALDOCKE



65 (detail)

65

A LARGE CHARLES I LEADED BRONZE MORTAR, DATED 1638, MADE FOR MARGARET BALDOCKE, GROCER, BY JOHN PALMAR [OR PALMER] OF CANTERBURY, KENT [FL. 1621 IN GLOUCESTERSHIRE, FL. C. 1636 - 1656 IN CANTERBURY]

An inscription beneath the rim reading, 'IOHN PALMAR MADE MEE FOR MARGRET BALDOCKE 1638', the words and the date spaced by vacant lozenge stops, the remainder of this band cast with highly stylised flowers and a portcullis, the waist with a broad cast band of alternating roses and flowers amidst foliage centred by a portcullis, with two cord mouldings above the waist, and four below, 32cm rim diameter x 23.5cm high (12 5/8in rim diameter x 9 1/4in high)

£4,000 - 6,000

Provenance:

- In 1887, noted by J. C. L. Stahlschmidt, author of *The Church Bells of Kent*, that this mortar was then in a grocer's shop in Canterbury, and thought to be a bell, 'its crown staple having been chipped or filed off'.
- Ex-Arthur G. Hemming Collection.
- Sold *Christie's*, 12th November 2003, The Collection of Robert Spalding, Lot 467.

Illustrated:

- A. G. Hemming, 'Dated English Bell-Metal Mortars', *Connoisseur* (March, 1929), 165, No. VIII.
- P. Hornsby, *Collecting Antique Copper & Brass* (1989), p. 14, Figure 5.
- M. Finlay, *English Decorated Bronze Mortars & their Makers* (2010), p. 49, Figure 58, where it is noted that only one other mortar by this maker is known at present.

The identity of Margaret Baldocke has been little discussed by commentators who use her mortar to illustrate the work of John Palmar. New research undertaken for the purposes of this catalogue, however, can shed some light on her identity.

Surviving Canterbury marriage licences reveal that she was married at least three times. She was born Margaret Bruxbie [or Bruxby, Brookesby, Brouxby] c. 1612, the daughter of John Bruxbie, tailor, of All Saint's, Canterbury.

In 1632, she married William Turner [born c. 1608], grocer, at Chilham, Kent. William Turner dying very shortly after their wedding, Margaret Turner née Bruxbie then married again. The marriage licence for this second marriage in 1633 reads as follows:

- 'Baldock, Robert of All Saints', Canterbury, grocer, widower and Margaret Turner, of the same place, widow of William Turner late of St. Andrew's, Canterbury, deceased, at All Saint's'.

Robert Baldocke had been apprenticed in 1628 to Walter Southwell, a surgeon, apothecary and Mayor of Canterbury in 1634. A daughter called Mirian was born to them in January 1636. Robert Baldocke died in 1638, and was buried in June, the year that this mortar was made. It is likely that Margaret, his widow, took over their business, as many early modern women are known to have done, and commissioned this mortar for her use.

Now 26 and having been widowed twice, Margaret married again. The marriage licence for her third marriage in September 1639 reads:

- 'Edward Pullen, the Younger, of Chadwell in Essex, mercer, bachelor, 21 and upwards, son of Edward Pullen the Elder of the same place, innholder who consents, as is testified by John Bruxbie of Boughton Blean, tailor, and Margaret Baldock of Boughton Blean, widow of Robert Baldocke, late of Canterbury deceased.'

In 1642, Edward Pullen stood as bondsman for a wedding - Margaret's father's wedding, as it happens - and is described in the records as a grocer of Canterbury, so apparently established himself in business alongside his third wife.

What happens thereafter to Margaret Pullen alias Baldocke, alias Turner, née Bruxbie, is as yet undiscovered. Several Pullen children are born in Boughton Blean - where Margaret may have inherited property from her second husband - and her third husband was still alive in 1642. No record of her death, or of a fourth marriage, has been found.

Mortars cast with a woman's full name, and only with a woman's full name, are rare. Conventionally, a woman's name appears alongside and following her husband's. Michael Finlay's 'Checklist of English Dated Mortars 1308- 1979' [Finlay, *Decorated Mortars*, pp. 169 - 198] includes over four-hundred dated mortars known to the author in 2010. Only three of them - including Margaret Baldocke's mortar - are inscribed with a woman's name alone.

John Palmar probably started his career in Gloucester but was established in Canterbury by 1638. Whilst a posnet by him is recorded, as well as a number of skillets, only one other mortar made by him is at present known, and it was made in 1621 during his time in Gloucester. This mortar, made for Margaret Baldocke, is the only surviving mortar cast by him at Canterbury. See, *ibid.*, pp. 49 - 50.

I WAS MADE FOR FR





66 (detail)

66

A LARGE, FINELY CAST AND IMPORTANT COMMONWEALTH LEADED BRONZE MORTAR, DATED 1659, MADE FOR FRANCIS KEBLE OF BURFORD, MERCER [1637 - 1686], BY EDWARD NEALE OF BURFORD [FL. C. 1640 - 1695]

The rim with wire mouldings above a band of delicate 'S'-scrolls and crosses, above the maker's mark for Edward Neale, a chevron between three bells, flanked by the initials 'EN', between a pair of angular bead-embellished lug handles, above further wire mouldings and the inscription 'I WAS MADE FOR FRANCIS KEBLE 1659', all spaced by a line of three triangular pellets, two cord mouldings below, the foot with recessed flange, 36.5cm rim diameter x 27.5cm high (14 3/8in rim diameter x 10 13/16in high)

£8,000 - 12,000

Provenance:

- Francis Keble of Burford [1637 - 1686]
- Thence to the collection of J. H. Fitzhenry, Esq. [d. 1912]
- Sold *Christie's*, 18th - 24th November 1913, Lot 603, and purchased by a Mr Sutton
- Thence acquired by Arthur G. Hemming, chemist and scholar of English mortars, before 1929
- Sold *Sotheby's*, 22nd April 1988
- Thence to the collection of John Fardon, and sold *Christie's*, 1st May 1996, Lot 239
- Thence to the collection of Michael Finlay
- Purchased by the current vendor in November 1997

Exhibited:

- With the *Victoria & Albert Museum*, 1892 - 1902 (on loan from the Fitzhenry Collection)

Illustrated:

- Arthur G. Hemming, 'Dated English Bell-Metal Mortars', in *Connoisseur* (March, 1929), 166, No. IX.
- P. Hornsby, *Collecting Antique Copper & Brass* (1989), p. 14, Figure 6.
- M. Finlay, 'Who was Francis Keble?', in *The Journal of the Antique Metalware Society Volume 7* (June, 1999), 35 - 38.
- M. Finlay, *English Decorated Bronze Mortars & their Makers* (2010), Colour Plate 6a.

Francis Keble of Burford:

Francis Keble's biographical details are discussed in Michael Finlay's 1999 article (cited above). Francis Keble is believed to have been born to Toby and Mary Kibble and baptised on 24th August 1637 at All Saints, Gloucester. His parents were probably the Toby Kibble and Mary Purnell who married on 21st August 1636 in Gloucestershire, parish unknown. Given that Francis Keble was buried at Eastleach in 1686, and left a bequest to the poor of that parish by his will, it is likely that he was born and/or raised there, and was thus a member of the Keble family who resided in that parish, and the surrounding parishes of Lechlade, Southrop and Fairford. John Keble, after whom Keble College, Oxford is named, was born at Fairford, and would later become curate of St. Michael's and St. Martin's Church in Eastleach Martin.

Francis Keble married Sarah Bartholomew, the daughter of one of Burford's leading citizens and mercers, in February 1658. They lived in what is now called Wysdome House on the main street in Burford. Apparently childless, Francis Keble willed the bulk of his property - after bequests - to his wife, Sarah, who survived him by some seventeen years, dying in 1703. Her name is recorded on the Bartholomew memorial tablet in the church at Burford.



66 (detail)





67 (detail)

67

A CHARLES II LEADED BRONZE BELL, DATED 1663, BY JOHN MARTIN II OF WORCESTER [OBIT. 1697]

Cast to the shoulder with the inscription 'RICHARD DOWDESWELL ESQR 1663' and with John Martin's maker's mark, the initials 'IM' either side of a bell within a heart, above a band of repeated foliate scrolls, with three wire mouldings to the waist, and with iron clapper, attached by its crown staple to its green-painted headstock, with gudgeons and iron yoke, 43.5cm diameter x 30cm high to crown (17 1/8in diameter x 11 13/16in high); 63cm high overall (24 13/16in high overall), (2)

£2,500 - 3,500

Provenance: Purchased *Robin Bellamy Antiques*, 1997.

This bell was probably commissioned by Richard Dowdeswell [1601 - 1673] of Pull [also Poole] Court in Bushley, Worcestershire, to hang in the parish church. That Bushley was the bell's intended destination is made more likely by the fact that John Martin was the maker. Firmly established in Worcester by 1663, the majority of his bells were made for parishes surrounding the city; Bushley is approximately 15 miles from Worcester.

Richard Dowdeswell I was born in 1601, eldest son of Roger Dowdeswell of New Inn, London and Pull Court. In 1628, he married Anne [d. 1680], daughter of Sir Charles Pleydell of Midgehall, Lydiard

Tregoze, Wiltshire. Roger Dowdeswell, a successful lawyer, bought Pull Court and other property in the village. Richard Dowdeswell, an attorney, was a Royalist in the Civil War, and was accused of assisting in the commission of array and of supplying the Royalists in the second War. But by a variety of shifts and subterfuges he avoided punishment until the pardon ordinance was passed in 1653. He was thus eligible for the general election of 1660. He was returned for the borough of Tewkesbury, apparently unopposed, and selected to present the borough's address of welcome to Charles II. Dowdeswell was re-elected in 1661, again apparently without opposition. He died in 1673 and was buried at Bushley. His great-great-grandson, William Dowdeswell (d. 1775) was Chancellor of the Exchequer in 1765, and was an intimate friend of Edmund Burke, who wrote the epitaph on his monument in Bushley Church.

In 1665, the sudden death of Sir Robert Hyde (1595 - 1665), Lord Chief Justice, of an apoplexy whilst at the bench (an event noted by Pepys), prompted Richard Dowdeswell to write his will 'if it please God to spare me life and health till the next long vacation' [PROB 11/347]. By his will he left bequests to the poor of a remarkable eight parishes, with the poor of the parish of Bushley heading the list. The gift of a bell to the parish was, therefore, not out of character.

Bushley parish church, rebuilt in 1845 by a Canon Dowdeswell, has a ring of six bells. The treble was cast in 1889 by Mears & Stainbank, but the other five are all by Abraham Rudhall of Gloucester, 1710, one of which is also inscribed with the donors'.



68

68

**AN ELIZABETH I/JAMES I LEADED BRONZE MORTAR,
ENGLISH, CIRCA 1600**

Probably by Henry Oldfield II of Nottingham [fl. 1582 - 1620]
The body cast with the initials 'RL' and three leafy fleur-de-lys, spaced by four lug handles of alternating designs, two round-section and two rectangular-section, all above three wire mouldings, 26cm rim diameter x 20.5cm high (10 1/4in rim diameter x 8 1/16in high)

£2,500 - 3,500

Provenance:

- Formerly in the collection of Michael Finlay.
- Purchased Keith Hockin (*Antiques*) Ltd.

Illustrated:

- M. Finlay, *English Decorated Bronze Mortars & their Makers* (2010), p. 93, Fig. 170, where this mortar is attributed to Henry Oldfield II of Nottingham because its fleur-de-lys stamp which is described as 'extremely similar in both design and character to that on the tenor [bell] of 1591, at Baswich, Staffordshire, which is by Henry Oldfield II'. The overall style of the mortar, with lug handles, and its lettering, also relate it to mortars made by the Oldfields of Nottingham.

Compare a mortar sold *Christie's*, 12th November 2003, Lot 460, also with alternating rectangular- and round-section handles, cast with the date 1653 and attributed to William Oldfield of Nottingham (fl. 1620 - 1680). Finlay (*ibid.*, p. 153, Fig. 304) attributes this mortar to William Cuerdon of Doncaster [fl. c. 1652 - 1678].



69

69

**A MID-17TH CENTURY LEADED BRONZE MORTAR,
WHITECHAPEL, CIRCA 1650 - 1680**

Cast beneath the rim with a raised band of repeated scallop shell and foliate scroll decoration, the same raised band of decoration at the waist, above a wire-moulded flared foot with recessed flange, 29.5cm rim diameter x 24.5cm high (11 5/8in rim diameter x 9 5/8in high)

£700 - 1,000

Provenance:

- Purchased Danny Robinson, *Key Antiques*, 10th November 1990.

Literature:

- See M. Finlay, *English Decorated Bronze Mortars & their Makers* (2010), p. 67, Figure 88, for a similar mortar with shell and foliate decoration to the waist.

In the 18th century, the Beardmore foundry, also of London, decorated their mortars with similar motifs. See *ibid.*, pp. 85 - 86.



70



71

70

A MID-17TH CENTURY LEADED BRONZE MORTAR, FLEMISH, DATED 1642

By Gerardus Hallensis

Signed 'GERAERDUS HALLENSVS M[^E] F[^ECIT] ANNO MDCXLII', a medial band cast with classical scrolls and figures, 16.5cm diameter x 11.5cm high

£300 - 500

Provenance: Purchased *Klein Westphal Antiques*, Amsterdam, 16th June 1991.

A large mortar signed 'GERARDUS HALLENSIS ME FECIT ANNO 1654' offered *Sotheby's*, Paris, 7th November 2013, Lot 93. The footnote for the catalogue entry noted that little is known of 'Gerardus Hallensis' except that he was a bell-founder active in Lorraine and Ghent. There is a mortar in Ghent Museum signed and dated 1643 [Museum Number 548]. A bell in Deinze, dated 1652, is signed Gerhardt van Halle.

71

A 15TH CENTURY BRONZE SINGLE-HANDLED MORTAR, GERMAN

With single angular lug handle, and three decorative ribs to the body, 16.5cm diameter x 18cm high, together with an associated bronze pestle, with central reeded knop, 27cm high, (2)

£700 - 1,000

Provenance: Purchased *Sotheby's*, The Adler Collection, 24th February 2005, Lot 9.





72

LOTS 72 - 74: THE GARDEN

72

A LIMESTONE GROTESQUE

Modelled with hooded eyes and long nose, 40cm high

£500 - 700

Provenance: Purchased Danny Robinson, *Key Antiques*, 9th November 1991, reputedly from a college of Oxford University.

73

A 20TH CENTURY COMPOSITION GROTESQUE

A crouching beast with scaly nose and wings behind its ears, on an associated concrete pedestal with capstone and plinth, *the grotesque* 59cm high; *the pedestal* 66cm wide x 66cm high x 82cm high (2)

£1,000 - 1,500

74

A LATE 19TH CENTURY MARBLE WELLHEAD, ITALIAN

Modelled as a capital, with riband-wrapped frieze, each side with a lion mask supporting a medallion in its mouth, each side with a different medallion of cavorting cherubs, with acanthus-wrapped corners, surmounted with a wrought iron frame with pulley wheel, *the wellhead* 76cm wide x 78cm deep x 69cm high; *the superstructure* an additional 210cm high

£5,000 - 8,000

Provenance: Ex William Randolph Hearst Collection. Purchased *Mary Bellis Antiques*.



73





76

LOTS 75 - 79: THE LANDING

75

FRAGMENTARY OAK PEW-ENDS ASSEMBLED TO FORM A 'WALL-SETTLE'

The linenfold back assembled primarily from early 16th century pew-ends, boarded seat, one downswept leaf-carved end-support, 153cm wide x 48cm deep x 118cm high, (60in wide x 18 1/2in deep x 46in high)

£400 - 600

76

A COMPOSITE CIVIL WAR PERIOD HARQUEBUSIER'S HALF ARMOUR, CIRCA 1640

Comprising a lobster-tailed pot of blackened steel, with two-piece skull and low turned comb, pivoted fall with recessed turned edge and three-bar face guard joined at the bottom to form a blunt point, pointed neck-guard of three simulated lames with turned border, and triangular single-plate ear-pieces (one later), and heavy breast-plate with shot-proof mark and low medial ridge drawn out to a point at the base, turned neck, arms and narrow skirt, and plain back-plate en suite struck with a maker's mark to neck, the breastplate 43cm high from point of skirt to top of neck, (3)

£1,500 - 2,000

Provenance: Purchased *Peter Dale Limited*, 30th August 1989.

77

A 20TH CENTURY SILK SCREEN-PRINTED TAPESTRY, *LE RETOUR DU CONQUÉRANT*

Depicting a mounted rider returning from the wars, a squire carrying an heraldic pennon, with foliate borders, 165cm wide x 142cm high

£300 - 500

78

A CHARLES II OAK AND UPHOLSTERED SIDE CHAIR, YORKSHIRE/DERBYSHIRE, CIRCA 1670

The rectangular padded-back and stuff-over seat upholstered in crimson velvet, on ball-turned legs, with conforming turned front mid-stretcher and central low-stretcher, 53.5cm wide x 48cm deep x 99.5cm high, (21in wide x 18 1/2in deep x 39in high)

£500 - 700

Provenance: Purchased *Mary Bellis Antiques*, Hungerford, Berkshire, 10 April 1980.

The exposed area of each back-upright above the seat with chamfered edges, thereby suggesting a 'baluster'; a design motif rarely found on a certain type of backstool often attributed to Yorkshire/Derbyshire.



Illustration: Dictionary of English Furniture: Vol II, Fig. 15

79

A RARE HENRY VIII OAK BOARDED CHEST, CIRCA 1520-40

The lid and frieze with applied edge moulding to imply panelled construction, whilst taking account the position of the lock-plate, the pointed-arched apron with leaf-and-berry carved spandrels, 147.5cm wide x 48.5cm deep x 74.5cm high, (58in wide x 19in deep x 29in high)

£3,000 - 5,000

Provenance: Purchased *Mary Bellis Antiques*, Hungerford, Berkshire, 12 September 1990.

Literature: A virtually identical, but smaller example, from the Lygon Arms, Broadway, Worcestershire, illustrated R. Edwards, *Dictionary of English Furniture*, (1986), Vol. II, Fig. 15.

An English mid-16th century oak boarded chest with leaf-carved frieze, comparable to the spandrel carving found here, sold *Sotheby's*, 'The Clive Sherwood Collection', 22 May 2002, Lot 70, (£8,460).



79



LOTS 80 - 84: THE EAST BEDROOM

80

A 19TH CENTURY CARVED GILTWOOD CANDLESTAND, IN THE LATE 17TH CENTURY ITALIAN MANNER

Now fitted for electricity as a table lamp, having a baluster-turned and foliate scroll-carved stem, on three paw feet, 72cm high excluding bulb socket

£200 - 300

81

A MID-17TH CENTURY OAK JOINT STOOL, CIRCA 1640 - 60

The top with thumb-moulded edge, robust run-moulded rails, on baluster-turned legs, joined by plain stretchers which each have pairs of delicate incised lines to the inner face, losses, 46cm wide x 28cm deep x 53.5cm high, (18in wide x 11in deep x 21in high)

£300 - 400

Provenance: Purchased *Mary Bellis Antiques*.

82

A 16TH CENTURY OAK CHEST, NORTH EUROPEAN

Constructed from heavy boards, the frieze with applied mouldings to simulate panels, decorative iron strap-work to corners and iron straps to lid, 143cm wide x 59cm deep x 58.5cm high, (56in wide x 23in deep x 23in high)

£800 - 1,200

Provenance: Purchased *Mary Bellis Antiques*, Hungerford, Berkshire, 17 May 1989; sold as English.

83

AN UNUSUAL CHARLES II OAK PANEL-BACK OPEN ARNCHAIR, CIRCA 1670

Possibly Lake District

Of unusual broad proportions, geometric flowerhead carving to the back panel, the top-rail creatively carved with stiff-leaves and finished with large single flowerheads, positioned over the floral guilloche-carved uprights, later seat, with robust baluster-turned front supports, joined by run-moulded stretchers, 71cm wide x 64cm deep x 101cm high, (27 1/2in wide x 25in deep x 39 1/2in high)

£2,500 - 3,500

Provenance: Purchased *Mary Bellis Antiques*, Hungerford, Berkshire, 10 April 1980.

84

A CHARLES II JOINED OAK BOX, CIRCA 1670

The three-plank top with moulded edge, above a frieze carved with two sprays of flowers and to the centre with a rose beneath a decorative iron lockplate with faint stamped mark, 63cm wide x 49.5cm deep x 23cm high, (24 1/2in wide x 19in deep x 9in high)

£600 - 800

Provenance: Purchased *Beedham Antiques Ltd.*, 24th August 2002.

Illustrated: 'An Important Selection of Boxes and Stools from the 15th Century to the 18th Century', Beedham Antiques Ltd. BADA Millennium Exhibition Catalogue, Number 11.



84





87

LOTS 85 - 96: THE WEST BEDROOM

85

AN IMPRESSIVE EARLY 16TH CENTURY IRON-BOUND AND PAINTED DOMED STANDARD, CIRCA 1500

Blue paint

With three hasps and a pair of ring carry-handles to each side, with associated lion mask carved sledge-supports, 133.5cm wide x 68cm deep x 51cm high, (52 1/2in wide x 26 1/2in deep x 20in high)

£4,000 - 6,000

Provenance: Purchased *Mary Bellis Antiques*, Hungerford, Berkshire, 26 March 1990. Sold as Flemish, 'constructed in poplar wood'.

The term Standard describes chests which are usually iron bound and painted or covered with cloth or leather, used as receptacles for linen and books.

Literature: R. Edwards, *The Dictionary of English Furniture*, (1986), Vol. II, p. 8, fig. 16, illustrates a standard covered with leather, early 16th century, Woodbridge Church, Suffolk.

Furniture History Society Journal, 1974, Vol. X, illustrates an iron chest at the Guildhall, circa 1427.

A further comparable leather-covered chest, traditionally associated with Lady Margaret Beaufort, circa 1480 - 1500, Westminster Abbey library collection.

86

A PAIR OF CARVED GILTWOOD PRICKET CANDLESTICKS, ITALIAN, IN THE LATE 17TH CENTURY MANNER

Each having a baluster-turned stem with ball knob carved with concave bosses, on three scrolling feet, approximately 62cm high excluding prickets, (2)

£400 - 600

Provenance: Purchased *Mary Bellis Antiques*, 18th June 1981.

87

A LARGE MID-16TH CENTURY BRASS ALMS DISH, NUREMBERG, CIRCA 1550, THE VIRGIN IMMACULATA

Centred by the Madonna standing on a crescent moon, a sunburst behind, within two bands of script, the border with two punch-decorated bands, one a leaf, the other a fleur-de-lys, 44.5cm diameter

£800 - 1,200

Provenance: Purchased *Antiek Miere*, Bruges, 21st June 1997.

Another example in the *Victoria & Albert Museum*, M.331-1924, and another is in the *Rijksmuseum*, see *Koper & brons: Rijksmuseum Amsterdam* (1986), Plate 227.

88

AN OAK REFECTORY-TYPE TABLE, ENGLISH,

Circa 1660 and later

With removable twin-boarded cleated top, possibly associated, raised on simple baluster-turned legs joined by channel edge moulded stretchers, 186.5cm wide x 64.5cm deep x 75.5cm high, (73in wide x 25in deep x 29 1/2in high)

£800 - 1,200

Provenance: Purchased *Mary Bellis Antiques*, Hungerford, Berkshire, 28 August 1985.



89

89

A CHARLES II OAK PANEL-BACK OPEN ARMCHAIR, SOUTH LANCASHIRE/NORTH CHESHIRE, CIRCA 1680

The back boldly carved with interlaced leaves centred by a single flowerhead, the flowerhead design is repeated on the floral carved, scroll-cut and pierced cresting-rail, the uprights with characteristic pyramid finials, the boarded seat with the hallmark 'straw colour' found on chairs from this area, on block and turned front supports, joined by a mid-stretcher, professional replacements, 61cm wide x 57.5cm deep x 115cm high, (24in wide x 22 1/2in deep x 45in high)

£3,000 - 5,000

Provenance: Purchased *Beedham Antiques Ltd.*, 1 January 1999.

The unusual treatment of the front stretcher is worth noting; both the position and design of the turning. Traditionally all stretchers were jointed into the lower leg block and left plain, with the possible addition of run-moulding.



90

90

A CHARLES II OAK LIVERY CUPBOARD, NORTH COUNTRY, POSSIBLY LANCASHIRE, CIRCA 1680 AND LATER

With single quadruple panelled cupboard door, below a meandering angular vine carved frieze, possible alterations, restorations, 137cm wide x 40cm deep x 173cm high, (53 1/2in wide x 15 1/2in deep x 68in high)

£700 - 1,000

Provenance: Purchased *Jonathan Fyson Antiques*, Burford, Oxfordshire, 22 April 1996.

91

A CHARLES II OAK GATELEG OCCASIONAL TABLE, CIRCA 1660 AND LATER

With unusual gate-action, the circular top raised on ball-turned supports, the gates typically with conforming smaller turnings and with triangular-framed arms set into the side carcass rails, alterations, restorations, 76.5cm wide x 74.5cm deep x 74.5cm high, (30in wide x 29in deep x 29in high)

£500 - 800

Provenance: Purchased *Mary Bellis Antiques*, Hungerford, Berkshire, 28 August 1985.

92

A PAIR OF HENRY VIII CARVED OAK PANELS OF 'PARCHEMIN' TYPE, POSSIBLY DERBYSHIRE, CIRCA 1530

Mounted in a possibly period door surround, and later still mounted in a headboard

Of typical form and carved with scrolling fruiting vines, in a door surround with old hinge marks and lock site, with later lower rails and uprights for use as a headboard, the door 73.5cm wide x 46cm high; the headboard 91cm wide x 127cm high overall

£400 - 600

Provenance: The panels purchased Danny Robinson, *Key Antiques*, 14th November 1979.

93

A CHARLES II OAK COFFER FRONT, LANCASHIRE, CIRCA 1680, ADAPTED

All panels carved with floral sprays, the central panel including a vase, the muntin-rails carved with stiff-leaves, 138.5cm wide x 52.5cm deep x 2.5cm high, (54 1/2in wide x 20 1/2in deep x 0 1/2in high)

£200 - 300



96 (detail)

94

A VICTORIAN JAPPANED SHEET IRON AND GLASS LANTERN, CIRCA 1860

Of square form, the glazed door with bayonet catch, with glazed sides, 12cm wide x 12cm deep x 31.5cm high, (4 1/2in wide x 4 1/2in deep x 12in high)

£100 - 150

Provenance: Purchased Danny Robinson, *Key Antiques*, 26th January 1986.

95

A SMALL CHARLES I BOARDED OAK BOX, CIRCA 1640

The single-piece hinged cover with channel-moulded front and rear edge, enclosing an open till, the front board carved with a pair of foliate 'S'-scrolls, the ends with roundels, 47.5cm wide x 30cm deep x 17.5cm high, (18 1/2in wide x 11 1/2in deep x 6 1/2in high)

£1,000 - 1,500

Provenance: Purchased *Mary Bellis Antiques*, 19th October 1990.

96

AN EXTREMELY LARGE CHARLES II OAK BOARDED BOX, DATED 1674, WITH 17TH CENTURY LINING PAPER

The hinged cover of two boards and with moulded edge, the interior with lining paper of blue roses amidst foliage, printed on book sheets, some with header *The Chronology of this Year 1669*, the front board carved with the initials 'EC' and the date '16' and '74', between a pair of beast-headed foliate scrolls, the end boards with line-carved fan-filled lunettes, 101cm wide x 65.5cm deep x 31.5cm high, (39 1/2in wide x 25 1/2in deep x 12in high)

£2,000 - 3,000

Provenance: Purchased Danny Robinson, *Key Antiques*.



96 (detail)





LOTS 97 - 107: THE SOUTH BEDROOM

97

A GOTHIC OAK 'THRONE' BOX-SEATED ARMCHAIR, COMPRISING 15TH CENTURY ELEMENTS, FRENCH

The high rectangular back with one pierced and two tracery carved panels, above small linenfold panels which are repeated below the hinged seat, the flat-arms above fielded panelled sides, 62cm wide x 46cm deep x 167cm high, (24in wide x 18in deep x 65 1/2in high)

£2,000 - 3,000

Provenance: Purchased *Beedham Antiques Ltd.*, 23 February 1999.



97 (detail)



97

98

A LATE 17TH CENTURY OAK GEOMETRIC MOULDED CHEST OF DRAWERS, ENGLISH, CIRCA 1680 - 1700

With four long mitre-moulded drawers, boss and corbel embellishments, 105cm wide x 57.5cm deep x 96cm high, (41in wide x 22 1/2in deep x 37 1/2in high)

£500 - 800

Provenance: Purchased *Mary Bellis Antiques*, Hungerford, Berkshire, 5 May 1981.

100

A PAIR OF WROUGHT IRON CEILING LIGHTS, COPIES OF LIGHTS IN THE BURRELL COLLECTION

Each having a cruciform central stem pierced with trefoils and issuing four up-curved branches terminating in drip-pans with down-swept rims, each mounted with a candle-socket on two divergent supports, 57.5cm high to loop at top of stem, (2)

£600 - 800

Literature: See *The Burrell Collection* (1984), pp. 20 & 21 for illustrations of similar ceiling lights hanging in the Dining Room of Hutton Castle, the home of Sir William Burrell. Mr. Rosewell commissioned these copies.



101

99

A NEAR PAIR OF 19TH CENTURY BRASS PRICKET CANDLESTICKS, IN THE 17TH CENTURY FLEMISH MANNER

Both with wrought iron prickets in a broad drip-pan, raised on a stem with three broad discoid knops, 32cm high excluding prickets, (2)

£600 - 800

Provenance: Purchased *Mary Bellis Antiques*, 7th May 1991.

101

AN EARLY 17TH WALNUT CENTRE TABLE, NORTH ITALIAN, POSSIBLY TUSCAN

The exceptionally deep twin-boarded top with cavetto-moulded edge, a foot stretcher tenoned through the centre of each scroll cut boarded trestle-support, restorations, 183.5cm wide x 67.5cm deep x 85.5cm high, (72in wide x 26 1/2in deep x 33 1/2in high)

£4,000 - 6,000

Provenance: Purchased *Antichita Assisi*, Assisi, 1999.

102

A LATE 15TH CENTURY BRONZE LAVER, FLEMISH

With flared rim mounted with a pair of female busts, to which attached an articulated iron handle, with twin zoomorphic spouts, 31cm wide across spouts

£800 - 1,200

Provenance: Purchased *Keith Hockin Antiques*, 23rd May 1998.

103

A 19TH/20TH CENTURY DOMED LEATHER CASKET OR COFFRET, FRENCH

The leather pierced with quatrefoils, a small bale handle to either end, 33cm wide x 12cm deep x 13cm high, (12 1/2in wide x 4 1/2in deep x 5in high)

£200 - 300

104

A PAIR OF WROUGHT IRON LAMP STANDARDS, IN THE 16TH CENTURY MANNER

Topped by prickets with later fittings for electricity, with fluted drip-pans, the stems and three downswept supports adorned with clusters of scrolls, 143cm high to top of candle socket, (2)

£500 - 800

Provenance: Purchased *Mary Bellis Antiques*, 14th October 1985.

105

A SMALL 16TH/17TH CENTURY TAPESTRY FRAGMENT, FLEMISH

Stitched to the centre with a grotesque lion mask, against a blue ground with scattered foliage, 55cm wide x 37cm high

£200 - 300

Provenance: Purchased *Mary Bellis Antiques*, 9th February 1980.

106

NINE MID-16TH CENTURY CARVED OAK PANELS, ENGLISH, CIRCA 1530 - 1550

Four mounted in a later oak headboard, each carved with realistic drapery, and carved to the central fold with a pair of crosses, various sizes, but approximately 22cm wide x 55cm high, together with two 17th century carved oak mounts, each of lozenge form, carved with a rose within a punch-decorated border, 24cm wide x 32cm high, (7)

£200 - 300

107

A 17TH CENTURY CARVED WALNUT FIGURE OF ST. JOHN OF THE CROSS, ITALIAN

In flowing robes and with his right hand to his breast, his left hand depleted, 101cm high

£2,500 - 3,500

Provenance: Purchased *Mary Bellis Antiques*, 1993.



107



109



108



109

LOTS 108 - 118: THE DRESSING ROOM

108

A WILLIAM AND MARY CEDAR, FRUITWOOD AND OAK GEOMETRIC MOULDED CHEST OF DRAWERS, CIRCA 1690

In two parts, the oak boarded top with solid cedar moulded edge, above two short and three long drawers, all with cedar mitre-mouldings and fruitwood veneer, similar treatment to the front stiles and lower-section top-rail, oak panelled sides, on bun feet, 116.5cm wide x 60.5cm deep x 111cm high, (45 1/2in wide x 23 1/2in deep x 43 1/2in high)

£2,000 - 3,000

Provenance: Purchased Mary Bellis Antiques, 1993.

109

A LARGE PAIR OF EARLY 17TH CENTURY COPPER ALLOY PRICKET CANDLESTICKS, FLEMISH/DUTCH

Each having a 9cm iron pricket in a moulded drip-pan, raised on a balustroid and knopped stem and on a spreading circular base, 52cm high including pricket, (2)

£1,500 - 2,000

Provenance: Purchased Danny Robinson, Key Antiques, 3rd August 1995.



110

110

A CHARLES II NEEDLE AND STUMPWORK MIRROR, CIRCA 1660, OF THE THREE THEOLOGICAL VIRTUES

Of broken-arched form, the arch stitched with the figure of Charity beneath a canopy, children on her lap and by her sides, above a mirror plate flanked by Faith with book and cross, and Hope with anchor, the lower panel with recumbent lion and leopard, all-over stitched with flowers and trees, in a later giltwood frame with later glazing, 58.5cm wide x 72cm high

£6,000 - 8,000

Provenance: Purchased *Witney Antiques*, 1st June 2001.



111

111

AN EARLY 18TH CENTURY AND LATER BRASS SIX-LIGHT CHANDELIER, WITH REFLECTORS, DUTCH/EUROPEAN

Having a central balustroid stem terminating in a two-part bulb, and fitted with an upper ring issuing six hexagonal reflectors, and a lower ring issuing six foliate scrolling branches, each terminating in a dished drip-pan and bulb-shaped candle socket, *restorations/replacements*, 44cm high to top of hanging loop

£500 - 800

Provenance: Purchased Danny Robinson, *Key Antiques*, 25th February 1985.

Literature: A similar example - now lacking reflectors - is illustrated P., N., & H. Schiffer, *The Brass Book* (1978), p. 218, Figure B. The example above it, Figure A, has very similar reflectors.

112

A SMALL CAST IRON FIREBACK, A COPY OF THE LENARD FIREBACK OF 1636

Cast with the figure of the founder, the tools of his trade to his right, domestic comforts to his left, all beneath a foliate scroll-ended arch, 51cm wide x 52cm high

£300 - 400

Provenance: Purchased Danny Robinson, *Key Antiques*.

This is a copy of the famous fireback in Anne of Cleves House, Lewes. Richard Lenard was the founder at Brede Furnace in Sussex. See J. Hodgkinson, *British Cast-Iron Firebacks of the 16th to mid-18th centuries* (2010), p. 166, Figure 232.

113

A 17TH/18TH CENTURY CARVED PINE BEAM-END

The beam terminating in the bust and forepaws of a winged sphinx, with chamfered edges, traces of gilt remaining, 17.5cm wide, 22cm deep, 57cm high (6 1/2in wide, 8 1/2in deep, 22in high)

£700 - 1,000

Provenance: Purchased Danny Robinson, *Key Antiques*.



113

114

A WILLIAM AND MARY STYLE BEECH FRAMED AND UPHOLSTERED SOFA

The double-arched back, winged sides, scroll-over arms and padded seat upholstered in floral tapestry-style fabric, raised on three baluster-turned and gadrooned-carved front feet, joined by a pair of wavy X-form stretchers, on Braganza-style feet, 157cm wide x 91cm deep x 117.5cm high, (61 1/2in wide x 35 1/2in deep x 46in high)

£500 - 700

Provenance: Purchased *Halliday's Antiques Ltd.*, Dorchester-on-Thames, Oxfordshire, 26 June 1985.

116

A MID-17TH CENTURY BOARDED OAK DESK BOX, CIRCA 1650

Having a two-plank hinged slope with moulded book rest, enclosing an interior of shelves and pigeonholes, the front frieze embellished with Laudian-type split baluster mouldings and corbels, the sides with triangular bosses, a small projecting external drawer to the right, with base moulding, 82.5cm wide x 48cm deep x 30.5cm high, (32in wide x 18 1/2in deep x 12in high)

£1,500 - 2,000

Provenance: Purchased *Mary Bellis Antiques*, 8th May 1990.



117

115

A 15TH CENTURY CARVED OAK COFFER FRAGMENT, FRENCH, CIRCA 1450

With traces of polychrome-decoration, carved as a tracery window, with slender oculi, crocketed arch and floral quatrefoil and lancet-arched lights, 30.5cm wide, 3cm deep, 43cm high (12in wide, 1in deep, 16 1/2in high)

£400 - 600

Provenance: The gift of Mary Bellis to Mr. Rosewell. Reputedly ex-Oscar Bondi Collection, Vienna.

117

A LATE 17TH / EARLY 18TH CENTURY WALNUT AND CHESTNUT FOLDING CENTRE TABLE, SPANISH OR POSSIBLY SOUTHERN FRENCH

With impressive single-piece cleated top, raised on splayed slender trestle-end supports, each support hinged and held in place with iron 'stretchers', 131cm wide x 82.5cm deep x 77.5cm high, (51 1/2in wide x 32in deep x 30 1/2in high)

£1,000 - 1,500

Provenance: Purchased *Mary Bellis Antiques*, Hungerford, Berkshire, 18 December 1987.



118

118

A CHARLES II OAK TRIPLE PANEL-BACK OPEN ARMCHAIR, LANCASHIRE, CIRCA 1680

This robust, confident chair, with floral-carved back-panels set within mason's mitred rails, the carved cresting integral to the top-rail, the boarded seat with moulded edges wrapped around the baluster-turned underarm supports, above turned-tapering front legs, the outer edges of the front and side stretchers all with run-moulding, 62cm wide x 59.5cm deep x 121.5cm high, (24in wide x 23in deep x 47 1/2in high)

£4,000 - 6,000

Provenance: Purchased *Mary Bellis Antiques*, Hungerford, Berkshire, 1986.

Literature: Illustrated *The Antique Collector*, September 1984, p. 49.

A comparable triple panel-back armchair sold *Sotheby's*, 'The Clive Sherwood Collection', 22 May 2002, Lot 193, (£12,300).



LOTS 119 - 130: THE MASTER BEDROOM

119

A 17TH CENTURY TAPESTRY FRAGMENT, FLEMISH

Of two Roman soldiers wearing plumed helmets, in a verdure landscape, 60cm wide x 97cm high

£400 - 600

Provenance: Purchased *Mary Bellis Antiques*, circa 1984.

120

AN IMPRESSIVE EARLY 17TH CENTURY OAK COFFER, POSSIBLY GLOUCESTERSHIRE, CIRCA 1620 - 40

The front with four panels each carved with guilloche-filled arches, the guilloche decoration continuing on the top-rail and broad front stile supports, the base-rail with alternating null and rhombus boss carving, 178cm wide x 60.5cm deep x 75.5cm high, (70in wide x 23 1/2in deep x 29 1/2in high)

£2,000 - 3,000

Provenance: Purchased *Mary Bellis Antiques*, Hungerford, Berkshire, 28 August 1985.

121

A PAIR OF LATE 17TH CENTURY BEECH FRAMED AND UPHOLSTERED OPEN ARMCHAIRS, FRANCO-FLEMISH

Each with needle-work upholstered rectangular padded-back and stuff-over seat, the ball-turned flat open-arms raised on conforming front supports and multiple stretchers, 55cm wide x 45.5cm deep x 93cm high, (21 1/2in wide x 17 1/2in deep x 36 1/2in high) (2)

£600 - 800

Provenance: Purchased *Mary Bellis Antiques*, Hungerford, Berkshire, 19 February 1990.

122

AN OAK CENTRE TABLE, ENGLISH

In the mid-17th century manner

Incorporating period timbers, with run-moulded friezes, on *gun-barrel* supports, joined by edge-moulded stretchers, 134cm wide x 72.5cm deep x 74cm high, (52 1/2in wide x 28 1/2in deep x 29in high)

£500 - 800

Provenance: Purchased *Mary Bellis Antiques*, 1990

123

AN 18TH CENTURY POLYCHROME-DECORATED AND PARCEL-GILT FIGURE OF A MONK SAINT, SPANISH

The tonsured monk with a rosary in his left hand, and a knotted cincture at his waist, losses, 83cm high

£300 - 500

124

A WROUGHT IRON PENDANT CEILING LIGHT, IN THE FORM OF A 17TH CENTURY GAME CROWN

With four fleur-de-lys finials, four drip-pans and four pendant double hooks, 39cm high to top of hook

£300 - 500

125

A LATE 19TH CENTURY OAK AND FRUITWOOD TRIPOD OCCASIONAL TABLE, ENGLISH

The near square fixed top with bands of figured oak-veneer within fruitwood crossbanding, the tapering and ring-turned column support on three downswept angular supports, 50cm wide x 49.5cm deep x 71cm high, (19 1/2in wide x 19in deep x 27 1/2in high)

£200 - 300

Provenance: Faringdon Galleries, Berkshire.

126

A POLYCHROME-PAINTED PINE AND WROUGHT IRON STANDING CANDELABRUM, EUROPEAN

Topped by a triangular frame mounted with fifteen wrapped wrought iron candle sockets with open seams, 171cm high

£500 - 800

Provenance: Purchased *Mary Bellis Antiques*, 18th December 1987.

127

A PAIR OF SILVER GILTWOOD PRICKET CANDLESTICKS, ITALIAN, IN THE LATE 17TH CENTURY MANNER

Each having an iron pricket above a triangular-section baluster-turned and leaf-carved stem, on three scroll feet, 54cm high including pricket, (2)

£600 - 800

Provenance: Purchased *Mary Bellis Antiques*, 1st December 1986.



CHILDREN
LEAVE NOTHING
DECAY BUT
TRULY KEEPS
WHAT THEY LOVE
EVERLASTING
DAY



129

128

AN ELIZABETH I CARVED OAK SUNKEN PANEL, CIRCA 1600

Probably from a bed's tester, applied to the centre with an exotic mask, wearing a leafy crown, earrings and a ruff, all within foliate heart motifs and lunettes, with foliate lunette-carved flared frame, 44cm wide, 7cm deep, 44cm high (17in wide, 2 1/2in deep, 17in high)

£1,000 - 1,500

Provenance: Purchased *Mary Bellis Antiques*, 1993.

129

A SMALL ELIZABETH I OAK BOARDED CHEST, CIRCA 1570

The lid with lapped linear incised edges, the frieze shallow carved with a large pair of flowerhead-filled roundels, centred by a conforming chip-carved roundel which takes account the position of the lockplate, 86.5cm wide x 36cm deep x 57cm high, (34in wide x 14in deep x 22in high)

£2,000 - 3,000

Provenance: Purchased *Mary Bellis Antiques*, Hungerford, Berkshire, 31 October 1980.

130

AN IMPRESSIVE OAK AND MARQUETRY INLAID TESTER BED

Elements late 16th / early 17th century

The tester with six deep recessed panels, each within a carved and dentil-moulded frame and centred by applied geometric inlaid mounts, the headboard with a pair of finely arch-carved panels flanked by figurative terms, headed by delicate floral marquetry, inlaid initials *RM* over *EM* and the date 1605, each end-post with a large bulbous cup-and-cover turning supporting a strap-work carved tapering Corinthian pillar, all raised on stiff-leaf carved plinths, (mattress size 5ft x 6ft 2in); 169cm wide x 219cm deep x 225.5cm high, (66 1/2in wide x 86in deep x 88 1/2in high)

£8,000 - 12,000

Provenance: Purchased *Mary Bellis Antiques*, Hungerford, Berkshire, 17 September 1986.



DAY II – 22ND JANUARY 2015: LOTS 131 – 654



137 (detail)



134 (detail)



143 (detail)

LOTS 131 - 229: PEWTER INCLUDING THE IAN ROBINSON PEWTER COLLECTION (PART II)

Dr Ian Douglas Robinson was born in Glasgow in January 1931 and emigrated to the United States when aged four. Even though he lived most of his life in America he remained proud of his Scottish heritage and never became a U.S. citizen. He earned a first degree in chemistry from Columbia and two masters degrees and a PhD in physical chemistry from Yale. This equipped him for a career in the photographic industry and he established himself as a leading authority on photographic markets worldwide. From 1986 onwards he worked with his son Douglas to produce annual Robinson Reports on various aspects of photographic imaging across the world which continues to be well received by the industry. Ian was recorded in the October 1974 Journal as having joined the Pewter Society as a Corresponding member and so his membership spanned nearly forty years by the time he died, aged eighty two in April this year. He became a Full member in April 1978 and was made an Honorary member in 1998 in recognition of the vast amount of research he had carried out into many different types of pewter.

By September 1976 he contributed towards a discussion in the Journal on inhalers which was followed in 1977 by an article 'Where have all the big chargers gone?'. This reflected Ian's comprehensive noting of the whereabouts of numerous different categories of pewter which has been such a help to fellow researchers over the years and formed the basis of many of the articles Ian wrote.

Ian was involved with the authorities and divers in Florida and he reported many of their finds of early English pewter including from the Henrietta Marie. His first major study was into the doyen of late 17th/early 18th century pewterers William Eddon published in the Autumn 1979 Journal as one of sixteen articles he wrote over the years including what is still the best reference article on flat lidded tankards in the Spring 1992 Journal.

He also recorded and photographed hundreds of makers' marks and provided many of these for inclusion in the Society's Database. Another passion of Ian's was for English porringers from around 1670 to 1730 and he was always keen to point out that these are actually rarer than flat lidded tankards! He managed to amass a study collection of over thirty examples which again has been of great help to those studying this subject.

Ian was a dealer for many years with a good reputation and had many fine pieces through his hands but it will be for his scholarship, helpfulness, enthusiasm and friendship that he will be greatly missed by those fortunate enough to have known him.

David Moulson

Part I of Dr Ian Robinson's Pewter Collection was sold in these rooms, January 21, 2014.

LOTS 131 - 145: PORRINGERS FROM THE IAN ROBINSON COLLECTION

131*

A PEWTER PORRINGER, ENGLISH, CIRCA 1700

The bowl of Michaelis type VIIb, with *booged* sides, gutter and central boss, the front of the boss unusually stamped with four identical *hallmarks* and centred with a crowned X mark, the single pierced ear a variant of Michaelis 16, with triangular attachment bracket, the front of the ear stamped with the ownership initials *L W*, the rear with the maker's mark of Lawrence Child, London, (working 1695-1725), (OP 908, PS 1650), overall length 7 3/8in., 19cm

£500 - 800

Provenance: Ex. Cyril C. Minchin Collection.

Exhibited: Usher Gallery, Lincoln, *Exhibition of Pewter*, 29 September to 27 October 1962, (No. 131).

132*

A PEWTER PORRINGER, ENGLISH, CIRCA 1690 - 1700

Having a *booged* bowl, with gutter and shallow boss, the single pierced ear of Michaelis type 14, stamped to the front with the initials *M H*, maker's mark of Samuel Lawrence, London, (working 1687-1729), (PS 5748), to the rear of the ear, overall length 7 1/2in., 18.5cm

£600 - 800

Provenance: Ex. Frank Holt Collection. Sold *Phillips*, Chester, 20 October 1998, Lot 39.

133*

A PEWTER PORRINGER, ENGLISH, POSSIBLY WIGAN, CIRCA 1690 - 1700

The bowl of Michaelis type VIIIb, with *booged* sides, narrow collar and flat base, the single ear of Michaelis type 23, centred to the front by the stamped ownership triad initials *M* over *I A*, the rear of the ear bearing the maker's mark of *I B*, (working 1695-1715), (PS 13862), overall length 7 1/4in., 18.5cm

£500 - 700

Provenance: Ex. John L. Grant Collection. Sold *Sotheby's*, London, 3 July 1972, Lot 180, (£75).

A porringer by the same maker is in the Cheltenham Art Gallery & Museum collection, (1976.20).



131



132



133



134

134*

A RARE EARLY 17TH CENTURY PEWTER PORRINGER, ENGLISH, CIRCA 1625 - 40

Having a bowl of Michaelis type IVe, with straight tapering sides, raised centre to the well which is distinctive from the pronounced boss found on the majority of porringers, the single ear a variant of Michaelis type 7, the front of the ear stamped with the maker's mark *R B*, (PS 18210), overall length 6 3/4in., 17.3cm

£600 - 800

A James I flagon, circa 1610, in the Neish Collection bears the same maker's mark as found on this lot, indicating this porringer was possibly made during the reign of James I, although of course the touchmark could continue to be used into the reign of Charles I.

135*

TWO VIRTUALLY IDENTICAL EARLY 18TH CENTURY PEWTER PORRINGER, BRISTOL, CIRCA 1725

Both relatively small, having a *booged* bowl with central boss and gutter, coronet single ear, (Michaelis type 19), one ear stamped to the centre with the crowned initials *E T*, both stamped with the maker's mark of Richard Going, Bristol, (working 1715-1764), to the rear of each ear, overall length 6 1/2in., 16.5cm., (2)

£800 - 1,200

Provenance: Ex. Isher Collection.

Dr Ian Robinson was of the opinion that these two porringers are the earliest known crown handle examples.



135



135

136*

AN EARLY 18TH CENTURY PEWTER PORRINGER, ENGLISH, CIRCA 1725

With round *booged* bowl, bossed well, Michaelis type 13 single ear stamped with ownership initials *R E*, maker's mark of Richard King I, (working 1714-1757), (PS 5502, OP 2749), to the rear of the ear, length overall 7in., 17.8cm

£300 - 500

Provenance: Ex. Charles V. Swain Collection. Sold Northeast Auctions, Portsmouth, New Hampshire, 2007, Part II, Lot 18.



136

137*

A RARE LATE 17TH CENTURY PEWTER PORRINGER, ENGLISH, CIRCA 1680

The body, Michaelis type IVa, with straight-tapering sides and small central boss to the flat base, the single ear of rare Michaelis type 10, centred by stamped initial *H* and with rear wedge attachment, touchmark to rear of Joseph Higdon, London, (working 1677 - ?), (PS 4638) overall length 7 1/2in., 19.1cm

£500 - 700

Provenance: Ex. Isher Collection.

Dr Ian Robinson was of the opinion that this porringer may be by a West Country maker. One possible contender could be John Harris, working in Barnstable, Devon, (1637-1651), (PS 4391).



137

138*

A SMALL PEWTER PORRINGER, AMERICAN, PROBABLY NEW ENGLAND, CIRCA 1800

Having a *booged* body with bossed well, without gutter, variant of Michaelis ear type 5, Overall length 4 3/4in; 12.2cm

£200 - 300

Literature: Peter Hornsby, *Pewter of the Western World, 1600 - 1850*, (1983), illustrates a similar porringer, by Frederick Bassett, p. 156, pl. 458, (lower right).



139

139*

AN EARLY 18TH CENTURY PEWTER PORRINGER, ENGLISH, CIRCA 1710 - 20

Having a *booged* bowl and bossed well, the single ear of Michaelis type 13 engraved to the front with the initials *L F*, overall length 7 1/8in., 18.4cm

£300 - 400

Dr Ian Robinson thought that although without a maker's mark, having compared it to similar marked examples, this porringer was likely to be made by James Tidmarsh I, London, (working 1701-1731), (PS 9382).



140

140*

AN EARLY 18TH CENTURY PEWTER PORRINGER, ENGLISH, CIRCA 1700 - 40

Having a *booged* bowl with bossed well, Michaelis type 15 ear stamped to the front with the ownership initials *MR* and with T-shaped attachment bracket, *overall length 7 1/2in., 19.1cm*

£300 - 500



141

141*

AN 18TH CENTURY PEWTER PORRINGER, BRISTOL, CIRCA 1760

The *booged* bowl with bossed well, the single coronet ear stamped to the rear with the maker's mark of Robert Bush I, Bristol, (working 1755-1800), (PS1229, OP737), *overall length 6 3/4in., 17.2cm*

£400 - 600



142

142*

AN 18TH CENTURY PEWTER PORRINGER, ENGLISH, CIRCA 1725

Having a Michaelis type VIIb *booged* bowl with bossed well, Michaelis type 13 ear with unusual front re-inforcement and maker's mark of John Langford I, (working 1719-1757), London, (PS5662, OP2823), to rear, *overall length 7 3/8in., 18.3cm*

£400 - 600

Provenance: Reputedly Ex. Cyril Minchin Collection, (No.73).

143*

A RARE 17TH CENTURY PEWTER PORRINGER, ENGLISH, CIRCA 1660 - 90

The bowl of Michaelis type IVa, with straight-tapering sides, small boss to centre and narrow collar, the single ear of Michaelis type 18, cast with a pair of dolphins and centred by a shield stamped with the ownership initials *M P*, the ear rear wedge bracket cast with the maker's mark *S L*, (PS 6084), overall length 8 1/4in., 21cm

£600 - 800

Literature: A similar porringer illustrated *Apollo* magazine, September 1949, in an article by R.F. Michaelis, 'English Pewter Porringers', Part III, p. 82, fig. XIIb.



143

144*

AN EARLY 18TH CENTURY PEWTER PORRINGER, ENGLISH, CIRCA 1710

Having a *booged* body, a bossed well with chattering to the edge, the front of the single coronet ear centred by the initials *IG* over *E A*, the centre of the boss with the maker's mark of *IG*, (OP5617, PS 4188), overall length 7 3/4in., 19.8cm

£400 - 600

Provenance: Ex. Sandy Law Collection. Sold *Phillips*, Chester, 25 September, 1997, Lot 280.

The maker's mark was previously thought to be that of Joseph Giddings, Leicestershire, (PS3787, OP 1858).



144

145*

A SMALL EARLY 18TH CENTURY PEWTER PORRINGER, ENGLISH, CIRCA 1700

The straight-sided body a variant of Michaelis Vb, with narrow collar and flat base, the *Old English* style ear, (Michaelis 21a), stamped with the ownership initials *E G* to the front and maker's mark of Lawrence Child I, London, (working 1695-1725), (PS 1650, OP 908), to the rear, overall length 6in., 15.3cm

£400 - 600

146

A PEWTER PORRINGER, ENGLISH, PROBABLY BRISTOL, CIRCA 1690 - 1700

The bowl of Michaelis type VIIb, with curved sides, gutter and central boss, single Bristol style coronet ear, stamped to the front with the owner's initials *ML*, overall length 7 7/8in., 20.2cm

£200 - 300



145



147

LOTS 147 - 150: DECORATED PEWTER FROM THE IAN ROBINSON COLLECTION

147*

A RARE LATE 17TH CENTURY PEWTER WRIGGLE-WORK FLAT-LID TANKARD, ENGLISH, CIRCA 1680-90

The drum decorated with pairs of tulips centred by a *daffodil*, the lid decorated with an identical flowerhead, the brim with linear zig-zag decoration and front denticulations, ram's horn thumbpiece, the handle with ownership triad *M* over *F I* and unusual *spade* terminal with small pip, (height 15cm)

£4,000 - 6,000

Provenance: Reputedly Ex. Young Collection.

Exhibited: The Currier Gallery of Art, Manchester, New Hampshire, *British Pewter 1600-1850*, April 1 - 28, 1974, (No. 13)

Literature: *Connoisseur Magazine*, April, 1933.

Although the maker's mark is no longer distinguishable Dr. Robinson thought this tankard may perhaps originate from Wigan. He compared the piece with a decorated flat-lid tankard in the Colonial Williamsburg Collection, New England, which has a similar unusual handle terminal, by Lawrence Anderton, an Alderman of Wigan, (working 1660-1699), (PS 320). See John D. Davis, *Pewter at Colonial Williamsburg*, (2003), No. 238.



147 (detail)



148

148*

**AN EARLY 18TH CENTURY PEWTER SINGLE-REEDED
WRIGGLE-WORK PLATE, DORSET, CIRCA 1715-20**

The well decorated with a proud striding stag, the rim with zig-zag broken S-curves and linear motifs, maker's mark of Francis Kingston, Blandford Forum, Dorset, (working 1714-1720), (OP 5747b, PS 5551), to rear, along with *London* label, and wriggled initials *E A*, diameter 8 1/2in., 21.5cm

£1,200 - 1,800

Two single-reeeded wriggle-work plates by the same maker sold these rooms, *Dr Ian Robinson Collection, part I*, January 21, 2014, Lots 12 and 13. Both plates have the same rim decoration and one with an almost identical stag as found here.

149*

**AN EARLY 18TH CENTURY DECORATED PEWTER SINGLE-
REEDED PLATE, BRISTOL, CIRCA 1730**

The well later engraved with a stag amongst stylized artichokes and a single flower, the rim with broken meandering wriggle-work motifs and stamped three times with the initials *H I*, touchmarks of John Lovell II, Bristol, (working 1725-1742), (OP 2990, PS 5963), diameter 8 1/4in., 21cm

£500 - 700



149



150

150*

**AN UNUSUAL PEWTER NARROW-RIM WRIGGLE-WORK
PLATE, ENGLISH, CIRCA 1700**

The well engraved with a large *Tudor* rose bordered by geometric decoration, the single-reeded rim with meandering motif and stamped with the hallmarks of *F or P B*, (PS 15654), *diameter 8 3/8 in., 21.2cm*

£800 - 1,200

Provenance: Ex. Minchin Collection, (No. 410).

Ex. Kenneth Bradshaw Collection. Sold *Sotheby's*, June 1977, Lot 41, (£180).



151



151

152

A GEORGE I PEWTER SINGLE-REEDED WRIGGLE-WORK PLATE, CIRCA 1725

Decorated to the well with stylized carnations in a heart-shaped vase, dated 17 25 either side of the vase handles, and the initials *J R* either side of the flower stems, an unusual meandering line of decoration around the rim, with further typical zig-zag motifs to the rim edges, touchmarks and hallmarks to the rear of James Hitchman, London, (working 1701-1735), (PS 4671, OP 2340), diameter 8 1/2in., 21.5cm

£500 - 800

151

TWO EARLY 18TH CENTURY PEWTER SINGLE-REEDED WRIGGLE-WORK MARRIAGE PLATES, ENGLISH, CIRCA 1710 - 20

Both by the same maker, the well of one decorated with a Peahen, the other a Peacock, both amongst highly stylized flowers, the rim with broken zig-zag motifs, touchmark and hallmark to rear of James Hitchman, London, (working 1701 - 1735), (PS 4671, OP 2340), diameter 8 1/2in., 21.6cm (2)

£1,000 - 1,500

This type of decorated plate is commonly referred to as a *marriage plate*, traditionally decorated in pairs, with the Peahen and Peacock being a popular symbolic motif. The bride and grooms initials are almost always included amongst the rather eccentric design. Different sets of initials are found here, the peacock with the triad *R* over *SM* and the peahen with *MH*, hence, although they are by the same maker and highly likely to be decorated by the same hand, they are not a pair.



152



153

153*

AN 18TH CENTURY PEWTER SINGLE-REEDED WRIGGLE-WORK PLATE, ENGLISH, CIRCA 1715

Decorated to the well with exotic crowned flowers, the rim with a series of simple lunettes and bearing the date and initials *17 19 T*, maker's mark and crowned rose mark of John Jackson, London, (working 1689-1731), (OP 2558, PS 5117), *diameter 8 1/2 in., 21.5 cm*

£700 - 1,000

Interestingly the contemporary second initial, executed in the space purposely left at the base of the rim, has been struck though several times, presumably with the second initial (and date) then added.



154

154*

A PEWTER NARROW-RIM WRIGGLE-WORK PLATE, ENGLISH, CIRCA 1700

The well decorated with stylized floral sprays centred by a symmetrical floral design framed within delicate linear-flecked border, stamped initials *I N*, dated maker's mark to rear of 'C B', (working 1670-?), (PS 1295), *diameter 8 1/2 in., 21.5 cm*

£800 - 1,200

Paper label to rear reads *PEALE 6154*, possibly referring to Christopher A. Peal.

LOTS 155 - 164: LIDDED TANKARDS FROM THE IAN ROBINSON COLLECTION

155*

A GEORGE II O.E.W.S. QUART DOME-LIDDED PEWTER TANKARD, CIRCA 1730

Having a straight-sided body with low single-fillet, solid chair-back thumbpiece, hollow S-shaped handle with hooded ball-terminal, touchmark inside base and four lion passant hallmarks to rim of Edward Ubley, London, (working 1716-1738), (OP 4853, PS 9626), crowned *WR* mark also to rim, initials *RS* over *CH* stamped to the underside of the base, 18cm high

£500 - 700

Exhibited: Sold with old handwritten exhibition label, although no reference is made to which exhibition it relates.

156*

A WILLIAM AND MARY O.E.W.S. PINT DOME-LIDDED PEWTER TANKARD, CIRCA 1690

Having a plain straight-sided body, the lid with front denticulations to the single line-incised brim, splayed *ram's horn* thumbpiece, curved handle with boot-heel terminal, touchmark inside base of *I B*, (working 1685-1715), (PS 13862), 13.8cm high

£700 - 1,000

Provenance: Ex. Ronald F. Michaelis collection. Sold *Sotheby's*, 12 November, 1973, Lot 85, plate V. (£550).

Exhibited: Reading Museum and Art Gallery, *British Pewter Ware Through the Ages*, 20 September to 31 October, (No.134).

Literature: This lot is illustrated on the dust-cover of Ronald F. Michaelis, *British Pewter*, (1969), and again on p.22. Dr Robinson's notes also refer to an article *Discovering Antiques*, No.35, June 1971, presumably written by R.F. Michaelis, in which this tankard is illustrated fig. 3.



155



156



157

157*

A GEORGE II O.E.W.S. QUART DOME-LIDDED PEWTER TANKARD, NORTH-EAST ENGLAND, CIRCA 1730

Having a straight-sided body with low single-fillet, scroll thumbpiece, hollow S-shaped handle with *spade* terminal, touchmark inside base of Edmund Harvey, Stockton-on-Tees, (working 1721-1781), (OP 2185, PS 4396), 17.2cm high

£500 - 800

158*

A GEORGE I O.E.W.S. QUART DOME-LIDDED PEWTER TANKARD, CIRCA 1720

The straight-sided body with low single fillet, ram's horn thumbpiece, cut-card decoration to the upper handle, with boot-heel terminal, 18.7 cm high

£500 - 800

Dr Ian Robinson thought the maker's initials T B may refer to Thomas Bankes III, Wigan, (working 1706-1724), (PS 9601).

Provenance: Old paper label to the underside, and marked No.6, possibly referring to Christopher Peal.

Literature: John D. Davis, *Pewter at Colonial Williamsburg*, illustrates a similar tankard, p. 198, No. 248.



158

159*

AN EARLY 18TH CENTURY O.E.W.S. QUART DOME-LIDDED PEWTER TANKARD, ENGLISH, CIRCA 1720

The straight-sided body with low single fillet, solid chair-back thumbpiece, hollow S-shaped handle with hooded-ball terminal, hallmarks to collar of William Adams, London, (working 1675-1684), (PS117), and touchmark inside base of John Thomas, London, (working 1698-?), (OP 4709, PS 9312), crowned WR mark to collar, 18cm high

£300 - 500

This unusual combination of hallmarks and touchmarks by these two different makers has been recorded on other 18th century pewter ware.

160*

AN 18TH CENTURY ALE PINT DOME-LIDDED PEWTER TANKARD, CUMBRIA, CIRCA 1725

The straight-sided body with single mid-fillet, ram's-horn thumbpiece, S-shaped hollow handle with cut-card decoration thumbrest and boot-heel terminal, touchmark inside base of Abraham Crawley, Penrith, (working 1720-60), (OP 1205, PS 2054), 16.6cm high

£300 - 500

A virtually identical tankard by Abraham Crawley sold *The Ken Gordon Collection*, Bonhams Chester, May 2008, lot 311.

161*

AN 18TH CENTURY O.E.W.S. QUART DOME-LIDDED PEWTER TANKARD, BRISTOL, CIRCA 1730 - 50

Of slightly-squat form, the straight-sided body with low single-fillet, scroll thumbpiece and S-curve handle with fish-tail terminal, touchmark inside base of Richard Going II, Bristol, (working 1715-1764), (PS32, OP1909), capacity, 35.3 fl.oz., 16.4cm high

£300 - 400

An almost identical dome-lidded tankard illustrated R. F. Michaelis, *British Pewter*, p.60. Ian Robinson suggested that this lot may be the illustrated example, from the Cyril Minchin Collection. However, the annotated size does not match and there appears to be very slight differences in design and general wear.



159



160



163

162*

AN 18TH CENTURY O.E.W.S. QUART DOME-LIDDED PEWTER TANKARD, ENGLISH, CIRCA 1760

With plain tulip-shaped body, heart-pierced chair-back thumbpiece, five lug hinge with brass pin, single-curve handle with hooded ball terminal, touchmark inside base of *T S*, (PS 9177), 20cm high

£300 - 500

163*

AN 18TH CENTURY O.E.W.S. QUART DOME-LIDDED PEWTER TANKARD, ENGLISH, CIRCA 1740 - 60

With plain tulip-shaped body, heart-pierced chair-back thumbpiece, single-curve handle with hooded ball terminal, hallmarks below rim of Robert Illes, London, (working 1691-1735), (OP 2522, PS 5064), together with crowned *X* and crowned *WR* mark; touchmark in base of Samuel Ellis I, London, (working 1721-1765), (OP 1547, PS 3103), 19.4cm high

£400 - 600

Provenance: Ex. Ken Barkin Collection. Sold *Bonhams* Chester, 14 May 2009, Lot 635.

164*

AN 18TH CENTURY O.E.W.S. PINT DOME-LIDDED PEWTER TANKARD, CIRCA 1730 - 40

The body of tulip-shape, with single mid-fillet, solid chair-back thumbpiece, single-curve handle with hooded ball terminal, hallmarks of Thomas Carpenter, London, (working 1713 - ?), (PS 1510), to rim, along with crown *X* mark and crowned *WR* mark, 15.2cm high

£400 - 600

Described in Dr. Robinson's notes as *very rare*.



164

LOTS 165 - 177: BALUSTER MEASURES FROM THE IAN ROBINSON COLLECTION

165*

AN O.E.W.S. PINT PEWTER HAMMERHEAD BALUSTER MEASURE

Plain body, single-curve handle without strut attachment, unrecorded maker's mark to collar, probably *C B* in a beaded circle, owner's stamped initials *C L* to handle, *16.5cm high*

£1,500 - 2,000

Provenance:

Possibly Ex. Grant Collection. This lot is marked *G48* to the underside. Sold *Bonhams*, 25 October 2008, 'A Cotswold Legacy 1932-2008: The Property of H. W. Keil', Broadway, Worcestershire, Lot 641.

166*

AN EARLY 18TH CENTURY O.E.W.S. GALLON PEWTER BUD BALUSTER MEASURE, CIRCA 1720

Plain body, single-curve handle with shield terminal and diamond strut attachment, unidentified maker's mark to collar, *34.5cm high*

£1,500 - 2,000

Dr Robinson's inventory notes suggest the maker's mark could be *//* and suggests (OP5724, PS 5393), as a possibility. However, this particular maker's working dates appear too early for this piece; the mark is found on a befeater flagon circa 1670. John Jones, Bristol, (working 1671-1712), is also suggested. The mark is unusually of horizontal oval form.



165



166



168

167*

AN EARLY 18TH CENTURY O.E.W.S. QUART PEWTER BALUSTER MEASURE, WITH BUD THUMBPIECE

Plain body, the lid (with three crowned initials) and thumbpiece possibly associated, maker's mark to collar, probably Edward Smith, for which there appears to be two possible candidates; (PS 13201), (working 1656-?) and another E. Smith (PS 8632), (working 1680-1703), 20.9cm high

£300 - 400

168*

AN EARLY 18TH CENTURY O.E.W.S. QUART PEWTER BUD BALUSTER MEASURE, ENGLISH, CIRCA 1710

The lower body with two pairs of incised lines, single-curve handle with diamond attachment, maker's mark to collar of Nicholas Marriott, London, (working 1686-1713), (OP 5787, PS 6189), 20.5cm high

£600 - 800

Literature: Illustrated, *Journal of the Pewter Society*, Vol. 22, Autumn 2004, p. 26, fig. 31.



169

169*

AN EARLY 18TH CENTURY O.E.W.S. HALF-PINT PEWTER BUD BALUSTER MEASURE, CIRCA 1720

The body with two pairs of incised lines, the lid stamped with the ownership initials *G* over *R M*, single-curve handle with cylindrical strut attachment, maker's mark of John Langford, London, (working 1719-1758), to collar, along with another unusual mark, possibly a bull's head, (see OP 5754), edge of lid later engraved *MR HALLS*, 12.8cm high

£500 - 700

Exhibited: The Currier Gallery of Art, Manchester, New Hampshire, *British Pewter 1600-1850*, April 1 - 28, 1974, (No.45).

170*

A MID-18TH CENTURY O.E.W.S. GALLON PEWTER *DOUBLE-VOLUTE* BALUSTER MEASURE, CIRCA 1740 - 60 AND LATER

With plain body, later lid and thumbpiece, single-curve handle with shield terminal, maker's mark of John Fasson, London, (working 1725-1749), (OP 1635, PS 3264), to collar, 33cm high

£400 - 600

It is possible the maker's mark refers to Mary Fasson, widow of John. See Lot 174.



170

171*

A LATE 18TH CENTURY O.E.W.S. HALF-GALLON PEWTER *DOUBLE-VOLUTE* BALUSTER MEASURE, ENGLISH, CIRCA 1780 - 1800

Plain body, lid with two concentric lines and stamped //, single-curve handle with ball terminal and diamond attachment, verification stamp CM to collar, 27cm high

£300 - 500

Verification stamp C M, refers to Commonwealth of Massachusetts, indicating this piece was exported to America.

Literature: Illustrated, *Journal of the Pewter Society*, Vol. 22, Autumn 2004, p. 29, fig. 42a.



171



173

172*

A LATE 18TH CENTURY O.E.W.S. QUART PEWTER DOUBLE-VOLUTE BALUSTER MEASURE, ENGLISH, CIRCA 1780 AND LATER

With plain body, later lid and thumbpiece, single-curve handle with hooded-ball terminal and diamond attachment, maker's marks of William Fasson, London, (working 1758-1800), (OP 1639, PS 3268), to collar, replacements, (20.2cm high)

£100 - 150

173*

AN 18TH CENTURY O.E.W.S. QUART PEWTER DOUBLE-VOLUTE BALUSTER MEASURE, CIRCA 1785

Having a plain body, the lid stamped with the initial triad C over WS and date 1785, the handle with hooded-ball terminal and diamond strut attachment, matching ownership triad to handle, touchmark of William Fasson, London, (working 1758-1800), (PS 3268), to collar, 20.5cm high

£300 - 500

Literature: Illustrated and discussed, *Journal of the Pewter Society*, Vol. 22, Autumn 2004, p. 28, pl. 37, (left).



174

174*

A MID-18TH CENTURY O.E.W.S. PINT DOUBLE-VOLUTE BALUSTER MEASURE, CIRCA 1740 - 60

Plain body engraved with the owner's initials S T, two concentric rings to lid, the thumbpiece with fleur-de-lys attachment, single-curve handle with hooded-ball terminal and diamond strut attachment, maker's mark of John Fasson, London, (working 1725-1749), (OP 1635, PS 3264), to collar, 15.3cm high

£400 - 600

It is possible the maker of this baluster measure was Mary Fasson, the widow of John, (working 1749-1772), (PS 10934). See Lot 170 & Lot 175.

175*

A MID-18TH CENTURY O.E.W.S. HALF-PINT PEWTER DOUBLE-VOLUTE BALUSTER MEASURE, CIRCA 1740 - 60

Plain body engraved with the owner's initials S T, two concentric rings to lid, the thumbpiece with fleur-de-lys attachment, single-curve handle with hooded-ball terminal and diamond strut attachment to collar, 12.7cm high

£300 - 400

Dr. Robinson's inventory notes refer to the maker's mark as John Fasson, London, (working 1725-1749), (OP 1635, PS 3264). However, the mark does not clearly resemble John Fasson's known touchmark. It should be noted that the ownership initials on this piece are identical to those on Lot 174, a pint double-volute baluster measure, which does clearly have a Fasson family touchmark.



175

176*

AN O.E.W.S. GILL PEWTER DOUBLE-VOLUTE BALUSTER MEASURE

Plain body, the thumbpiece with fleur-de-lys on diamond attachment, single-curve handle with hooded-ball terminal and diamond strut attachment, maker's mark of William Fasson, (working 1758-1800), (PS 3268), 10cm

£250 - 350

177*

AN 18TH CENTURY O.E.W.S. HALF-GILL PEWTER DOUBLE-VOLUTE BALUSTER MEASURE, CIRCA 1750 - 80

Plain body, two concentric circles to lid, thumbpiece with fleur-de-lys on a diamond attachment, single-curve handle with ball terminal and diamond attachment, maker's mark to collar, highly likely to be that of Anthony Jenner, London, (working 1754-?), (OP 2612, PS 5199), 8.2cm high

£300 - 500

Dr. Robinson's inventory notes state that it is rare for half-gill baluster measures to be stamped with the maker's mark.

Literature: Illustrated, *Journal of the Pewter Society*, Vol. 22, Autumn 2004, p. 28, fig. 38.

178

AN 18TH CENTURY O.E.W.S. HALF-PINT PEWTER BALL-AND-BAR BALUSTER MEASURE, NORTH OF ENGLAND

Plain body, multiple incised rings to flat-lid, triangular locating flange to the underside of the lid, wide single-curve handle with lower strut attachment and ownership triad N over WE, capacity 8.5fl. oz., 12.5cm high

£250 - 350



176



177



178



179

LOTS 179 - 182: FLAGONS FROM THE IAN ROBINSON COLLECTION

179*

A RARE CHARLES II PEWTER FLAT-LID FLAGON, YORKSHIRE, CIRCA 1675

The straight-sided body with two narrow fillets, accentuated domed foot-rim, denticulations to the front of the lid brim, double-C thumbpiece cast with a line of beading to centre, single-curve handle with boot-heel terminal, touchmark inside base of Samuel Booth, York, (working 1661 - c.1676), (PS 809), 22cm high

£3,000 - 4,000

Provenance: Ex Young Collection.

Exhibited:

Olympia, London, *The Daily Telegraph Exhibition of Antiques and Works of Art*, July 19 to August 1, 1928, (P 425).

The Currier Gallery of Art, Manchester, New Hampshire, *British Pewter 1600-1850*, April 1 to 28, 1974, (No. 8).

Literature: Almost certainly illustrated in Howard Cotterell, *Old Pewter: Its makers and Marks*, p. 138, plate c, (centre top).



180

180*

A CHARLES II PEWTER BEEFEATER FLAGON, CIRCA 1670

With plain drum, spreading foot, flat base, twin-cusped thumbpiece cast to the front with a single tear-drop, the swan-neck handle with ownership triad S over R E, worn hallmarks to lid and unidentified reasonably clear touchmark inside base, 30.5cm high

£1,500 - 2,000



181

181*

A CHARLES II PEWTER BEEFEATER FLAGON, CIRCA 1670

Having a plain drum with spreading foot and flat base, the twin-lobed thumbpiece cast to either side with a heart, hallmarks to lid and dated touchmark to swan-neck handle of Robert Martin (working 1638 - 1674), (OP 3092, PS 6178), 31.2cm

£1,200 - 1,800



182

182*

A RARE LATE 17TH CENTURY PEWTER FLAGON, ENGLISH, CIRCA 1680 - 90

The drum hammered all-over, the lid very slightly domed, unusual flat lobe-shaped thumbpiece, S-curve handle with shield terminal, touchmark to handle of John Emes I, London, (working 1673-1700), (OP 1566, PS 3162) 30cm high

£1,500 - 2,500

John Emes and son both specialized in making flagons to their own particular designs, which includes the notable hammered drum and the distinctive lid shape as found here.

The design of this flagon, including the rare thumbpiece, (referred to by Dr. Robinson as 'butterfly'), is extremely similar to a flagon attributed to John Emes II, (working 1700-?), (PS 3163), at West Thorney Church, Sussex. Another, again highly similar example, also by Emes II,

sold *Bonhams* Chester, The Stanley Shemmell Pewter Collection, Thursday 26 October, 2006, Lot 92, (£4,800). Although this flagon clearly resembles these examples by Emes junior, the maker's mark would appear to be nearer that of Emes senior; the marks for father and son are virtually the same except for the respective dates 73 and 86.

An example with a knopped stepped cover, by Emes Senior sold *Christie's*, The Little Collection, 1 May 2007, (£8,400). It is noted in the catalogue that 'Emes flagons' are rare, *with perhaps ten to twenty known*.

Literature:

Christopher A Peal, *British Pewter and Britannia Metal For Pleasure and Investment*, (1971), p. 81, pl. 7.

Christopher A Peal, *Pewter of Great Britain*, (1983), p. 89, pl. 60c. Peter Hornsby, *Pewter of the Western World, 1600-1850*, p. 198, pl. 649.



183

183

AN 18TH CENTURY PEWTER SPIRE FLAGON, CIRCA 1740

The straight-sided tapering drum with a high single-fillet, dome-lid with small knob, double-scroll thumbpiece, double-curve handle with shield terminal, maker's mark inside base of William Charlesley, London, (working 1729-1770), (PS 1623), capacity 55 fl.oz., 26.5cm high

£500 - 800

Provenance: Ex. Cyril Minchin Collection, (No.286).

LOT 184: ALE JUG FROM THE IAN ROBINSON COLLECTION

184*

AN IMPERIAL HALF-GALLON PEWTER DOME-LIDDED ALE JUG, CIRCA 1800

Single-fillet to body, domed-lid with palmette thumbpiece, large spout, double-C overlap-handle, stamped G over crowned X mark inside base, possibly by Ingram and Hunt, Bewdley, Worcestershire, (working 1778-1807), (PS5094, OP5708), capacity 80 fl.oz.,

£300 - 500



184



185

LOTS 185 - 188: PEWTER FLATWARE FROM THE IAN ROBINSON COLLECTION

185*

AN IMPRESSIVE LARGE PLAIN BROAD-RIM PEWTER CHARGER, ENGLISH, CIRCA 1680 - 1700

Engraved to the rim with the ownership triad *T* over *I A*, the initials spaced by stars and all within a laurel wreath, opposed by stamped ownership initials *P* over *PH*, hallmarks above and the touchmark to rear of Thomas Hicks, London, (working 1669 - 1727), (OP 2304, PS 4634), rim diameter 4 1/2in., 11.5cm, overall diameter 23in., 58.5cm, (39%)

£800 - 1,000

Provenance:

Reputedly Ex. Young Collection.

Purchased 1976 from Winthrop Carter, who had reputedly bought the charger from Peter Hempson.

Written inscription to the rear of the rim reads, *Munday had the mate to this. He bought it at (Michaelis?) Sotheby's*. This inscription is almost certainly referring to *Sotheby's*, 'The Michaelis Collection', Lot 112; a similar size broad-rim charger also by Hicks, but with incised edge and different ownership initials, purchased by Richard Munday for £680.

Exhibited: The Currier Gallery of Art, Manchester, New Hampshire, *British Pewter 1600-1850*, 1 - 28 April, 1974, (No. 101).

Literature: *Journal of the Pewter Society*, Autumn 2008, p. 6. Listed in this article, co-written by Ian Robinson, entitled *Where Have All The Big Chargers Gone?*

186*

A 17TH CENTURY MULTIPLE-REEDED BROAD-RIM PEWTER CHARGER, WIGAN, CIRCA 1680

Ownership triad *B* over *R M* stamped to rim, hallmarks to front and touchmarks to rear of James Ford II, Wigan, (working 1664 - 1693), (PS 3440), rim diameter 3 3/4 in., 9.7cm, overall diameter 20 1/4in., 51.3cm, (38%)

£500 - 700

187*

A 17TH CENTURY PLAIN BROAD-RIM PEWTER CHARGER, ENGLISH, CIRCA 1685

Two sets of initials to rim, hallmarks also to rim and touchmark to rear of John Snoxell, Bedfordshire/London, (working 1675-1692), rim diameter 3 3/8in., 8cm, overall diameter 18 1/4in., 46.4cm, (34%)

£400 - 600

188*

**AN EXCEPTIONALLY LARGE AND RARE 17TH CENTURY
REEDED BROAD-RIM PEWTER CHARGER, ENGLISH, CIRCA
1670**

The rim engraved with the mantled arms of BORLASE, *ermine, on a bend sable, two arms armed issuing out of the clouds argent, rending a horse-shoe or, the augmentation of a baronet being an inescutcheon, a sinister hand erect couped at the wrist and appaumé*, within a mantling, and engraved with the mantled crest of BORLASE, *on a wreath a wolf passant regardant argent, in the mouth an arrow or, vulning the neck*, hallmarks to the front rim of Stephen Lawrance, London, working (1661-1708), (OP5729, PS5729), rim diameter 4 3/4in., 12cm, overall diameter 28 1/2in., 72.4cm, (33%)

£6,000 - 8,000

Provenance: Engraved with the arms of Sir John Borlase (1619 - 72), first Baronet of Bockmer, Buckinghamshire, or his son Sir John Borlase (1640 - 89), second Baronet.

Ex. Carl Jacobs Collection.

Possibly Ex. Isher Collection.

Literature: Discussed in an article written by Dr Robinson, *Journal of the Pewter Society*, Vol. 4, No. 2, Autumn 1983, p. 40. It is described as *exceptional*. A further *Journal* article, Vol. 28, Autumn 2008, p. 3, co-written by Dr. Robinson, lists all current known chargers with a diameter of 23in., or above. This lot is listed as the joint fifth largest example. It remains the largest recorded charger in private hands, and is possibly the largest 17th century pewter charger which has not been altered.

The survey lists the following larger examples:

36 1/8in example in the Fitzwilliam Museum, Cambridge, made by extending the rim of a 29 1/4in charger.

34 3/8in example in the Colonial Williamsburg Museum, Virginia, again possibly made by extending the rim of a smaller charger.

30in 19th century example, whose present whereabouts are unknown, but is noted in an original list made by Dr. Robinson in 1977.

A 19th century oval example, 36in x 23in.

A Romano-British example, the same size as this lot.

The survey records five other chargers by Stephen Lawrance I; diameters 25 1/4in; 23 1/2in and two 23in.





The Borlase Baronets of Bockmer

The baronetcy of Borlase of Bockmer existed from its creation in 1642 to its extinction on the death of the second baronet without an heir in 1689.

The first Baronet, Sir John Borlase, was born at Littlecote House, the son of Sir William Borlase and his wife Amy Popham, daughter of Sir Francis Popham. In April 1640, Borlase was elected Member of Parliament for Great Marlow in the Short Parliament. His re-election as MP for Marlow to the Long Parliament in November 1640 was declared void after a dispute. Instead Borlase was returned as MP for Corfe Castle in 1641. On 4 May 1642, he was created baronet of Bockmer, in the County of Buckingham. He was disabled from sitting for his Royalist tendencies in 1644. In 1645, he was imprisoned by order of Oliver Cromwell, but released for a fine of 2400 £ a year later. After the Restoration, Borlase represented Wycombe in the Cavalier Parliament from 1661 until his death in 1672. Borlase died, aged 52 in Bockmer in Buckinghamshire and was buried in Little Marlow four days later. Borlase married Alice Bancks, daughter of Sir John Bancks, Lord Chief Justice of the Court of Common Pleas, at St Giles in the Fields, London on 4 December 1637. They had seven children, six daughters and one son. He was succeeded in the baronetcy by his only son John.

John Borlase, 2nd Baronet, succeeded his father as Baronet in 1672. In 1673, he entered the House of Commons as MP for Wycombe, representing the constituency until 1681. Borlase died unmarried and was buried in Stratton Audley in Oxfordshire. With his death the baronetcy became extinct.

Both baronets lived at Bockmer in Buckinghamshire, which their family had possessed since the mid-16th century. Their estates included the manor of Stratton Audley, Oxfordshire and Davers in Little Marlow, Buckinghamshire. William Borlase was knighted by James I in 1603, and founded the Borlase School in 1624 as a memorial to his eldest son. Sir John Borlase, First Baronet, was married to Alice (1621 - 1683), eldest daughter of Sir John Bankes. Van Dyck painted her portrait and that of her husband, Sir John. Tradition has it that they entertained Charles II and Nell Gwyn at Bockmer in 1665.



189

189*

AN 18TH CENTURY WAVY-EDGE PEWTER DISH, CIRCA 1755

The rim of five reeded-lobes, touchmark to the rear of John Townsend, London, (working 1748-1801), (OP4795, PS21), 15in., 38cm diameter

£400 - 600

190

A MATCHED SET OF SIX PLAIN RIM PEWTER PLATES, CIRCA 1700

Armorial crest to each rim, hallmark and touchmark to rear of John Dyer, London, (working 1676 - 1702), (PS 3028); **together with two similar plain rim plates**, each rim with a variation to the family crest, 9 1/2in., 24cm diameter, (8)

£200 - 300

Provenance: Reputedly Chilwell Hall, Nottinghamshire.

191

A PAIR OF MID-18TH CENTURY PLAIN RIM PEWTER PLATES, ENGLISH, CIRCA 1740

Each rim engraved with a *mitre arising out of a ducal coronet* as used by the Bishops of Durham, touchmark to rear of Helier Perchard, London, (working 1709 - 1759), (OP 3611, PS 7240), 9 7/8in., 25cm diameter (2)

£150 - 250

Literature: *The Journal of the Pewter Society*, Vol. 8, no. 2, Autumn 1991, p. 66 discusses these plates in detail.

192

A LATE 17TH CENTURY TRIPLE-REEDED PEWTER PLATE, ENGLISH, CIRCA 1690

Hallmarks to rim and touchmark to rear of John Kenton, London, (working 1675-1722), (OP 2720, PS 5472), wriggle-work initials *B C* to rear, 8 5/8in., 21.8cm diameter

£200 - 300

193

A BROAD-RIM PEWTER CHARGER, ENGLISH, CIRCA 1700

Hallmarks to single-reed rim and touchmark to rear of Samuel Seaton, London, (working 1679-1718), (PS 8334, OP 4173), 20 1/2in diameter, 3 1/4in rim, (33%)

£400 - 600



194

194

A SET OF EIGHT 18TH CENTURY PEWTER WAVY-EDGE PLATES, CIRCA 1765

Each of eight-lobed form, with applied single-reed to rim and engraved with a crest, a *falcon rising, displayed and inverted*, touchmark to rear of Jonas Durand II, London, (working 1732-1775), 9 3/8in., 23.7cm diameter, (8)

£500 - 800

Literature: Two sets of twelve plates, by the same maker and engraved with the same crest as found here, in the Colonial Williamsburg Collection, Virginia. Illustrated John D. Davis, *Pewter at Colonial Williamsburg*, p. 128, (Nos. 148 and 149).

195

AN EARLY 19TH CENTURY PEWTER CIRCULAR MEAT DISH, ADAPTED, ENGLISH, CIRCA 1835

Resembling a large plain rim charger, with an applied three-quarter foot-rim and well reservoir, touchmarks and hallmarks to rear of Susannah Cocks, London, (working 1820 - 1847), (PS 1779), 23 1/2in., 59cm diameter ; together with a pair of 18th century oval dishes, each with plain rim engraved with the letter G, 22 1/2in., 56.5cm diameter, (3)

£500 - 700

196

A PAIR OF 17TH CENTURY NARROW-RIM PEWTER PLATES

Each rim with cast reeding, ownership triad *B* over *R* *A* stamped to the well border, the rear of the well with all-over hammer decoration, touchmark to rear of Ralph Marsh II, London, (working 1663-1679), (PS 6164), 9 1/4in., 23.3cm diameter, (2)

£400 - 600

197

A SET OF FOUR SINGLE-REEDED PEWTER PLATES, CIRCA 1700

Ownership initials *A B* struck to rim, together with the maker's hallmark, and touchmark to rear of Martha Fly, London, (working 1694 - 1714), (PS 54, OP 1703A), 8 7/8in., 22.5cm diameter, (4)

£200 - 300

198

A MULTIPLE-REEDED PEWTER DISH

The rim struck with the hallmarks attributed to Adam Bankes IV, (working 1671-1716), (OP 222A, PS 66), 16 3/4in., 42.5cm diameter

£200 - 300



199

199

A RARE 15TH CENTURY PEWTER SPICE DISH OR SAUCER

With gentle deep booge and incised-line around the boss, Lombardic script letters *G A T* struck to the front of the broad rim, the rear outer edge of the rim with a small *bead*, excavated with nature's gilding, 7.5in, 19cm diameter

£2,000 - 3,000

Provenance: *Sotheby's*, 'Important English Furniture and Works of Art Collected by a Distinguished Connoisseur', *Haute Epoque* series of sales, 29 October, 2008, Lot 322.

For a similar example see *Christie's*, 'The Little Collection', 1 May 2007, Lot 105. Also the *Tong Castle* spice plate in the Collection of the Worshipful Company of Pewterers (No. 125). A further fine example, again with Lombardic letters to rim, sold *Phillips* Chester, The Sandy Law Collection, 25 September, 1997, Lot 111.

LOTS 200 - 213: SCOTTISH MEASURES FROM THE IAN ROBINSON COLLECTION

200*

A LATE 18TH CENTURY PEWTER CRESTED SPOUTED FLAGON OR 'LAVER', GLASGOW, CIRCA 1790

The straight-sided tapering drum with broad mid-fillet, spreading foot, flat-lid with knob, twin-lobed thumbpiece, single-curve handle with lower strut attachment and boot-heel terminal, maker's mark of Graham & Wardrop, Glasgow, (working 1774 - 1812), (PS46), and crowned thistle mark inside base, capacity 79 fl.oz., 25.2cm high

£500 - 800

Literature: An almost identical flagon, by the same maker, illustrated Peter Spencer Davies, *Scottish Pewter 1600-1850*, (2014), p. 141, fig. 6.14.



200

202*

A SCOTS-PINT PEWTER CRESTED TAPPIT HEN, SCOTTISH, CIRCA 1800

Band of multiple-reeding to shouldered body, acorn knob to lid, the single-curve handle with *boot-heel* terminal, capacity to plouk 60 fl.oz., 30.4cm high

£500 - 700



201

201*

A SCOTS-PINT PEWTER TAPPIT HEN, CIRCA 1800

Bands of incised lines to shouldered body, engraved initials *I G* to lid, erect thumbpiece, plouk inside, maker's marks of *R B* stamped to the top of the handle, possibly for Robert Beith, Glasgow, (working 1796-?), 28.4cm high

£400 - 600

Provenance: Reputedly Ex. Young Collection

Literature: Peter Spencer Davies, *Scottish Pewter 1600-1850*, (2014), suggests Robert Beith as a possible maker using stamped initials *R B*, see p. 270.



202



203

203*

A SCOTS-PINT PEWTER CRESTED TAPPIT HEN, GLASGOW, CIRCA 1800

The body of typical shouldered form, with bands of linear incised lines, engraved initials *I A* to collar, *pinched-acorn* shaped knob to lid, maker's mark of James Kinnieburgh, Glasgow, (working 1789-1828), inside base, capacity to plouk 61 fl.oz., 30.3cm high

£400 - 600



205

204*

A LATE 18TH CENTURY CHOPIN PEWTER CRESTED TAPPIT HEN, GLASGOW

Bands of multiple incised bands to shouldered body, the knob to the lid in the form of a ball mounted on a cone, erect thumbpiece cast with horizontal bars, capacity to plouk 30 fl.oz., 24.5cm high

£500 - 700

Exhibited: The Currier Gallery of Art, Manchester, New Hampshire, *British Pewter 1600 - 1850*, April 1 - 28, 1974, (No. 71).



204

205*

A MID-18TH CENTURY PEWTER CHOPIN TAPPIT HEN, SCOTTISH

The body of typical shouldered form, inscribed to the centre *JOHN BLAKWOOD * HELEN CRAWFRD 175(8?)*, the lid engraved with the initials *I B*, over *H B*, erect thumbpiece, capacity to plouk 30 fl.oz., 23.4cm high

£300 - 400



206

206*

A FIRST HALF OF THE 18TH CENTURY PEWTER CHOPIN TAPPIT HEN

With incised lines to shouldered body, the lid engraved with the initials *I G* over *M M*, maker's mark of John Letham, Edinburgh, (working 1718 - 1756), (OP 2922, PS 5815), to collar, capacity to plouk 30 fl.oz., 24cm high

£300 - 400

Provenance: Ex. Young Collection.

Exhibited: The Currier Gallery of Art, Manchester, New Hampshire, *British Pewter 1600-1850*, April 1 - 28, 1974, (No. 65).

207*

A MUTCHKIN PEWTER TAPPIT HEN

Possibly early 18th century
Distressed, of typical shouldered form, incised lines to body, erect thumbpiece, capacity 844cc., 17.5cm high

£200 - 300



207

208*

A RARE HALF-MUTCHKIN PEWTER TAPPIT-HEN, GLASGOW

Pronounced shouldered body, the thumbpiece with four ribs, slender handle with strut attachment, capacity 7.4 fl.oz., 13.4cm high

£500 - 800

209*

A QUARTER-MUTCHKIN OR SCOTS-GILL PEWTER TAPPIT-HEN, GLASGOW

The pronounced shouldered body with bands of multiple-reeding, the thumbpiece with four ribs, slender handle and long strut, unidentified mark inside base, capacity 3.8 fl.oz., 10.4cm high

£500 - 800

Provenance: Ex. Young Collection, (No.14).



208



209



210

210*

A SCOTS-PINT PEWTER LIDLESS TAPPIT HEN, ABERDEEN-TYPE

The body of typical shouldered form, with bands of multiple-reeding, the handle with a 'hinge' lug (with pin) and *boot-heel* terminal, capacity to rim 60 fl.oz., 24.5cm high

£400 - 600

Provenance: Ex Young Collection.

Exhibited: The Currier Gallery of Art, Manchester, New Hampshire, *British Pewter 1600-1850*, April 1 - 28, 1974, (No. 74).

Literature: Dr Robinson's notes refer to this lot as being illustrated in, *The Antique Collector*, 'Pewter of Scotland', September, 1939. See following lot.



211

211*

AN IMPERIAL QUART PEWTER LIDLESS TAPPIT HEN, ABERDEEN-TYPE, CIRCA 1826 - 40

The body of typical shouldered form with multiple linear incised lines, 'hinge' lug to handle which broadens slightly at the terminal, stamped *Imperial Quart* to the underside of the base, together with the Aberdeen Dean of Guild verification mark, (DG), capacity to rim 40 fl.oz., 22.8cm high

£300 - 400

Exhibited: The Currier Gallery of Art, Manchester, New Hampshire, *British Pewter 1600-1850*, April 1 - 28, 1974, (No. 75).

Literature: Dr. Robinson's notes refer to this lot as illustrated in an article written by Sutherland-Graeme, which probably refers to *The Antique Collector*, 'Pewter of Scotland', September 1939.



212

212*

**A LATE 18TH CENTURY SCOTS ALE STANDARD CHOPIN
PEWTER UNLIDDED POT-BELLIED MEASURE, ABERDEEN OR
INVERNESS**

The body with 'collar', slender neck, bulbous belly and in-curved
'foot', single-curve handle, capacity to rim 31.8 fl.oz., 16.3cm high

£1,000 - 1,500



213

213*

**AN 18TH CENTURY SCOTS-PINT PEWTER LIDDED POT-
BELLIED MEASURE, ABERDEEN**

Incised lines to the 'collar' and slender neck, maker's mark of William
Johnston, Aberdeen, (working 1723-?) to handle, plouk inside,
25.4cm high

£800 - 1,200

Literature: This lot is illustrated in Peter Hornsby, *Pewter of the
Western World*, (1983), p. 225, pl. 750. See also Peter Spencer
Davies, *Scottish Pewter 1600-1850*, (2014), p. 274.



214

214

A PEWTER CUP OR CHALICE, SCOTTISH, CIRCA 1800 - 20

With a large plain tulip-shaped bowl with flared rim, blade-knopped stem and stepped-domed foot, capacity 44 fl. oz., 24cm high

£200 - 300



215

216

A SCOTS-PINT PEWTER TAPPIT-HEN, GLASGOW

The body of typical shouldered form with bands of multiple-reeding, plain erect thumbpiece, capacity to plouk 60 fl. oz., 27.8cm high

£200 - 300

215

A SCOTS-PINT PEWTER CRESTED TAPPIT-HEN, CIRCA 1800

Body of typical shouldered form with bands of multiple-reeding, engraved initials *W S* over *J B* to collar, acorn-shaped knob to lid, handle with *boot-heel* terminal, capacity to plouk 60 fl. oz., 30cm high

£300 - 400

217

A SCOTS-PINT PEWTER CRESTED TAPPIT-HEN, GLASGOW, CIRCA 1800

The body of typical shoulder-form with bands of multiple-reeding, engraved initials *P D* to collar, acorn-shaped knob to lid, erect thumbpiece, capacity to plouk 60 fl.oz., 30.4cm high

£300 - 400



218



219

LOTS 218 - 220: CANDLESTICKS FROM THE IAN ROBINSON COLLECTION

218*

A RARE 18TH CENTURY PEWTER CANDLESTICK, NEWCASTLE, CIRCA 1740

With a very distinctive slender inverted-baluster stem and elongated sconce, the design accentuated by multiple fillets and incised lines, wide dome-base, maker's stamp of George Lowes, Newcastle, (working 1725-1765), (OP3001, PS 5974), to base and crowned ownership initials J N to the underside of the base, 17.2cm high

£800 - 1,200

Provenance: Ex. C. A. Peal Collection, (No.173). Sold *Sotheby's*, 6 October, 1981, part Lot 39, (£450).

Exhibited: Reading Museum and Art Gallery, *Exhibition of British Pewterware Through The Ages*, 20 September to 31 October, 1969, (No. 163).

Illustrated: This lot is illustrated Ronald F. Michaelis, *British Pewter*, (1969), p.75, far right; and again in Peter Hornsby, *Pewter of the Western World 1600-1850*, p. 324, pl. 1095, (right).

This distinctive design of candlestick is rare, and appears only to have been made in Newcastle-Upon-Tyne. A pair, now in the Colonial Williamsburg Collection, sold J.L.Grant Collection, *Sotheby's*, 17 July, 1975, Lot 173, (£450).

See following lot.

219*

A RARE 18TH CENTURY PEWTER CANDLESTICK, NEWCASTLE, CIRCA 1740

With a very distinctive slender inverted-baluster stem and elongated sconce, the 'ball-knop' with slender central fillet, wide dome-base, maker's stamp of Robert Sadler, Newcastle, (working 1734-1775), (OP 4058, PS82), to base, next to a crowned X mark, ownership initials stamped under base, 16.5cm high

£400 - 600

Provenance: Ex. C. A. Peal Collection, (No.173). Sold *Sotheby's*, 6 October, 1981, part Lot 39, (£450).

Exhibited: Reading Museum and Art Gallery, *Exhibition of British Pewterware Through The Ages*, 20 September to 31 October, 1969, (No. 162).

Illustrated: This lot is illustrated Ronald F. Michaelis, *British Pewter*, (1969), p.75, third right; and again in Peter Hornsby, *Pewter of the Western World 1600-1850*, p. 324, pl. 1095, (left).

See previous lot.



220

220*

A RARE LATE 17TH CENTURY OCTAGONAL-BASE PEWTER CANDLESTICK, ENGLISH, CIRCA 1685

With ribbed pillar-stem, octagonal-shaped drip pan and base, renowned maker's mark of *A T* in a diamond, (PS 9606), to the fixed 'cut-corner' scone, 14.4cm high

£4,000 - 6,000

Provenance:

Reputedly Ex. Young Collection.

Ex. Winthrop L. Carter Collection. Sold Northeast Auctions, October 25, 2009.

Exhibited: The Currier Gallery of Art, Manchester, New Hampshire, *British Pewter 1600-1850*, 1 - 28 April, 1974, (No. 145).



220 (detail)

Literature: This lot is illustrated, Jan Gadd, *Pewter Candlesticks: English Candlesticks of the Second Half of the 17th Century*, p. 72, PRP43. Three further candlesticks by this maker are described and illustrated; PRP47; 48;49. PRP48 sold, *Philips*, Chester, 'The Holt Collection', 20 October 1998, Lot 78, (£6,000).

Jan Gadd expertly describes in some detail the way a highly similar candlestick, by the same maker of this lot, was originally manufactured. Reference is made to a waisted stem, which is also present here, but not directly obvious due to the relatively short length of this example. It is also noted that the stem, which would have to be cast in two separate moulds, is jointed at the base of the candle retaining 'disc'; again this is demonstrated here. A 'stem-nut' is also illustrated, from a different candlestick, again by the maker AT, which is clearly similar to the one found on this lot. See p. 54 - 55.

Traditionally this type of candlestick has applied strips to the base-edges, which are not only decorative, but add 'strength'. This creates a *circular* outer base to the underside. However, it is also possible to simply trim the sheet-metal (as used here) after it has been spun on a lathe (turning marks are present on the underside of this lot) to create an octagonal base, and then finish the edges with a simple scored line. See *ibid.* p. 18 and 19. The author, with particular reference to the maker AT, notes that sometimes the base sides of the candlesticks *are not symmetrical but have square bases 'with cut corners'*; in theory they *simply trimmed each corner to produce their individual 'octagonal'*, as is the case here.



220 (detail)



221

221

A ROYAL PORTRAIT PEWTER TRIFID SPOON, ENGLISH, CIRCA 1760

Of unusual trifid form, with two of the three traditional lobes set either side of the stem, flanking profiles of George III and Queen Charlotte, maker's marks of John Vaughan, London, (working 1753 - 1907), (OP 4863, PS 9642), to the rear of stem, 21.5cm

£300 - 400



222

222

AN EARLY 16TH CENTURY PEWTER BALL-KNOP SPOON, ENGLISH

The vertically finely ridged ball with a central 'seam' or ridge, diamond-section stem, maker's mark to fig-shaped bowl, together with the ownership triad *B* over *T A*, repaired, 15.2cm

£300 - 400



223

223

A 16TH CENTURY PEWTER HEXAGONAL-KNOP SPOON, ENGLISH, CIRCA 1550 - 1600

Of delicate form, maker's mark very probably of *R M*, (PS 6672), to fig-shape bowl, with wriggle-work decoration above the touchmark, 16.4cm

£300 - 400



224

224

AN EARLY 17TH CENTURY PEWTER SLIP-TOP, ENGLISH

Maker's mark of *R I*, (working ? -1670), (PS 5404), flanked by ownership initials *S M* to fig-shaped bowl, 16.3cm; **together with a 17th century latten Puritan spoon**, circa 1650, maker's mark to bowl, possibly *I P* or *I R*, 16.4cm (2)

£200 - 300

225

A LATE 16TH CENTURY PEWTER SLIP-TOP SPOON, ENGLISH, CIRCA 1570

Of slender delicate form, with maker's mark *A B*, (PS 1282; suggested working dates 1490-1570), 16.6cm; **together with a 15th century latten cut-and-filed spoon**, indistinct maker's mark to worn bowl, 16.6cm, (2)

£200 - 300

226

A PEWTER SLIP-TOP SPOON, ENGLISH

Possibly late 16th century, touchmark of *I F*, (PS 3644), inside the broad fig-shaped bowl, 16.6cm; **together with a late 17th century pewter Puritan spoon**, touchmark possibly of John Oliver, (working 1687 - 1694), (PS 6911), and ownership triad *C* over *N M*, to oval-shaped bowl, 16.6cm, (2)

£200 - 300



225



226





228

227

**A RARE AND GOOD 16TH CENTURY
PEWTER MAIDENHEAD SPOON,
ENGLISH, CIRCA 1550**

Maker's mark of / W in fig-shaped bowl,
flattened hexagonal stem, 16.2cm

£600 - 800

Provenance:

Ex. Peal Collection. Sold *Sotheby's* 6 October
1981, Lot 96, illustrated, (£420).

Ex. Franklin Collection. Sold *Sotheby's*, 22
June 1999, Lot 464.



227

228

**A 16TH CENTURY PEWTER
HEXAGONAL-KNOP SPOON, ENGLISH,
CIRCA 1550 - 1600**

Typically of rather 'solid' form, with a heavy
cross-section stem, maker's mark probably of
/ I, (PS 5384), to fig-shaped bowl, 17cm

£250 - 350



229

229

**A MID-18TH CENTURY PEWTER
DECORATED FORK, SANDINAVIAN**

With four delicate tines, the wooden handle
of tapering flattened-hexagonal form with
cut-pewter decoration of various geometric
shapes and footed cups centred by the date
ANNO 1751, 18cm

£200 - 300

**LOTS 230 - 519:
FURNITURE, CARVINGS,
METALWARE & EARLY
WORKS OF ART**





230



230 (detail)

230

A RARE ELIZABETH I OAK LIVERY CUPBOARD, CIRCA 1583 AND LATER

With six cupboard doors, each typically of boarded construction, with applied heavy edge mouldings to simulate framed panels, further decoration to all upper doors in the form of deep gauge-carving and simple punched-decoration to all mouldings, along with linear interlaced-inlay, which is centred to the left-hand door with the initials *F A* and to the right with the date *1583*, both inlaid in mastic-composition, restorations, *143.5cm wide x 45cm deep x 135cm high, (56in wide x 17 1/2in deep x 53in high)*

£4,000 - 6,000



231

231

**A RARE ELIZABETH I OAK AND INLAID COURT CUPBOARD,
CIRCA 1590 AND LATER**

With impressive near single-piece top, the broad run-moulded frieze raised on elegant ball and *peg*-baluster column supports, enclosing a pair of cupboard doors, each door with applied multiple-moulded and chequer line-inlaid rails, thereby simulating panelled construction, centred by stellar inlay within a classical knot-pattern surround, the fixed 'panel' with conforming inlay centred by the inlaid initials *J A*, a reversed cupboard arrangement below, having a single central door, the 'panels' again inlaid with a knot-pattern design, all within mason's-mitred run-moulded rails, stiles cut, evidence of a former superstructure, *140cm wide x 61.5cm deep x 97cm high, (55in wide x 24in deep x 38in high)*

£1,500 - 2,000



231 (detail)



232

232

A CHARLES II OAK PANEL-BACK OPEN ARMCHAIR, CIRCA 1670 AND LATER

The back panel with an unusual array of particularly stylized foliage issuing from a twin-handed vase, a pair of pecking birds at the base of the extraordinary floral display, surmounted by a prominent cresting, set below the back uprights and centred by a large roundel above an integral top-rail carved with geometric motifs, later hinged seat and nulled seat-rails, raised on baluster-turned front supports, alterations, 61cm wide x 53cm deep x 120.5cm high, (24in wide x 20 1/2in deep x 47in high)

£700 - 1,000



233

233

A MID-17TH CENTURY OAK PANEL-BACK OPEN ARMCHAIR, NORTH COUNTRY, CIRCA 1650

The back with a slender navette carved panel over a larger leaf-filled lozenge carved panel, the top-rail strap-work carved, all rails with run-moulding embellished with punched-decoration, some rails with gauge carved edges, the arms with a pronounced central curve, later seat, ring-turned tapering front supports, joined by plain stretchers, restorations, 60cm wide x 54cm deep x 107cm high, (23 1/2in wide x 21in deep x 42in high)

£600 - 800



234

234

A CHARLES I OAK PANEL-BACK OPEN ARMCHAIR, CIRCA 1640

The back panel profusely and finely carved with a foliate-filled arch enclosing a lozenge, the arched scroll carved cresting centred by a single lunette, with further lunettes carved to the front seat rail, later boarded seat, raised on simple turned-tapering front supports, plain stretchers, 57cm wide x 56.5cm deep x 107.5cm high, (22in wide x 22in deep x 42in high)

Literature: Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700*, (2009), illustrates a highly comparable armchair, p. 68, pl. 46. The author makes reference to the usually low-set cresting rail, similar to that found here, *which allows the uprights to appear as finials*. The cresting rail was clearly intended to be set below the top of the back uprights; marking-out lines around each cresting rail joint are visible on the front face of each upright.

£2,000 - 3,000



234 (detail)



235

235

A CHARLES II OAK COFFER, DERBYSHIRE, CIRCA 1660

Having a triple panelled lid, the front also with three panels, each precisely devised with carved stylized leaf-filled quadrants centred by a bold daisy flowerhead, all accentuated against a punched-decorated ground, the top-rail with conforming carved daisy-filled lunettes which carefully take account of the decoration around the central key-hole, 114.5cm wide x 49.5cm deep x 60.5cm high, (45in wide x 19in deep x 23 1/2in high)

£500 - 700

236

A CHARLES II OAK COFFER, LANCASHIRE OR POSSIBLY LAKE DISTRICT, CIRCA 1680

Having a boarded lid, the front panels and top-rail carved with stylized flora, the flora to each outer front panel enclosed within a notable chequer carved arch, interior till, 124cm wide x 53.5cm deep x 70.5cm high, (48 1/2in wide x 21in deep x 27 1/2in high)

£500 - 700



236



237 (detail)



237

237

AN OAK FARMHOUSE TABLE, WITH IMPRESSIVE SINGLE-PIECE TOP, ENGLISH

Top probably 17th century, the associated / altered 18th century base with single frieze drawer to one short end, H-form stretcher, 233cm wide x 85.5cm deep x 78.5cm high, (91 1/2in wide x 33 1/2in deep x 30 1/2in high)

£2,000 - 3,000



238

238

A CHARLES II OAK CENTRE TABLE, CIRCA 1660

Having a twin-boarded cleated top, each frieze with lower edge run-moulding highlighted with punched-decoration, raised on parallel and inverted-baluster turned legs, joined by deep plain stretchers, 87cm wide x 56.5cm deep x 68.5cm high, (34in wide x 22in deep x 26 1/2in high)

£500 - 700



239

239

A CHARLES II OAK SIDE TABLE, CIRCA 1660

Of robust proportions, with uncommon ball-on-column turned legs, the stretchers with upper and lower channel-moulded edges, 95.5cm wide x 64cm deep x 78cm high, (37 1/2in wide x 25in deep x 30 1/2in high)

£500 - 700

240

A CHARLES II OAK SIDE TABLE, YORKSHIRE, CIRCA 1670

The single frieze drawer carved and punched-decorated with S-scrolls above a cusp shaped rail, raised on ball-turned legs, 79cm wide x 58.5cm deep x 71cm high, (31in wide x 23in deep x 27 1/2in high)

£600 - 800



240

241

AN EARLY 19TH CENTURY ELM BACON SETTLE, WEST COUNTRY, CIRCA 1810 - 40

The back with cupboard space accessible from a quadruple panelled cupboard door conforming to the front panels, well-figured single-board seat above drawers, boarded sides, 108.5cm wide x 61.5cm deep x 191.5cm high, (42 1/2in wide x 24in deep x 75in high)

£600 - 800

242

A CHARLES I OAK CREDENCE-TYPE TABLE BASE, CIRCA 1640 AND LATER

With associated fold-over top, the base with deep run-moulded and punched-decorated frieze, forming an integral drawer to the centre, raised on turned tapering supports, joined by plain stretchers, rear gate, closed: 93.5cm wide x 46.5cm deep x 70.5cm high, (36 1/2in wide x 18in deep x 27 1/2in high) 93.5cm.

£400 - 600

243

A CHARLES I OAK JOINT STOOL, ENGLISH, CIRCA 1630 - 40

The heavily worn top with double-reeded edge, the rails with delicate run-mouldings, elegant baluster and reel-turned legs, joined by plain stretchers, 45.5cm wide x 27.5cm deep x 51.5cm high, (17 1/2in wide x 10 1/2in deep x 20in high)

£500 - 700

244

A 17TH CENTURY OAK BOARDED AND IRON-BOUND STRONG-BOX, WITH 18TH CENTURY PAINTED INSCRIPTION

Of typical dove-tailed construction, the lid with thumb-moulded edges, iron side carry-handles, the rear board inscribed *For Mrs Laborde London*, replacements, 117cm wide x 54cm deep x 53.5cm high, (46in wide x 21in deep x 21in high)

£300 - 500

The presence of two or more locks could indicate this strong-box was originally intended for use within a church, with two or more Church Wardens each having a key.

245

A GEORGE III OAK BUREAU, CIRCA 1760

Having a single-piece sloping fall enclosing a fitted interior around a central well, 90cm wide x 53cm deep x 107cm high, (35in wide x 20 1/2in deep x 42in high)

£400 - 600

Provenance: Purchased Danny Robinson, *Key Antiques*, Chipping Norton, Oxfordshire, 1987, (£1650). Sold with a copy of the original receipt.



241 (front)



241 (back)



246

246

A LATE 16TH/EARLY 17TH CENTURY BRASS ALMS DISH, NUREMBERG, CIRCA 1600

Having a gadrooned central boss within a band of text and a plain booge, the rim punch-decorated with two bands, one of leaves, the other of fleur-de-lys, 41.5cm diameter

£300 - 500

247

A MID-16TH CENTURY BRASS ALMS DISH, NUREMBERG, CIRCA 1550

Embossed with six pomegranates within a band of text in Lombardic script, with gadrooned booge and punch-decorated rim, 37cm diameter

£500 - 700

A similar example sold *Christie's*, 6th March 2012, Lot 174.



247

248

A LATE 16TH/EARLY 17TH CENTURY BRASS ALMS DISH, NUREMBERG, CIRCA 1600

Centred by a gadrooned boss within a band of text and a plain booge, the rim punch-decorated with a band of roses and a band of crowns, and rolled edge, 41.5cm diameter

£300 - 500



248



249

249

A MID-16TH CENTURY BRASS ALMS DISH, NUREMBERG, CIRCA 1550, WITH TRACES OF ORIGINAL SILVERING

Embossed to the centre with a circlet of seven tulip-type flowerheads spaced by stylised fleur-de-lys, within a band of foliate roundels and a gadrooned booge, the border with punched decoration and rolled rim, 38.5cm diameter

£600 - 800

An alms dish decorated with the same circlet of flowerheads sold *Christie's*, 3rd April 2012, Lot 478.

250

AN EARLY TO MID-16TH CENTURY BRASS ALMS DISH, NUREMBERG, CIRCA 1550, DEPICITING THE SACRIFICE OF ISAAC

The central scene within an encircling band of foliate roundels, an embossed vine, and a band of punch decoration, with gadrooned booge and punch-decorated rim with rolled edge, 51cm diameter

£500 - 700

An early 16th century plate also decorated with this relatively rare design is in the collections of the *Victoria & Albert Museum*, M. 340-1924.

The subject depicted is the sacrifice of Isaac by his father, Abraham. To test Abraham's faith, God commanded him to make a burnt offering of his son, Isaac. Abraham travelled to the place of sacrifice on his donkey, with Isaac carrying the wood for the altar fire. Abraham bound Isaac, laid him on the altar and drew his knife. At that moment an angel appeared and stayed Abraham's hand, saying, 'Now I know that you are a God-fearing man. You have not withheld from me your son.' Abraham raised his eyes and saw a ram caught in a thicket, which he sacrificed instead.



250



251

251

A FINE MID-16TH CENTURY ENGRAVED BRASS ALMS DISH, VENICE, CIRCA 1550

Engraved to the centre with a vacant armorial cartouche within a riband-wrapped wreath of laurels, amidst foliate scroll-edged cartouches and trailing foliage, the rim decorated with conjoined winged beasts and further cartouches, 42.5cm diameter

£2,000 - 3,000

The *Victoria & Albert Museum* has a number of similar dishes amongst its collection. They are of different designs, but all feature similar decorative motifs, such as the riband-wrapped wreath framing a central armorial cartouche. See, in particular, Museum Numbers: M.30-1946, M.163-1951, M.42-1946 and M.38-1946.

In Venice, the production of brass dishes flourished in the first half of the 16th century. The city traded and fought extensively with the Turkish and Arab empires which bordered the Mediterranean basin and Venetian merchants brought back to the city Near Eastern craftsmen and goods that had an immediate influence on the indigenous population, and eventually the rest of Europe.

This cross-cultural exchange resulted in wares decorated with motifs arranged with the density of more typically Islamic ornament. Local Venetian craftsmen who copied Near Eastern styles, however, incorporated European subject matter characteristic of the late Renaissance: armorials, flowers, busts, erotic scenes, grotesques, sirens, birds, battle scenes, hunting scenes, triumphal processions and incidents taken from mythology. These devices often frame a central coat of arms, suggesting that these were high status wares made for the Venetian elite.



252 (detail)



252

252

**A RARE CHARLES II OAK JOINT STOOL WITH H-FORM
STRETCHER, ENGLISH, CIRCA 1680**

The top with thumb-moulded edge, the rails with flat run-moulding above a channel-moulded lower-edge, on baluster-turned supports, 47.5cm wide x 28cm deep x 51cm high, (18 1/2in wide x 11in deep x 20in high)

£2,000 - 3,000

Literature: Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700* clearly states *The 'H' stretcher formation is extraordinary rare on joint stools*, and illustrates two particularly refined and early examples, p. 229, pl. 294 & pl. 295. An example similar to this plainer, more 'robust' stool, sold *Bonhams*, Chester, May 2011, Lot 350, (£5,200).



253

253

**A HARLEQUIN SET OF EIGHT CHARLES II OAK BACKSTOOLS,
YORKSHIRE / DERBYSHIRE, CIRCA 1680**

Including a set of four and two near pairs, each having a pair of typical arched cusp-outlined and scroll-carved splats, the set of four with the unusual addition of carved tulips, the scroll-ended uprights with applied split-bobbin mouldings, panelled seat, the block and turned front legs predominantly joined by an elongated-ball turned front mid-stretcher, (8)

£3,000 - 4,000

Provenance: Purchased *Beedham Antiques Ltd.*, Charnham Close, Hungerford, Berkshire; purchased on two separate occasions, one group of four in March 2000, (£8,500). Sold with a copy of the original receipt.



254, 255

254

AN EXTREMELY LARGE 20TH CENTURY YEW-WOOD DOUBLE-ACTION GATELEG DINING TABLE

The circular drop-leaf top raised on turned tapering and baluster-shaped supports, joined by ball centred turned stretchers, 187cm wide x 187.5cm deep x 77.5cm high, (73 1/2in wide x 73 1/2in deep x 30 1/2in high)

£600 - 800

255

A WELL MATCHED SET OF EIGHT GEORGE III YEW-WOOD WINDSOR ARMCHAIRS, ENGLISH, POSSIBLY RETFORD, NOTTINGHAMSHIRE, CIRCA 1800 - 20

Each with stylized fleur-de-lys pierced upper splat and two shaped piercings to lower splat, saddle-seat with incised line to outer edge, in-curved underarm supports morticed into the edge of the seat, single-ring and baluster-turned legs joined by a crinoline stretcher, approximately: 54cm wide x 54cm deep x 88cm high, (21in wide x 21in deep x 34 1/2in high) (8)

£2,000 - 3,000



256

256

AN OAK LOW DRESSER, ENGLISH, CIRCA 1680 - 1700 AND LATER

Typically with pronounced under-edge moulding to top and similar waist-moulding, geometric mitre-moulded frieze drawers, the baluster-turned front legs joined by plain stretchers, 183cm wide x 53cm deep x 83.5cm high, (72in wide x 20 1/2in deep x 32 1/2in high)

£700 - 1,000

257

A GEORGE II ELM LOW DRESSER, CIRCA 1740

With an elaborate scroll-carved apron below three fielded drawers, raised on peg-baluster turned supports, 205.5cm wide x 54.5cm deep x 74cm high, (80 1/2in wide x 21in deep x 29in high)

£1,000 - 1,500



257

258

A GEORGE III ELM, OAK AND BEECH CRICKET TABLE

Having a well-figured elm near circular two-piece top, old restorations, 57.5cm wide x 55.5cm deep x 71cm high, (22 1/2in wide x 21 1/2in deep x 27 1/2in high)

£500 - 700

260

A MID-17TH CENTURY OAK JOINED AND BOARDED COFFER, ENGLISH, CIRCA 1650 - 70

Having a single-piece top, the front stiles and side boards retaining significant height, 110cm wide x 41cm deep x 68cm high, (43in wide x 16in deep x 26 1/2in high)

£400 - 600



259

259

A 17TH CENTURY AND LATER OAK REFECTORY-TYPE TABLE, ENGLISH

Having an associated well-figured top constructed from two broad planks set within a frame, the base with channel run-moulded friezes, each with integral spandrels, both long friezes also originally with a central 'apron', (one deficient), raised on square-section chamfered supports, plain peripheral stretchers, restorations, 254.5cm wide x 79cm deep x 79cm high, (100in wide x 31in deep x 31in high)

£1,500 - 2,500

261

A LATE 17TH CENTURY OAK MITRE-MOULDED CHEST OF DRAWERS, ENGLISH, CIRCA 1680 - 1700 AND LATER

Typically in two-sections, with four long drawers spaced by applied turned-mouldings, 92cm wide x 58cm deep x 91.5cm high, (36in wide x 22 1/2in deep x 36in high)

£500 - 800



263

262

A CHARLES II LEADED BRONZE MORTAR, DATED 1666, WHITECHAPEL

Attributed to Anthony Bartlet [fl. 1640 - 1675]

Cast with the initials 'IH' and the date '1666', 16cm diameter x 13cm high

£300 - 500

Literature: See M. Finlay, *English Decorated Bronze Mortars & their Makers* (2010), pp. 67 - 70 for a discussion of Anthony Bartlet and his output. A very similar mortar is illustrated in Figure 94.

263

A MID- TO LATE 17TH CENTURY LEADED BRONZE MORTAR, WHITECHAPEL

Attributed to either Anthony Bartlet [fl. 1640 - 1675] or James Bartlet [fl. 1675 - 1700]

With a sunken band of crosses beneath the rim, the waist with a repeating design of alternating flowerheads on tracery stems, with two wire mouldings below, 28cm rim diameter x 21cm high

£600 - 800

Literature: See M. Finlay, *English Decorated Bronze Mortars & their Makers* (2010), pp. 67 - 71, for similar mortars produced by the same foundry.



265



264

264

AN EARLY TO MID-17TH CENTURY LEADED BRONZE MORTAR, ENGLISH

Attributed to 'Foundry X', Suffolk

Cast twice to the body with a shield, and twice with a rectangular panel of fine scrollwork, 11.5cm rim diameter x 10cm high

£300 - 500

Literature: See M. Finlay, *English Decorated Bronze Mortars & their Makers* (2010), pp. 132 - 139 for a discussion of 'Foundry X'. Figure 277 illustrates an almost identical mortar attributed to this as yet unidentified foundry in Suffolk, which used a variety of objects intended for another purpose as decorative devices. See, for instance, p. 134, where a drop handle of the late 17th century has been used. Michael Finlay notes that the rectangular scrollwork to the mortar in this lot is perhaps another example 'of the use of "borrowed" ornament from another context'.

265

THREE 17TH CENTURY LEADED BRONZE MORTARS, ENGLISH

The first attributed to Norfolk, its body cast four times with the head of Christ within a scroll cartouche, 12.5cm diameter x 10cm high, the second from the 'unidentified London foundry' and cast four times with an heraldic badge showing a bird with an implement in its mouth within a laurel surround, 14cm diameter x 10.5cm high, the third probably from the unidentified London foundry, decorated with a pair of fleur-de-lys, 14cm diameter x 11.5cm high, and an associated leaded bronze pestle, with knopped stem, 20.5cm high, (4)

£300 - 500

Literature: The first of these mortars is attributed to an unidentified foundry in Norfolk on the basis of its similarity to a group of mortars, some of which bear the coat of arms of the City of Norwich, discussed M. Finlay, *English Decorated Bronze Mortars & their Makers* (2010), pp. 88 - 90, and specifically Figure 163. The second London mortar is comparable with others illustrated *ibid.*, p. 76, Figures 114 & 115.



266 (part)

266

AN EARLY 17TH CENTURY LEADED BRONZE MORTAR, ENGLISH

Attributed to an 'unidentified London foundry'

Cast three times with a medallion of Adam & Eve flanking the Tree of Life encircled by a snake, 11.5cm diameter x 9.5cm high, together with a small 17th century leaded bronze mortar, Dutch, with two angular lug handles, 8cm diameter x 7.5cm high, a 16th/17th century leaded bronze mortar, Italian, with four protruding ribs, 10.5cm diameter x 8cm high, and an associated 17th century leaded bronze pestle, with central discoid knop, 17cm long, (4)

£400 - 600

Literature: See M. Finlay, *English Decorated Bronze Mortars & their Makers* (2010), pp. 82 - 3, where it is noted that two mortars cast with this otherwise scarce Adam & Eve motif are in the collection of the Wellcome Trust, one of which is illustrated in Figure 144.



262



267

267

THREE CHARLES II LEADED BRONZE SKILLETs, BY THE FATHERS FOUNDRY OF MONTACUTE, SOMERSET

Two from the graduated set of motto skilletlets, the larger cast 'PRAIES GOD FOR ALL' to the handle, the smaller 'PITTY THE PORE 1684', both with the late 17th century foundry mark of the initials 'IF' bisected by a fletched arrow, the first 16.7cm diameter; the second 15.2cm diameter, the handle of the third, large skillet cast 'JOHN FATHERS', the words spaced by three geometric shapes, 19.7cm diameter, (3)

£700 - 1,000

Literature: See R. Butler & C. Green, *English Bronze Cooking Vessels & their Founders 1350 - 1830* (2003), pp. 49 - 64, for an extensive, illustrated discussion of the Fathers foundry and its output.

268

A SMALL LATE 18TH CENTURY LEADED BRONZE SKILLET, OF ONE PINT CAPACITY, BY THE WARNER FOUNDRY OF LONDON

The handle cast 'WARNER 1 P', 12cm diameter x 9.5cm high, together with an unusual and small 18th/19th century leaded bronze skillet, with tubular socket handle, and three curving legs with hoof feet, 12cm diameter x 15cm high, (2)

£150 - 200

Literature: See R. Butler & C. Green, *English Bronze Cooking Vessels & their Founders* (2003), pp. 127 - 8. This skillet, which has raised lettering to its handle, falls into a group made by the Warner family later in the 18th century, and into the 19th.

269

AN UNUSUALLY MADE AND INITIALLED EARLY 18TH CENTURY BRASS AND WROUGHT IRON DOWN-HEARTH SKILLET, ENGLISH/WELSH

Of typical form, the pan attached to its iron ring by folded tab-like projections, rather than the usual rivets, the handle with faint initials punched 'IB' to its underside, 25.5cm diameter x 10.5cm high x 73cm long

£250 - 350



269 (detail)



269



270

270

**A MID-18TH CENTURY OAK HIGH
DRESSER, CAERNARFONSHIRE, CIRCA
1750**

The boarded rack with deep scroll-cut frieze and applied spoon aperture, over three shelves each tenon jointed through the scroll-cut sides, the lower-section with three moulded drawers above a pair of ogee-arched fielded panelled cupboard doors, centred by a conforming pointed-arched fielded door enclosing two shaped-drawers, *161.5cm wide x 55cm deep x 199.5cm high, (63 1/2in wide x 21 1/2in deep x 78 1/2in high)*

£2,000 - 3,000

Provenance: Ex. Mrs Onions Collection, Market Drayton, Shropshire.



271

271

A CHARLES I OAK COFFER, WEST COUNTRY, CIRCA 1640

Having a cleated boarded top and interior lidded till, each front panel finely carved with a flowerhead interlaced-quatrefoil, enclosing a single large flowerhead unusually carved to the centre in high-relief, 114.5cm wide x 53cm deep x 67.5cm high, (45in wide x 20 1/2in deep x 26 1/2in high)

£500 - 800

272

A CHARLES I OAK COFFER, WEST COUNTRY, CIRCA 1640

With triple panelled lid, the front three panels each carved with interlaced roundels and leaves centred by guilloche, further flowerhead-filled guilloche to each upright, the leaf-and-roundel interlaced carving to the top-rail carefully executed to be left plain around the key-hole, 110.5cm wide x 50.5cm deep x 58cm high, (43 1/2in wide x 19 1/2in deep x 22 1/2in high)

£800 - 1,200



272



273

273*

**A LATE 17TH CENTURY ASH AND ELM TURNER'S CHAIR,
ENGLISH**

With baluster-turned back-post and four ball-turned spindles diagonally radiating from the turned horizontal top-rail, two arm-rests joined to the flattened-ball and baluster-turned front supports, the elm triangular seat above elliptical-shaped spindle-filled sides, initials stamped to one front upright, paper inventory-type label to the underside, 65cm wide x 51.5cm deep x 81.5cm high, (25 1/2in wide x 20in deep x 32in high)

£1,000 - 1,500

274

AN OAK CHILD'S HIGH CHAIR

In the mid-17th century manner, English
Incorporating some period elements, having a plain back-panel below a double-scroll outlined and carved cresting, a hole through the end of each arm formerly for a restraint bar, 41.5cm wide x 34.5cm deep x 116cm high, (16in wide x 13 1/2in deep x 45 1/2in high)

£500 - 700



274



275 (detail)



275

275

**A BURR-ELM AND FEATHERBANDED CHEST OF DRAWERS,
ENGLISH, CIRCA 1700-10**

The top *book-veneered* to the centre in burr, the spandrels with figured timber framed by featherbanding forming a broken-oval, two short over three long graduated drawers on bun feet, 92.5cm wide x 54.5cm deep x 89.5cm high, (36in wide x 21in deep x 35in high)

£3,000 - 4,000



276

276

**A SMALL WILLIAM AND MARY FRUITWOOD GEOMETRIC
MOULDED CHEST OF DRAWERS, CIRCA 1690**

The boarded top with solid deep moulded edge, over four long mitre-moulded drawers, panelled-sides, on bun feet, 96.5cm wide x 56cm deep x 86.5cm high, (37 1/2in wide x 22in deep x 34in high)

£1,000 - 1,500



277



277

**AN IMPRESSIVE PAIR OF LATE 17TH CENTURY CARVED OAK
SIDE CHAIRS, LANCASHIRE, CIRCA 1685**

Each with faceted and spiral-turned uprights with integral large ball-finial, the delicate fielded back-panel framed within unusual rounded leaf carved slats, below a particularly deep floral carved shaped cresting, the floral design continuing on the lower back-rail, the top block of each baluster-turned front leg with an unusually pronounced flattened-ball turning, further atypical design features are to be found with the stretcher arrangement; namely a low H-form ball, reel and ring-turned stretcher, a spiral-turned front mid-stretcher and plain side stretchers, 49.5cm wide x 45cm deep x 107cm high, (19in wide x 17 1/2in deep x 42in high) (2)

£2,000 - 3,000

Provenance: Reputedly Browsholme Hall, Clitheroe, Lancashire.

An identical single chair sold, *Sotheby's*, 'Mary Bellis Antiques', 1993, Lot 85, (£1,500).



278

278

A PAIR OF CHARLES II OAK BACKSTOOLS, LANCASHIRE, CIRCA 1670 - 80

Each having a plain fielded back-panel and scroll-cut cresting-rail, each back upright with pyramid terminal, the boarded seat on turned-tapering front legs, joined by plain low stretchers, 52cm wide x 43cm deep x 96.5cm high, (20in wide x 16 1/2in deep x 37 1/2in high) (2)

£1,200 - 1,500



279

279

A PAIR OF WILLIAM AND MARY OAK PANEL-BACK SIDE CHAIRS, CIRCA 1690

Each with plain rectangular back panel, scroll-outlined and pierced cresting, boarded seat, on block and ball-turned front legs, joined by a baluster-turned front stretcher, 43cm wide x 39.5cm deep x 117cm high, (16 1/2in wide x 15 1/2in deep x 46in high) 2

£700 - 1,000



282

280

AN UNUSUAL AND SMALL 19TH CENTURY COPPER BIRD-ROASTING REFLECTOR OVEN

With tray bottom, the curving hood with copper handle and pierced for a pair of wire suspension loops, 25.5cm wide x 15cm deep x 15.5cm high, together with a small 19th century iron standing lark-spit, with an adjustable two-prong toaster, on three downswept supports, 47cm high, (2)

£200 - 300

281

THREE 18TH CENTURY WROUGHT IRON COOKING UTENSILS

The first an 18th century wrought iron folding warming shelf, or pot warmer, with articulated bail handle, the shelf formed from two curving rods, with decorative scrolling central spike, 50cm wide x 30cm deep x 26.5cm high, the second an 18th century wrought iron sliding bar-grate toaster, Scottish, with thistle-shaped finial, and decorative scrolls, 27.5cm wide x 16cm high, the third an 18th century wrought iron potato rake, of typical curving form, 37cm high, (3)

£400 - 600

Literature: A comparable warming shelf, or pot warmer, illustrated G. C. Neumann, *Early American Antique Country Furnishings* (1984), p. 187, Figures 819 & 820, the latter a hinged example, where it is noted that these 'shelves hung against the fire-place sides to keep food warm; their rear extensions provided clearance from the wall'.

A similar sliding bar-grate toaster illustrated J. Seymour Lindsay, *Iron and Brass Implements of the English House* (1970), Figure 140.

282

A LATE 17TH/EARLY 18TH CENTURY WROUGHT IRON TRIVET OR GRIDIRON, PROBABLY SCOTTISH

Formed with decorative scrolls and hearts, the handle with ovoid knobs, 44cm wide x 75cm deep x 12.5cm high, (17in wide x 29 1/2in deep x 4 1/2in high)

£500 - 800

Literature: See J. Seymour Lindsay, *Iron & Brass Implements of the English House* (1970), Figure 139 for an illustrated example from the Victoria & Albert Museum.

A similar example sold *Sotheby's*, Nyetimber Manor, 27th September 2001, Lot 1191.

283

A 19TH CENTURY IRON LONG-HANDLED OVEN PEEL

With spade-shaped head and pierced handle terminal, 152.5cm high

£150 - 200

284

THREE DOMESTIC UTENSILS

To include an 18th century horn-handled engraved steel kitchen fork, of two long curving tines, engraved with the initial 'P' and a pair of leaves, with riveted horn handle, 29cm high, an 18th century wrought iron toasting fork, of two tines with decorative notches to the handle edge, 43cm high, and an 18th century wrought iron gridiron, of six bars, the handle pierced for hanging, 18cm wide x 37cm deep x 11.5cm high, (3)

£200 - 300

285

FOUR KITCHEN IMPLEMENTS

The first an 18th century iron bread spade, pierced with a heart, 47cm high, the second an 18th century wrought iron toasting fork, with ram's horn terminal, 59cm high, an Arts & Crafts iron toasting fork, after Ernest Gimson, with hinged octagonal shield or guard, 41cm high, and a 19th century standing larkspit or toaster, the adjustable toaster of eight spikes, 70cm high, (4)

£250 - 350

Literature: For a comparable heart-shaped spade, see J. Seymour Lindsay, *Iron & Brass Implements of the English House* (1970), Figure 162.

286

A GROUP OF DOMESTIC METALWARE

To include a late 17th/early 18th century brass and iron warming pan, Dutch, circa 1700, with embossed cover, iron handle and brass ferrule, 29cm diameter x 108cm high, a wrought iron utensil rack, of convex form, and with four hooks, 55.5cm wide, two 18th century brass and wrought iron skimmers, Dutch, the larger 80cm high; the smaller 57.5cm high, an 18th century wrought iron pot hook, of trammel-type, with nine positions, 142cm high at greatest extent, and a cast iron cauldron, of typical form and with bail handle, 33cm high, (6)

£400 - 600

287

A LATE GEORGE III IRON AND BRASS PLATE STAND OR TRIVET, CIRCA 1800

With vase-turned stem and domed brass collar, 36.5cm high

£400 - 600

288

A LATE 17TH CENTURY AND LATER BRASS AND COPPER WARMING PAN, DUTCH

The domed sheet brass cover all-over embossed with stylised flowerheads, guilloche, and hearts within lunettes, and with pierced borders, with hexagonal-section cast brass handle with balustroid knops and balustroid handle, the pan probably associated, 34.5cm diameter x 112cm high

£200 - 300



287



289

289

A CHARLES II BRASS AND WROUGHT IRON WARMING PAN, DATED 1676

The domed cover embossed with a tree issuing three tulips, the border reading 'THE TREE TVLLVPES 1676 A', with wrought iron handle, 33cm diameter x 103cm high

£300 - 500

Provenance: Ex-Edward V. Phillips collection.

The tulip tree, a member of the magnolia family, was probably introduced to England by John Tradescant (1608 – 1662), botanist and gardener. By 1688, it was being grown by Bishop Compton at Fulham Palace, in London.

290

A LATE 19TH CENTURY FRUITWOOD AND STEEL KITCHEN CHOPPER

Modelled as a running fox, with riveted copper eye, the curved blade forming the ground beneath its feet, the fruitwood copper-riveted handle forming its tail, 31cm wide x 14.5cm high, together with an early 20th century steel and lignum vitae herb chopper, the hemispherical blade stamped 'H. Timmins & Sons, Cast Steel' and 'RT 3' within a heart, with turned lignum vitae handle, 15cm wide x 18cm high, (2)

£500 - 800

Provenance: Sold *Bonhams Auctioneers*, Chester, 19th January 2012, Lot 526.



290

291

AN UNUSUAL COPPER ALLOY SPOON OR MEASURE, PROBABLY 17TH CENTURY OR EARLIER

Cast in one piece, with hemi-spherical bowl and tapering handle with punch-decoration, and vestigial notched decoration to its worn edges, 5cm bowl diameter x 29cm high

£200 - 300

Literature: A spoon of a similar shape illustrated in a 14th century manuscript is reproduced, J. Seymour Lindsay, *Iron and Brass Implements of the English House* (1970), p. 26.

292

AN EARLY 19TH CENTURY BRASS AND COPPER-INLAID WROUGHT IRON SPOON, DATED 1827

The handle pierced with a heart and terminating in a hook, inlaid with the date '1827', and the initial 'W', and with alternating bands of copper and brass, all with engraved flowers and leaves, the central knop engraved with a 'T', 38.5cm high

£250 - 350

293

AN UNUSUAL 17TH CENTURY CAST BRASS LADLE, ENGLISH, PROBABLY THE SOUTH-EAST, WITH MAKER'S MARKS

The handle stamped nine times with 'EC' or 'EG' beneath a crown, and ending in a human face beneath a pierced terminal, a two-pronged hook or stand to the reverse, 12cm bowl diameter x 41cm high

£500 - 700

Literature: Leaded bronze skillets by two of the Kentish founders - Richard Poope of Chilham and John Palmar of Canterbury - were cast with handles terminating in human faces. Another, by John Diamond, was probably made in the South-East. All of these founders were active in the 17th century.

Two skillets attributed to Edmund Giles, active in Lewes at the end of the 16th and the beginning of the 17th century, were cast with similar handle terminals. One is in a private collection, the other in Lewes Museum [Cat. No. OR 121]. See R. Butler & C. Green, *English Bronze Cooking Vessels & their Founders 1350 - 1830* (2003), p. 46 [John Diamond], pp. 68 - 70 [Edmund Giles], p. 81 [John Palmar] & p. 85 [Richard Poope].

Why this brass ladle is stamped nine times along the length of its handle is unclear. The marks have been struck down its centre, and some effort has been made to space them regularly: the gap between each mark is between 2cm and 2.5cm. Multiple marks, although usually in a cluster, are not unknown. See, for instance, a brass skimmer stamped six times, and another stamped three times, by the maker known only by the initials 'DT' [R. & V. Butler, *A Study Collection of Marked Domestic Brass and other Base Metalware c. 1600 - c. 1900*, p. 29, Numbers 41 & 42].

Each of the marks to this ladle appear to have been struck with the same punch, although all, being struck by hand, and with varying force, have slight differences in appearance. No two of the struck marks to this ladle are exactly the same and some read with the initials 'EC', whilst one looks more like 'EG'. This brazier's mark does not appear in the 'Study Collection'. The marks overall shape and the crowned initials are reminiscent of mid- to late 17th century silversmith's and pewterer's marks.



293



292 (detail)



292 (detail)



294

294

A WILLIAM AND MARY OAK CHEST-ON-STAND, CIRCA 1690 AND LATER

With two short over three long graduated fielded drawers within moulded rails, the stand with one long plain drawer over pointed-ogee arch-shaped aprons, raised on inverted-cup and peg-turned supports, joined by ogee-cut platform stretchers, on bun feet, restorations, 102.5cm wide x 53.5cm deep x 160cm high, (40in wide x 21in deep x 62 1/2in high)

£1,000 - 1,500

Provenance: Purchased *Touchwood Antiques Limited*, Stow-on-the-Wold, 1987, (£11,000). Sold with a copy of the original receipt.



295

295

**A GEORGE III OAK HIGH DRESSER, CARMARTHENSHIRE,
CIRCA 1780**

The boarded rack with three shelves, the lower-section with three
frieze drawers, each over an arched scroll-cut apron, raised on
rectangular-section supports joined by a pot-board, 152cm wide x
41cm deep x 190.5cm high, (59 1/2in wide x 16in deep x 75in high)

£800 - 1,200



296

296

**AN UNUSUAL CHARLES I OAK PANEL-BACK OPEN
ARMCHAIR, WEST COUNTRY, CIRCA 1630**

Of delicate proportions, the back panel carved with a guilloche-filled arch centred by an unusual, highly stylised, flowering plant, the cresting-rail with rare integral central lunette above further guilloche-carving and adorned with acorn finials, single-piece boarded seat, raised on inverted-baluster turned front supports, the stretchers mainly with incised outer-edges, restorations, 56.5cm wide x 48cm deep x 106.7cm high, (22in wide x 18 1/2in deep x 42in high)

£3,000 - 4,000

Literature: The large lunette as found on the cresting rail is commonly associated with a particular style of caquetteuse chair attributed to Salisbury. See Victor Chinnery, *Oak Furniture: The British Tradition*, pp. 448 - 454, for several illustrated examples.



296 (detail)



297

297

A MID-17TH CENTURY OAK PANEL-BACK OPEN ARMCHAIR, ATTRIBUTED TO SALISBURY AND THE SURROUNDING AREA, CIRCA 1640 - 60 AND LATER

The back panel carved with highly stylized flora enclosed within an arch, the top-rail unusually gadrooned-carved, the design continuing on the central arched cresting, the boarded seat with a moulded edge which wraps around the turned under-arm supports, conforming turned front legs joined by stretchers which are decorated with run-moulding to each outer face, the rear of the top-rail is also unusually carved, restorations, 67.5cm wide x 50.5cm deep x 120.5cm high, (26 1/2in wide x 19 1/2in deep x 47in high)

Elements of the design and decoration on this lot can be compared with the celebrated armchair attributed to the Salisbury workshop of Humphrey Beckham, (b.1588 d.1671), now in The Burrell Collection, Glasgow and illustrated Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700*, (2009), p. 73, pl. 55. It is one of only a few Salisbury armchairs which are not of caqueteuse form. Further similarities found here include: the trapezoidal-shaped seat; straight scroll-ended arms; arched central cresting; similar turned front supports; and stiff-leaf carving to the back-uprights which take into account the arm joints. The cable-carving, rarely found on the rear top-rail of this lot, can also be compared to the Beckham workshop chair's lower back-rail and seat-rail.

£1,500 - 2,000



297 (detail)



298

298

**A LATE 17TH CENTURY OAK PANEL-BACK OPEN ARMCHAIR,
ENGLISH, NORTH COUNTRY, CIRCA 1680-1690**

Having a plain fielded back panel, below a scroll-cut cresting, the back uprights each with inward facing scroll-cut terminals, the boarded seat with thumb-moulded edges, raised on turned tapering front legs, joined by plain stretchers, *59.5cm wide x 49.5cm deep x 102.5cm high, (23in wide x 19in deep x 40in high)*

£1,000 - 1,500



299

299

A CHARLES I OAK PANEL-BACK OPEN ARMCHAIR, CIRCA 1640 AND LATER

Having an arched carved back panel centred by a lozenge, headed by a channel-moulded and punched-decorated top-rail with integral scroll-cut cresting, the relatively flat-shaped arms on ball and ring-turned tapering front supports, later boarded seat, raised on conforming turned front legs, joined by plain stretchers, restorations, *56.5cm wide x 49cm deep x 91.5cm high, (22in wide x 19in deep x 36in high)*

£600 - 800



300

300

A BEECH LOW CENTRE TABLE BASE INCORPORATING 16TH CENTURY ELEMENTS

Franco-Flemish

Of canted form, with five linenfold carved panels joined by cluster-column supports, each end-column with a carved capital / corbel of a bearded male, his arms folded, issuing from acanthus-leaves, 152cm wide x 106cm deep x 61cm high, (59 1/2in wide x 41 1/2in deep x 24in high)

£3,000 - 4,000



301

301

A WILLIAM AND MARY OAK BOX SETTLE, ENGLISH, CIRCA 1690

The top-rail carved with the later date 17 32 and centred by a heart, below a small scroll-shaped cresting, twin boarded hinged seat, fielded panels throughout, the base of each upright support usually with inset spandrel, 157cm wide x 49.5cm deep x 134cm high, (61 1/2in wide x 19in deep x 52 1/2in high)

£1,500 - 2,000

Provenance: Purchased Danny Robinson, *Key Antiques*, Chipping Norton, Oxfordshire, 1990, (£2,250). Sold with a copy of the original receipt.



302

302

A CHARLES II PRINTED AND MANUSCRIPT HEARTH TAX RECEIPT, DATED 1ST DECEMBER 1670, COVERING THE HIATUS IN COLLECTION FROM MICHAELMAS 1669 - MICHAELMAS 1670

Reading 'December the 1 1600 & Seventy / Recieved of George Foster / the sum of one pound 13 / shillings in full for 3 halfe years / duty for eleven fire hearths in / his 4 houses in Blendworth due / and ended at St Mic day last past. / I say received by / Rob Hymer [?] / Collector', later framed and under glass, 12.5cm wide x 9.5cm high including frame

£200 - 300

George Foster: This receipt reveals that George Foster of Blendworth, Hampshire, owned four houses with a combined total of eleven hearths. The surviving Hearth Tax Assessment for 1665 lists a George Foster of Blendworth as having two chargeable hearths; a Francis Foster of the same parish is liable for four, and a Widow Foster for three [see E. Hughes & P. White (eds.), *The Hampshire Hearth Tax Assessment 1665* (1991).

The George Foster named on the receipt is probably the George Foster born in Blendworth in 1629 and whose will, proved in 1706, reveals that he was a yeoman with six daughters and a son, also called George.

The Hearth Tax:

The Hearth Tax was levied between 1662 and 1689 to support the Royal Household of King Charles II. It was levied on each householder according to the number of hearths in his or her dwelling. The tax comprised a twice-yearly (at Michaelmas [September 29th] and Lady Day [March 25th]) charge of 1s. for every fire, hearth and stove within each 'dwelling, or other house or edifice', in England and Wales, including lodgings and chambers in the Inns of Court and chancery, and colleges and other societies.

In March 1666, the government farmed out the tax to three City of London merchants following payment by them of an advance and an annual rent. This administration failed, largely because the rent had been fixed at a higher figure than the yield from the tax justified. The merchants surrendered the farm following the collection of Lady Day 1669. Whilst a report was compiled about how the Hearth Tax could be better administered, the collections of Michaelmas 1669 and Lady Day 1670 were outstanding.

This receipt, made in December 1670 by which time new receivers had been appointed, covering 'three half years' up to Michaelmas 1670, thus records the collection of those uncollected taxes from Lady Day 1669. No assessment survives for the county of Hampshire for the year and a half ending Michaelmas 1670.

This tax was widely hated, and regarded as a 'badge of slavery upon the whole people exposing every mans house to be entred into and searched at pleasure by person unknown to him'. In the first session of the first parliament of William and Mary, which assembled on 13 February 1689, the Hearth Tax acts were repealed.

303

A GEORGE III MARBLE CHIMNEYPiece TABLET, CIRCA 1780

Showing a three-masted ship at sea, watched over by a reclining female figure, either Hope or Britannia, with anchor and globe, 27cm wide x 12.5cm high

£400 - 600



303



304

304

**A 17TH CENTURY POLYCHROME-PAINTED CHIMNEY BOARD,
POSSIBLY CONTINENTAL**

The oak boards painted with a twin-handled vase issuing an abundant bouquet of flowers, and 'TABULA 1606', in a later frame, 66cm wide x 114cm high

£2,000 - 3,000

Chimney boards were used to seal hearths against draughts and soot in the summer, and usually feature paintings of vases with flowers within a hearth, reflecting the common practice of placing a decorative vase on the hearth during summer months.



305

305

A 20TH CENTURY WROUGHT IRON FIREPLACE GARNITURE

Comprising at each end a pair of scroll-embellished cresset-topped andirons, each supporting a swivelling one-movement chimney crane, 150cm wide x 46.5cm deep x 181cm high, together with two wrought iron pot hooks, each forged from wrythen links, (3)

£400 - 600

306

AN 18TH CENTURY IRON LOG FORK

Of two tines, with swelling knop to stem, the handle terminal pierced for hanging, 91cm high

£200 - 300

307

A RARE PAIR OF LATE 17TH CENTURY WROUGHT IRON FIRE TONGS

With wrythen handle and wrought with decorative scrolls, the tongs with angled jaws, 75.5cm high

£300 - 500

308

A NEAR PAIR OF WROUGHT IRON CRESSET-TOP SPIT-DOGS, IN THE 17TH CENTURY MANNER

One with thirteen-position trammel upright, the other with twelve-position trammel upright, both fitted with a pair of adjustable hooks, with divergent front supports, 20.5cm wide x 41cm deep x 73.5cm high, (8in wide x 16in deep x 28 1/2in high) (2)

£300 - 500



307



311



312



310

309

A PAIR OF 19TH CENTURY BRASS AND WROUGHT IRON ANDIRONS, IN THE 17TH CENTURY MANNER

Stamped 'W. SPARROW'

With disc tops and pierced bracket feet, and faintly stamped with a 'W', and possibly other now illegible characters, to the reverse of the stems, 21cm wide x 31cm deep x 21.5cm high, (8in wide x 12in deep x 8in high) (2)

£300 - 500

See *Bonhams*, 24th April 2013, Lot 323, for a ladle also stamped 'W. SPARROW'.

These andirons are similar to a pair stamped by the 17th century maker 'CA' - a mark also recorded on trumpet candlesticks and a shovel - and illustrated

R. Butler, *A Study Collection of Marked Domestic Brass and Other Base Metalware* (2001), p. 21.

The mark of W. Sparrow is apparently unrecorded, but it is possible that he is William Sparrow of Bower Hinton, Somerset, listed in Kelly's Trade Directory in 1875 as, 'William Sparrow, Engineer, millwright, Brass and Iron founder, agricultural implement maker, and all kinds of iron and wood wheels, Somerset Wheel and Wagon Works.'

310

A PAIR OF LATE 17TH CENTURY BRONZE AND WROUGHT IRON ANDIRONS

The stems with a pair of fluted ball knobs topped by a finial of four masks, on scroll-decorated divergent front supports, 37cm wide x 39cm deep x 49cm high, (14 1/2in wide x 15in deep x 19in high) (2)

£300 - 500

See *Sotheby's*, Haute Epoque, 29th October 2008, Lot 78, where andirons with one ball knob and the same finial are attributed to Central Italy, and where an image of a pair of andirons attributed to Venice, in a private collection in Milan, is reproduced from E. Baccheschi-S. Levy, *Ferri Battuti Italiani* (1966), 164.

311

A PAIR OF CAST IRON FIREDOGS, IN THE LATE 16TH/EARLY 17TH CENTURY MANNER

Each topped by a male torso, on a tapering fluted pilaster and divergent front supports, 27cm wide x 47cm deep x 52cm high, (10 1/2in wide x 18 1/2in deep x 20in high) (2)

£300 - 500

Provenance: Sold *Sotheby's*, 20th November 2002, Lot 371.

312

A PAIR OF 17TH CENTURY WROUGHT IRON AND BRASS ANDIRONS, CONTINENTAL

Each having a wrythen stem topped by a brass finial, and a punch-decorated divergent front support, 18.5cm wide x 47cm deep x 37cm high, (7in wide x 18 1/2in deep x 14 1/2in high) (2)

£300 - 500



313 (detail)



313

313

AN UNUSUAL OYSTER-VENEERED AND OAK SIDE TABLE

English, circa 1690

Having a yew-wood crossbanded and olive-wood oyster-veneered top, over boards, centred by four boxwood line-inlaid hearts, the frieze drawer with further oyster-veneered decoration, raised on spiral-turned legs, joined by a scroll-cut X-form stretcher, on turned feet, 82.5cm wide x 52cm deep x 76.5cm high, (32in wide x 20in deep x 30in high)

£1,000 - 1,500



314

314

A LATE 17TH CENTURY OAK SIDE TABLE, ENGLISH, CIRCA 1680 - 90

The boarded top with thumb-moulded front and side edges, the ovolo-moulded frieze drawer flanked by conforming shaped-mouldings applied to either side of each upper leg block, all frieze-rails with central run-moulding, raised on line-incised ball-and-ring turned legs, joined by a wavy X-form stretcher centred by a carved rhombus motif, on bun feet, *91cm wide x 59cm deep x 72cm high, (35 1/2in wide x 23in deep x 28in high)*

£2,000 - 3,000



315 (detail)



315

315

A RARE CHARLES I OAK LOW JOINT STOOL, CIRCA 1640

The seat with moulded long edges and chip-carved ends, an unusual configuration of six fixing-pegs, the frieze-rails all with moulded lower edges, raised on elegant baluster-turned legs, with particularly high end-blocks, joined by plain stretchers with slender chamfered top edges, unusual 'maker's-mark' to the underside of the top, 42cm wide x 32.5cm deep x 38.5cm high, (16 1/2in wide x 12 1/2in deep x 15in high)

£4,000 - 6,000

Illustrated: *Essentially English: The Renaissance in Tudor, Elizabethan and Jacobean England*, Beedham Antiques Ltd., BADA 90th Anniversary Exhibition Catalogue.

Literature: The lids of 17th century English coffers and the seats of open armchairs often incorporate chip-carved ends in their design, yet it is relatively uncommon to find a joint stool top treated in this manner. It is however, not unprecedented. Tobias Jellinek, *Early British Chairs and Seat 1500 to 1700*, (2009), illustrates two relevant examples, p. 238, pl. 316 and p. 241, pl. 321.

316

A CHARLES I OAK JOINT STOOL, CIRCA 1630 - 40

The seat with thumb-moulded edge constructed from two boards, the frieze-rails carved with stylized leaves within lunettes above a moderately deep moulded lower-edge which has resulted in the carving having a slightly recessed/curved appearance, raised on tapering ring-turned legs, joined by plain stretchers, 45cm wide x 26cm deep x 54cm high, (17 1/2in wide x 10in deep x 21in high)

£600 - 800



316



317

317

A MID-17TH CENTURY OAK JOINT STOOL, ENGLISH, CIRCA 1650 - 60

Of good height, the seat with thumb-moulded edge and unusually stamped to the centre with ownership initials *J* (or *T*) *P*, the rails carved and punched-decorated with stylized flowers within lunettes, raised on elaborately baluster-turned legs, joined by stretchers with narrow run-moulding to each outer face, the top leg blocks to one long frieze respectively carved with the initials *E* and *R*, both letters with traces of red pigment, 46cm wide x 27cm deep x 58cm high, (18in wide x 10 1/2in deep x 22 1/2in high)

£1,000 - 1,500



318

318
A GOTHIC-REVIVAL OAK BOX-SEAT HIGH-BACK CANOPY ARMCHAIR

In the 15th century manner, circa 1900
 The canopy carved with heraldic style shields against a pierced ground and crocketed front finials, a pair of blind-tracery-carved panels to the back, the hinged flush panelled seat above linenfold carved panels, 65.5cm wide x 50.5cm deep x 236.5cm high, (25 1/2in wide x 19 1/2in deep x 93in high)

£700 - 1,000

319

AN OAK BOARDED HIGH-BACK WING CANOPY SETTLE, WEST COUNTRY

Early 19th century, or possibly earlier
 With lapped horizontal backboards, the single-piece seat tenon-jointed through the wing-shaped sides, typical rake to lower back, 68cm wide x 40cm deep x 138.5cm high, (26 1/2in wide x 15 1/2in deep x 54 1/2in high)

£1,000 - 1,500

Provenance: Purchased Danny Robinson, *Key Antiques*, Chipping Norton, Oxfordshire, 1990, (£1,600); described as *English, circa 1740*.



319

320

AN OAK AND GLAZED BOOKCASE, WITH INTERNAL DRAWERS, ENGLISH

Part first-quarter of the 18th century

Having a pair of upright astragal glazed and fielded panelled cupboard doors, enclosing shelves above an arrangement of six drawers, 120cm wide x 37cm deep x 206cm high, (47in wide x 14 1/2in deep x 81in high)

£3,000 - 4,000

Provenance: Purchased Danny Robinson, *Key Antiques*, Chipping Norton, Oxfordshire, 1988, (£2,900). Sold with a copy of the original receipt.

The high slender proportions of this lot are reminiscent of a series of bookcases made for Samuel Pepys, circa 1666, now in Bibliotheca Pepysiana, Magdalene College, Cambridge. A comparable bookcase sold in these rooms, June 3, lot 44, (£7,800).



320



320



322



322 (detail)



325



328

321

**AN EARLY 18TH CENTURY BRASS
CASTER, FRENCH, CIRCA 1710**

With turned finial, perforated cover and leaf-cast baluster-shaped body, on a gadrooned foot, traces of original silvering to underside of foot, 22cm high

£200 - 300

Literature: For a very similar French example, see R. Gentle & R. Feild, *Domestic Metalwork 1640 - 1820* (1998), p. 262, Figure 3.

322*

**A MID-19TH CENTURY PAINTED
BRONZE SINGLE LEVER 'ROYAL CLUB'
CORKSCREW, ENGLISH, C. 1864**

By Charles Hull of Birmingham, Patent No. 480

Roller type, with wire helix, with scattered traces of bronze paint, mounted with an oval pressed brass label reading 'C. HULL PATENTEE BIRMINGHAM ROYAL CLUB CORKSCREW' beneath the Royal Arms, and impressed mark to reverse reading 'OCCASIONALLY OIL WORKING PARTS', 25.5cm high

£1,200 - 1,800

323

**A LATE 19TH/EARLY 20TH CENTURY
BRASS TOBACCO BOX, DECORATED
WITH AN EROTIC SCENE, DUTCH**

Of oval form, the plain hinged cover with scalloped edge, the underside of the box engraved, 13.5cm wide x 10.5cm deep x 2cm high, (5in wide x 4in deep x 0 1/2in high)

£200 - 300

324

**AN EARLY 19TH CENTURY BRASS
SNUFF BOX, PROBABLY SCOTTISH,
DATED 1823**

In the form of a coffin, the fixed part of the cover engraved with sprays of thistles and a banner reading 'WE SHALL BE FREE', the hinged part of the cover with a banner reading 'LIBERTY' above a crest of a bird regardant and elevated upon a torse, the name 'Allan Dick' and the date '1823' engraved below, 4cm wide x 10cm deep x 2.5cm high, together with an 18th century copper and brass tobacco box, Dutch, engraved to both cover and base with a worn scene between foliage, 15.5cm wide x 4.5cm deep x 3cm high, (2)

£250 - 350

325

**A CHARLES II/JAMES II AND LATER
CEDAR, HORN AND BONE-INLAID
SNUFF OR TOBACCO BOX, DATED 1685**

Of oval form, the cedar top inlaid with a central lozenge engraved '1685', and four further kidney-shaped cartouches - two later - engraved 'IF YOU / LEND / YOU LOOSE / A FRIEND', 8cm wide x 9cm deep x 2.5cm high, (3in wide x 3 1/2in deep x 0 1/2in high)

£600 - 800

A number of these boxes survive, engraved with dates ranging from 1664 [sold *Sotheby's*, 28th November 2001] - 1714 [sold *Christie's*, 8th November 2006, Lot 97]. The verses on all of them are designed to be read clockwise, starting at the top. The verse on the snuffbox in this lot does not make sense if read clockwise, but only if read vertically and then horizontally. The two replaced plaques are probably, therefore, from another snuffbox, engraved with a different verse, or were incorrectly engraved when replaced. This box probably originally read 'IF YOU LOVE ME LEND ME NOT', a common verse engraved to many of the surviving examples.

Literature: See O. Evan-Thomas, *Domestic Utensils of Wood* (1992), Plate 38; E. H. Pinto, *Treen & Other Wooden Bygones* (1985), Figure 357, M, and see p. 340, where it is noted that this box 'belongs to a small and rare English group, which all appear to have been made by one man between 1680 and 1710', and P. Horn, *Discovering Horn* (1981), p. 96.

326

**TWO PAIRS OF EARLY TO MID-18TH
CENTURY WROUGHT IRON EMBER OR
PIPE TONGS**

Both with sprung handles, one with curving shafts, the other with straight shafts, the former 45cm high; the latter 47cm high, together with a pair of brass ember or pipe tongs, English/Dutch, with wrythen shafts, 30cm high, and a pair of late George III steel sugar nippers, 25cm high, (4)

£400 - 600

327

**A PAIR OF LATE 18TH CENTURY STEEL
SCISSORS, ENGLISH, PROBABLY
SHEFFIELD**

With maker's mark for 'GEORGE & SON' With notch and chamfer-decorated bows and shanks, 17.5cm high, together with a 19th century steel wafer seal and pricker, in the form of a small hammer, with chequered seal matrix, 13.5cm high, and a late George III brass and steel pocket bloodletting fleam, marked for 'RODGERS', of three lancets, two marked 'RODGERS', the brass scales with engraved 'S', 9.5cm high, (3)

£200 - 300

Literature: See J. Seymour Lindsay, *Iron & Brass Implements of the English House* (1970), Figure 411 for a similar pair of decorated steel embroidery scissors.

The scissors possibly by Wood George & Son of 88 Peacroft, Sheffield.

The fleam probably by Joseph Rodgers of Sheffield.

328

**AN ENGRAVED BRASS DOG COLLAR,
DATED 1773**

In two hinged parts, the closure with loop for a lock, engraved 'I am a Wandering Dog, I belong to Peter Newman, Overstrand' and 'I wander I know not Whither, Pray Direct me Thither' '1773', probably reduced in length, approximately 8cm in diameter

£250 - 350

A Peter Newman married Anne Love in Sidestrand, Norfolk - only 1 mile from Overstrand, Norfolk - on 20th July 1774.



329

329
A BRASS FOLDING AND ADJUSTABLE ECCLESIASTICAL BOOKSTAND OR TABLE LECTERN, FLEMISH/DUTCH, POSSIBLY 18TH CENTURY

Pierced and engraved with foliage and the Christogram 'IHS', with fold-out book-rest, wrythen strut support, raised in a brass frame and four turned brass feet, *when folded flat 37.5cm wide x 31cm deep x 13cm high, (14 1/2in wide x 12in deep x 5in high)*

£400 - 600

330
A MID-18TH CENTURY THIRTY-HOUR 'QUAKER HOOK-AND-SPIKE' WALL CLOCK, PROBABLY NORTH OXFORDSHIRE, CIRCA 1760

Possibly by John Gilkes of Shipston [1707 - 1790]

With typical 'zig-zag' wriggle-work engraving to the dial's centre, and a single hand, with Roman hours to the chapter ring, the half-hours marked by lozenges, the quarter-hours by triangles, with 'busty' and scroll-pierced spandrels, the thirty-hour movement with iron hook and spike, striking the hours on a bell, with pendulum, *the dial 22.5cm wide x 23cm high (8.5in wide x 9in high) (2)*

£500 - 700

Literature: See T. Marshall, *The Quaker Clockmakers of North Oxfordshire* (2013), p. 218, Figures 6.56 & 6.57, where a very similar clock, with 'busty' spandrels, petal-engraved dial centre and lozenge half-hour markers is illustrated and tentatively attributed to John Gilkes of Shipston in the 1760s.

331

A QUEEN ANNE AND LATER WALNUT-VENEERED WALL MIRROR

The bevelled plate in a cushion-moulded surround with re-entrant cresting, *48cm high x 34cm high*

£250 - 300

332

A PAIR OF 20TH CENTURY LEAD GARDEN PLANTERS, IN THE 18TH CENTURY MANNER

Of oblong form, with shaped edges cast with arcaded strapwork and lion masks, *64cm wide x 16.5cm deep x 18.5cm high, (2)*

£250 - 350



330



333

333

AN UNUSUAL CHARLES II OAK MURAL SPICE CUPBOARD, POSSIBLY YORKSHIRE, CIRCA 1680

Of boarded construction, the door with a bold hatch-carved petal quatrefoil, two slender shelves to the interior, 51cm wide x 21cm deep x 43.5cm high, (20in wide x 8in deep x 17in high)

£1,500 - 2,000

Provenance:

The Collection of Stanley J. Seeger.
David Swanson Antiques, Petworth



334

334

AN UNUSUAL CHARLES II OAK MURAL CUPBOARD, LANCASHIRE, CIRCA 1670

The single panelled cupboard door carved with a highly stylized carnation, tulips and fern-like foliage, a cabled design to each door rail is repeated on the cornice, with one unusual very slender drawer over a traditional short drawer, three shelves and two small drawers to the interior, 57cm wide x 34cm deep x 83cm high, (22in wide x 13in deep x 32 1/2in high)

£800 - 1,200

335

A WILLIAM AND MARY FRUITWOOD SPICE CABINET, CIRCA 1690 AND LATER

The oak crossbanded door with simple boxwood line-inlaid broken-arch, enclosing a fitted interior of small drawers, 38.5cm wide x 21cm deep x 37.5cm high, (15in wide x 8in deep x 14 1/2in high)

£400 - 600



335



336

336

**AN EARLY 19TH CENTURY FRUITWOOD FARMHOUSE TABLE,
FRENCH**

Having a quadruple boarded and cleated top, a small drawer to one long frieze, raised on square-section chamfered legs, joined by an H-form stretcher, 199cm wide x 78cm deep x 73.5cm high, (78in wide x 30 1/2in deep x 28 1/2in high)

£1,000 - 1,500

337

AN OAK AND ELM FARMHOUSE TABLE

The boarded top on square-section legs joined by plain end-stretchers, incorporating some re-claimed timber, 202cm wide x 70.5cm deep x 74cm high, (79 1/2in wide x 27 1/2in deep x 29in high)

£1,000 - 1,500



337

338

AN UNUSUAL GEORGE III OAK DRESSER BASE

Having a flush-panelled cupboard door and open potboard, below three frieze drawers, possible alterations, *214cm wide x 47.5cm deep x 87.5cm high, (84in wide x 18 1/2in deep x 34in high)*

£1,500 - 2,000

341

A SMALL WALNUT SIDE TABLE OR CHILD'S TABLE

Elements early 19th century and later

Having a single-piece top, a narrow frieze drawer and slender baluster-turned supports, *58cm wide x 42.5cm deep x 61.5cm high, (22 1/2in wide x 16 1/2in deep x 24in high)*

£400 - 600



338

339

A GEORGE II OAK BIRDCAGE-ACTION TRIPOD TABLE, CIRCA 1750

With circular boarded tilt-top, pillar support and baluster-silhouette downswept legs, *59.5cm diameter x 7cm high*

£500 - 700

340

A HARLEQUIN SET OF EIGHT PREDOMINANTLY 19TH CENTURY ASH AND ALDER EARED SPINDLE-BACK CHAIRS, NORTH WEST, CIRCA 1800 - 50

Including two open armchairs, one of later date, all with rush seats, (8)

£700 - 1,000

Provenance: Purchased Danny Robinson, *Key Antiques*, Chipping Norton, Oxfordshire, 1986, (£1,920). Sold with a copy of the original receipt.

342

AN OAK GEOMETRIC CHEST OF DRAWERS, ENGLISH, CIRCA 1680-1700 AND LATER

With four long graduated mitre-moulded drawers, the decoration to each drawer front unusually divided into three sections, triple panelled sides, restorations, *105cm wide x 66cm deep x 92cm high, (41in wide x 25 1/2in deep x 36in high)*

£500 - 700

343

A GEORGE III FRUITWOOD HIGH DRESSER, CIRCA 1800

Having an open-rack with a pair of shelves, the lower-section with a single-piece top, over three moulded frieze drawers, raised on rectangular-section legs each headed by a pierced spandrel, *167cm wide x 50.5cm deep x 202.5cm high, (65 1/2in wide x 19 1/2in deep x 79 1/2in high)*

£700 - 1,000



346



347



344

344

A LARGE AND SUBSTANTIAL PAIR OF BRASS TABLE LAMPS, IN THE MANNER OF 17TH CENTURY PRICKET CANDLESTICKS

With balustroid stems and triangular bases, on three ball feet, drilled for electricity but no longer wired, 85cm high, (2)

£500 - 800

345

A PAIR OF CAST BRASS TWIN-BRANCH WALL-LIGHTS, DUTCH

Each with scrolling stem topped by a perching bird, with brass rod fixings, 34.5cm wide x 40cm deep x 27cm high, (13 1/2in wide x 15 1/2in deep x 10 1/2in high) (2)

£800 - 1,200

346

A FIRST HALF OF THE 19TH CENTURY THREE-TIER BRASS CEILING LIGHT, DUTCH

Of three graduated tiers each of six scrolling branches, numbered with dots and fixed with pins, drilled for electricity, the stem 87.5cm high including top ring

£700 - 1,000



348



349

347

A FIRST HALF OF THE 19TH CENTURY TWO-TIER BRASS CEILING LIGHT, DUTCH

Of two graduated tiers of six scrolling branches, the stem with bulbous knop, the branches numbered with dots and fixed by pins, *drilled for electricity*, the stem 53cm high including top ring

£300 - 500

348

AN 18TH CENTURY BRASS CEILING LIGHT, NORTH EUROPEAN

Of six scrolling branches, each fitted with an additional decorative petal-cast drip-pan topped by a spire finial, *drilled for electricity*, the stem 46cm high to top ring

£600 - 800

349

AN EARLY TO MID-18TH CENTURY BRASS CHANDELIER, DUTCH, CIRCA 1730

The stem with ball knop and issuing six scrolling branches, the sockets, drip-pans, arms and stem all numbered with dots, *the stem 38cm high*

£700 - 1,000



345



350



351



352



353

350

AN EARLY 17TH CENTURY LARGE OAK BOARDED CHEST, ENGLISH, CIRCA 1620 - 30

Constructed of relatively slender boards, both the lid and frieze board with linear-incised edge decoration, the lid opening on pivotal hinges set into each upper end of the rear backboard and through the lid underside end-locators, 147.5cm wide x 42.5cm deep x 65.5cm high, (58in wide x 16 1/2in deep x 25 1/2in high)

£1,000 - 1,500

Provenance: Ex. Clive Sherwood Collection. *Sotheby's*, London, May 2002, lot 135.

351

A RARE CHARLES II CHILD'S OAK BOARDED CHEST, CIRCA 1660

The lid, frieze and rear board all with matching multiple-reeded long edges and chip-carved ends, 75cm wide x 24.5cm deep x 38cm high, (29 1/2in wide x 9 1/2in deep x 14 1/2in high)

£2,000 - 3,000

352

A CHARLES II OAK BOARDED CHEST, CIRCA 1660-70

Shaped spandrels below the frieze, the marking-out lines for the M-cutaway ends of the side supports clearly visible, lid partly loose, 95cm wide x 36cm deep x 61cm high, (37in wide x 14in deep x 24in high)

£500 - 700

353

AN OAK LINENFOLD PANELLED CUPBOARD

16th/17th century elements

With boarded top and moulded edge, over a pair of doors enclosing a single shelf, 141.5cm wide x 62cm deep x 123cm high, (55 1/2in wide x 24in deep x 48in high)

£500 - 800



357



359



358

354

A GROUP OF 16TH AND 17TH CENTURY COPPER ALLOY CANDLESTICKS, GERMAN/FLEMISH

To include a mid-17th century brass candlestick, Nuremberg, circa 1650, with broad domed circular base stamped with the maker's mark of the initials 'HB' either side of a horseshoe, 16cm base diameter x 18cm high, a small mid-17th century brass candlestick, Germany/Scandinavia, circa 1650, with maker's mark 'I [or H] B' either side of a horseshoe, 9cm diameter x 12.5cm high, a 16th century copper alloy 'Heemskerck'-type candlestick, circa 1580, with large circular extraction apertures to the socket, and mid-drip pan, 20cm high, a near pair of late 16th century bronze pricket candlesticks, Flemish, with triangular bases and paw feet, 30cm high, and a copper alloy pricket candlestick, Dutch, on a spreading circular base, 30cm high, (6)

£700 - 1,000

355

A PAIR OF 17TH CENTURY STYLE BRASS PRICKET CANDLESTICKS, GERMAN

Each with brass pricket pierced with a hole, on a spreading circular base, 40cm high, (2)

£500 - 800

356

A PAIR OF 17TH CENTURY STYLE BRONZE PRICKET CANDLESTICKS, FLEMISH

Each with stepped triangular base and three paw-cast feet, 45cm high, (2)

£300 - 500

357

A MID- TO LATE 17TH CENTURY BRASS TRUMPET-BASED CANDLESTICK, ENGLISH, CIRCA 1660

With single band to the upper stem, on a flared circular base, 11.5cm diameter x 16cm high

£600 - 800

Provenance: Purchased Sotheby's, Haute Epoque, 29th October 2008, Lot 313.

358

A MID- TO LATE 17TH CENTURY BRASS TRUMPET-BASED CANDLESTICK, ENGLISH, CIRCA 1660 - 1680

With corded upper stem, broad drip-pan and spreading circular base, with later iron push ejector, 12.5cm diameter x 17cm high

£700 - 1,000

359*

A SMALL MID- TO LATE 17TH CENTURY BRASS TRUMPET-BASED CANDLESTICK, ENGLISH, CIRCA 1670

With ribbed stem and circular base with narrow footrim, 10cm base diameter x 13cm high

£600 - 800

Literature: Compare a similar trumpet stick, made without a mid-drip pan, illustrated E. Koldeweij, *The English Candlestick 1425 - 1925* (2001), p. 56, Cat. 22 and C. Bangs, *The Lear Collection* (1995), No. 119.



360



360

A RARE VERY NEAR PAIR OF MID-17TH CENTURY BRASS TRUMPET-BASED CANDLESTICKS, CIRCA 1670

Each with corded upper and lower stems, and broad drip-pan, 19cm high, (2)

£2,500 - 3,000

Literature: See E. Koldeweij, *The English Candlestick 1425 - 1925*, pp. 53, Cat. 17 for a similar example.

361

A PAIR OF GEORGE III PAKTONG CANDLESTICKS, CIRCA 1780

Both with loose nozzle, waisted socket, and a tapering columnar stem of twelve flutes, raised on stepped and gadrooned square weighted bases, one marked 'III', the other 'XXXI', 31.5cm high, (2)

£500 - 800

Literature: For a near-identical pair, see E. Koldeweij, *The English Candlestick 1425 - 1925* (2001), p. 177, Cat. 164.



361





362

362

A HARLEQUIN SET OF SIX CHARLES II OAK AND UPHOLSTERED CHAIRS, CIRCA 1660 - 80

Each with rectangular padded-back and stuff-over seat upholstered in salmon velvet, with a variety of leg turnings and front stretchers, (6)

£700 - 1,000

363

A 19TH CENTURY SCYAMORE AND ASH PIG-BENCH

The single-piece top with rounded corners and chamfered under-edge, the splayed legs each morticed through the top, 160cm wide x 44cm deep x 43.5cm high, (62 1/2in wide x 17in deep x 17in high)

£400 - 600

364

A GEOMETRIC-MITRE MOULDED OAK CHEST OF DRAWERS, ENGLISH

Early 18th century and later

With two short over three long drawers, each with later mitre-moulding, a 'secret-drawer' behind each short drawer, 102cm wide x 60cm deep x 91.5cm high, (40in wide x 23 1/2in deep x 36in high)

£500 - 800

365

AN EBONIZED OAK AND UPHOLSTERED STOOL, CIRCA 1690 AND LATER

The cut-corner rectangular-shaped top upholstered in crimson floral velvet with tassel fringe, raised on carved S-scroll legs joined by a conforming X-form stretcher and centred by an urn finial, 49cm wide x 40cm deep x 40.5cm high, (19in wide x 15 1/2in deep x 15 1/2in high)

£500 - 700

366

AN IMPOSING 17TH CENTURY STYLE WALNUT AND UPHOLSTERED OPEN ARMCHAIR

The arch-shaped back upholstered in polychrome floral and figural needlework, similar upholstery with exotic birds to the broad stuff-over seat, the design of the pierced and scroll-carved cresting typically repeated on the front stretcher, scroll carved front legs, bold acanthus wrapped outsplayed arms, 72.5cm wide x 75cm deep x 134cm high, (28 1/2in wide x 29 1/2in deep x 52 1/2in high)

£800 - 1,200



365



366



367

367

A STAINED PINE, OAK AND BURR-VENEERED, GEOMETRIC-MOULDED ENCLOSED CHEST OF DRAWERS

In the Charles II manner

Incorporating period timbers, having a moulded frieze drawer and open-back corbels, above a pair of mitre-moulded, boss and split-bobbin applied cupboard doors, enclosing three drawers, a deep drawer below, 129cm wide x 59cm deep x 119cm high, (50 1/2in wide x 23in deep x 46 1/2in high)

£1,000 - 1,500

368

AN OAK HANGING PRESS CUPBOARD, ENGLISH OR WELSH, CIRCA 1700-30

Having a pair of panelled cupboard doors enclosing a later shelved interior, with horizontal back boards 'clamped' within the rear stiles, 144cm wide x 48.5cm deep x 165.5cm high, (56 1/2in wide x 19in deep x 65in high)

£500 - 700

369

A GEORGE III ASH AND ELM PRIMITIVE HOOP-BACK WINDSOR ARMCHAIR, WEST COUNTRY

Traces of original dark green paint

The single-bow armrest with in-curved front supports, broad elm seat with applied moulding to the flat-front, on hand-shaped legs mortised through the seat, 60cm wide x 60cm deep x 98cm high, (23 1/2in wide x 23 1/2in deep x 38 1/2in high)

£300 - 500

370

A PARTICULARLY LARGE PINE SIX-LEG FARMHOUSE-TYPE TABLE

Having a removable top of four substantial boards, raised on square-section tapering legs, 304cm wide x 88cm deep x 79cm high, (119 1/2in wide x 34 1/2in deep x 31in high)

£1,000 - 1,500



371

371

**A GEORGE III OAK CWPWRDD DEUDDARN, WELSH,
CARDIGANSHIRE / MONTGOMERYSHIRE, CIRCA 1770**

The pendent-hung frieze punched-decorated with the initials and date *DJ 1771*, over fielded panelled cupboard doors and conforming drawers, 150.5cm wide x 59cm deep x 179cm high, (59in wide x 23in deep x 70in high)

£1,500 - 2,000



372

372

A CHARLES II OAK SIDE TABLE, CIRCA 1680

With mitre-moulded frieze drawer, raised on block and multiple ring-turned legs, joined by peripheral ring-turned mid-stretchers and a low H-shaped conforming stretcher, 83cm wide x 54.5cm deep x 72cm high, (32 1/2in wide x 21in deep x 28in high)

£500 - 700



373

373

A WILLIAM AND MARY SMALL OAK SIDE TABLE, CIRCA 1690

With rounded front corners to the double boarded top, plain frieze drawer, raised on inverted-baluster turned supports joined by a shaped X-form stretcher, on ball feet, 76cm wide x 48.5cm deep x 70.5cm high, (29 1/2in wide x 19in deep x 27 1/2in high)

£500 - 800

Provenance: Purchased Danny Robinson, *Key Antiques*, Chipping Norton, Oxfordshire, 1986, (£700). Sold with a copy of the original receipt.



374



375

374

A CHARLES II ELM SIDE TABLE, CIRCA 1680

The double boarded top with thumb-moulded edges, single frieze drawer, raised on elongated-ball and ring-turned legs, joined by plain stretchers, 84cm wide x 52cm deep x 64.5cm high, (33in wide x 20in deep x 25in high)

£500 - 700

It is rare to find a side table of this date constructed in elm. Furthermore, there are traces of period printed lining paper in the drawer. A block printed paper, circa 1670, used to line a box, is illustrated Victor Chinnery, *Oak Furniture: The British Tradition*, (1993), p. 367, figure 3:395.

375

AN OAK SIDE TABLE, ENGLISH, CIRCA 1710 - 30

The triple boarded top with thumb-moulded edges, the frieze drawer with central punched-decorated run-moulding and gauge carved and incised geometric bands, raised on baluster-turned supports, 86cm wide x 55.5cm deep x 72.5cm high, (33 1/2in wide x 21 1/2in deep x 28 1/2in high)

£500 - 700



376

376

A LATE 18TH CENTURY WROUGHT IRON AND OAK TABLE RUSHNIP, WELSH

With twist-work stem and 'U'-shaped twist-work arm, with closed seam rolled socket counterweight, on a cruciform beech base, 20cm high

£300 - 500

Literature: See R. Ashley, *The Rushlight & Related Holders: A Regional View* (2001), p. 55 for two rushnips with cruciform bases attributed to Caernarvonshire.



378

377

A 19TH CENTURY WROUGHT IRON AND PAINTED TREEN TABLE RUSHNIP, PROBABLY WELSH

Having a right-angled arm and a rolled tubular socket counterweight, on a turned and painted treen base, 25.5cm high

£300 - 500



377

378

AN EARLY 19TH CENTURY WROUGHT IRON AND SYCAMORE TABLE RUSHNIP, POSSIBLY WALES/POSSIBLY DEVON

With large rivet, twistwork stem and right-angled arm, and a tubular wrapped socket counterweight, on a domed turned sycamore base, 18cm high

£250 - 350

379

AN EARLY 19TH CENTURY WROUGHT IRON AND PAINTED OAK TABLE RUSHNIP, WELSH

With twist-work stem and right-angled arm terminating in a rolled tubular candle socket counterweight, on a cut-cornered rectangular painted oak base, 20.5cm high

£250 - 350



379

381

AN EARLY 19TH CENTURY WROUGHT IRON SPRING-ACTION TABLE RUSHNIP, WELSH, PROBABLY CARDIGANSHIRE

With lozenge-shaped jaws and spring thumbpiece, with collar at base of stem, raised on a base of three 'D'-section downswept supports terminating in lozenge-shaped feet, 25cm high

£300 - 500

Literature: The shape of the jaws, thumbpiece and feet, and the disc at the base of the stem, suggest an attribution to Wales. See R. Ashley, *The Rushlight & Related Holders: A Regional View* (2010), pp. 96 - 98.



380

380

AN EARLY 19TH CENTURY WROUGHT IRON AND TURNED BEECH TABLE RUSHNIP, SUSSEX

Having a centre hinge and pointed and faceted ball counterweight with 'washer', on a turned and slightly domed beech base, 18.5cm high

£250 - 350

Literature: Two very similar rushnips, described as 'Sussex style', are illustrated R. Ashley, *The Rushlight & Related Holders: A Regional View* (2010), pp. 200, Photo 155 and p. 209, Photo 168. The author suggests that the domed turned base of the latter is a replacement, and that rushnips of this profile were originally on tripod bases, like the nip in Photo 155.



381



382

382

AN EARLY 19TH CENTURY WROUGHT IRON TRIPOD TABLE RUSHNIP, IRISH

With twist-work square-section stem and right-angled twist-work arm, with separately forged drip-pan and cylindrical socket with lip, raised on a base of unusually large circumference of three downswept supports with penny feet, 27cm high, together with a small 19th century wrought iron and stained elm table rushnip, possibly Welsh, with simple square-section bar counterweight tapering to a point, on a stained square elm base with chamfered corners, 17.5cm high, (2)

£400 - 600

Literature: See R. Ashley, *The Rushlight & Related Holders: A Regional View* (2010), p. 146, Photo 100, for a rushnip attributed to Letterkerry, County Donegal, with a very similar base of broad circumference, albeit a different profile arm and candle socket.

See *ibid.* p. 316, where a table entitled 'Conventional Forms of Counterweight' attributes plain bar, or flat plain bar, counterweights to Wales and Ireland.

383

AN 18TH/19TH CENTURY WROUGHT IRON STANDING RUSHNIP, PROBABLY IRISH

With rectangular jaws, plain stem tapering at its top and 'U'-shaped arm with vestigial socket counterweight, raised on a cruciform base of iron straps, 81cm high, together with an 18th/19th century wrought iron double candleholder, French, the square-section stem terminating in a candle-socket, with spring holder to one side, the stem splitting to form three downswept supports, 46cm high, (2)

£400 - 600

Literature: The strapwork cruciform base to the standing rushlight - which has probably lost its feet and therefore some height - is indicative of manufacture in Ireland. See R. Ashley, *The Rushlight & Related Holders: A Regional View* (2010), p. 271, Photo 243, for a similar plain example attributed to Co. Galway.

For similar French candleholders, see *ibid.*, p. 297, Photo 264, where it is noted that these types of holder were made in France and Scotland in particular, but that 'the candlesocket terminating the stem is usually associated with French examples'.



384

384

AN EARLY 19TH CENTURY WROUGHT IRON ADJUSTABLE STANDING RUSHNIP AND CANDLEHOLDER, ON A LATER WOODEN BASE

The upper round-section stem topped by a simple ball knob, the lower part of the stem octagonal, fitted with a traveller with sprung strap issuing at right-angles a square-section arm terminating in long tapering jaws, the counterweight a square-section arm attached with two rivets to the separately forged drip-pan, with a cylindrical socket with lip secured by a pair of tabs, the bottom tip of the stem threaded, now fitted into a later elm base, overall 142.5cm high

£300 - 500

385

AN 18TH CENTURY WROUGHT IRON AND OAK RUSH SCYTHE OR HOOK, NORTH EUROPEAN

Having a curved, narrow blade with decorative lines and notches, 40cm high, together with an 18th century cast iron grisset pan, probably Sussex, raised on three supports, the handle with three grooves, 26.5cm wide x 29cm deep x 10cm high, and a 19th century boarded oak mural rush-box, with fluted front board above an arched aperture, 8cm wide x 7cm deep x 34cm high, (3)

£400 - 600

Provenance: Both the scythe and the rush-box sold *Sotheby's*, Nyetimber Manor, 27th September 2001, Lots 1114 [box] and 1146 [scythe].

Literature: Both are illustrated J. Caspall, *Fire & Light in the Home pre-1820* (2000), p. 201, Figures 467 & 468.

386

AN UNUSUAL WROUGHT IRON SINGLE-VALVE FOUR-POINT OIL LAMP ON STAND, PROBABLY 18TH CENTURY, POSSIBLY IRISH

The valve raised on a square-section stem issuing four scroll-ended straps to form a cradle, the stem set into a dished and spreading rectangular base with traces of paint, 41.2cm high, together with an 18th century iron frog or 'betty' lamp, Dutch or German, with halberd-type wrythen hook, the spouted valve with shield and hinged cover, 8cm wide, (2)

£300 - 500

The splitting of the upper stem into four straps to support the valve on the first lamp in this lot is reminiscent of Irish crown-based rushnips of the 18th/19th centuries. See R. Ashley, *The Rushlight & Related Holder: A Regional View* (2010), pp. 129 - 130 for examples from County Kildare.

387

A WROUGHT AND CAST IRON ADJUSTABLE TABLE TWIN-BRANCH CANDLEHOLDER, IN THE 18TH CENTURY MANNER

The notch-edged bar terminating at each end in a candle-socket and drip-pan, the bar rising and falling on a sprung frame issuing a pair of hooks, on a base of three downswept supports terminating in penny feet, 56cm high

£200 - 300



388

388

AN EXTREMELY TALL PAIR OF MID-19TH CENTURY SHEET IRON HOGSCRAPER EJECTOR CANDLESTICKS, BIRMINGHAM, CIRCA 1850

One stamped 'DAVIS' One lacking the ejector tab, both with iron collar at base of stem, stem fixed to the base with bolt and nut, 45.5cm high (17 15/16in high), together with a third mid-19th century sheet iron hogscraper ejector candlestick, Birmingham, also stamped 'DAVIS', 35.5cm high (14in high), and a fourth mid-19th century sheet iron hogscraper candlestick, Birmingham, lacking ejector tab so unmarked, 34cm high (13 3/8in high), (4)

£300 - 500

Literature: See D. Robinson, 'Hogscraper Candlesticks', *The Journal of the Antique Metalware Society*, Volume 11, June 2003, 21 - 23 and Figure 10a, where a 16in high candlestick by James Davis is illustrated. Note the caption to Figure 5a, where it is noted that there are two candidates as makers for hogscrapers marked 'DAVIS', James Davis of 6 Buck Street, Birmingham [fl. 1846 - 1865] and Richard Davis of Post Street, Birmingham, [fl. 1842 - 1846].

389

OF WORLD WAR I INTEREST: A GEORGE V PAINTED SHEET METAL AND GLASS TRENCH LANTERN, CIRCA 1916

By Parkinson and W. & B. Cowan Ltd., Birmingham With bail handle, vented chimney, glazed sides and hinged door with bayonet catch, fitted to the interior with a sheet metal oil font, brass burner and wick raiser knob, and a cylindrical rolled candle socket, bearing a sheet brass maker's label reading 'PARKINSON and W. & B. COWAN LTD., BIRMINGHAM, MANUFACTURERS, 1916', 30cm high

£200 - 250

A near identical lantern, lacking original burner and reservoir, by the maker G. Polkey of Birmingham sold *Sotheby's*, 1000 Ways of Seeing: The Private Collection of the late Stanley J. Seeger, 5th & 6th March 2014, Lot 439 [£656].



389



390

390

A CHARLES II OAK PANEL-BACK OPEN ARMCHAIR, YORKSHIRE, CIRCA 1670 AND LATER

The back panel carved with a central lozenge with exaggerated scroll pennant-like terminals, the cresting of double-scroll outline and carved with vine, above a pair of elongated scroll-carved ears, diminutive baluster-turned underarm supports, later boarded seat, on inverted-baluster turned front legs, restorations 59.5cm wide x 55cm deep x 116cm high, (23in wide x 21 1/2in deep x 45 1/2in high)

£600 - 800



391

391

A LATE 17TH CENTURY OAK ARMCHAIR, ENGLISH OR POSSIBLY SCOTTISH, CIRCA 1680

The back with two rows of ball-and-column turned spindles below a run-moulded and unusually narrow scroll-shaped cresting, shaped flat-arms, the boarded seat wrapped around the baluster-turned underarm supports, conforming turned front legs, plain stretchers, turned feet, 65.5cm wide x 53.5cm deep x 98.5cm high, (25 1/2in wide x 21in deep x 38 1/2in high)

£800 - 1,200

Literature: Victor Chinnery, *Oak Furniture: The British Tradition*, (1993), p. 467, figure 4:112, illustrates a chair attributed to South-West Scotland with part spindle-filled back, dated 1681, with similar horizontal shaped-arms as found here. Comparisons regarding this chairs relatively squat baluster-shaped front legs can also be made with another Scottish chair, illustrated next to the aforementioned example, figure 4:111.

The back uprights of this chair significantly broaden at the base, which appears to be a recurring feature on Scottish panel-back armchairs. See Bernard D. Cotton, *Scottish Vernacular Furniture*, (2008), pages 147 - 153.

392

A CHARLES II OAK AND INLAID PANEL-BACK OPEN ARMCHAIR, YORKSHIRE, LEEDS AREA, CIRCA 1660

With chequer line-inlay to the base of the carved double-scroll outlined cresting and each back upright, the back-panel carved with a single large lozenge enclosing unusual shaped *flowerheads*, with pennant-like terminals, a flower-roundel to each corner and the addition of carved initials S and W to each upper corner, on simple ring-turned front legs, old restorations, 59.5cm wide x 57cm deep x 125cm high, (23in wide x 22in deep x 49in high)

£700 - 1,000



392

393

A CHARLES II OAK PANEL-BACK OPEN ARMCHAIR, LANCASHIRE, CIRCA 1670

The back panel carved with a large filled lozenge, with scroll-pennant to each terminal and whorls to each corner, later boarded seat, raised on turned-tapering front supports, 61.5cm wide x 57cm deep x 109.5cm high, (24in wide x 22in deep x 43in high)

£600 - 800



393



394 (detail)



394 (detail)



394



394

**A RARE PAIR OF CHARLES II OAK JOINT STOOLS,
LANCASHIRE, CIRCA 1670 - 80**

Of elongated form, each seat with thumb-moulded edge, unusually carved to just one long frieze-rail with interlaced and leaf-filled lunettes, the remaining rails all with channel-moulded lower edge, raised on elongated ball-turned and gently splayed legs, joined by plain stretchers, 60.5cm wide x 28.5cm deep x 55.5cm high, (23 1/2in wide x 11in deep x 21 1/2in high) (2)

£5,000 - 8,000

Provenance: Each with former stock label which probably refers to H. W. Keil, Broadway, Worcestershire.

Although the majority of joint stools were possibly made in sets of six or more it is now relatively scarce to find more than a single example from a larger set. This pair are rarer still for their elongated proportions and carving to just one frieze-rail. The fine straw-colour, to the underside of the seat and the rear of the frieze-rails, should also be noted; a distinctive feature often found on the underside of late 17th century seat furniture from Lancashire and the surrounding areas.



395 (detail)



395

395

A RARE ELIZABETH I OAK JOINT STOOL, CIRCA 1580-1600

The seat with a double reeded and thumb-moulded edge, the rails carved with lunette-shaped stylized foliate motifs over a gauge-carved lower edge, each leg with deep gadrooned-carved parallel-baluster turning over a plain linear-incised ball, united by stretchers with fine central run-moulding to each outer face, on turned feet, 46cm wide x 27.5cm deep x 57cm high, (18in wide x 10 1/2in deep x 22in high)

£7,000 - 10,000

This particular design of joint stool belongs to a small select group of other known examples, which all exhibit similar lunette fan or foliate-carving to the frieze-rails, along with the distinctive deep gadrooned-carved legs. One such example sold, *Sotheby's*, 'The Clive Sherwood Collection', 22 May 2202, Lot 189, (£12,300); another *Sotheby's*, 'Nyetimber Manor', 27 September 2001, Lot 1080, (£3,600). A further example Sold *Sotheby's*, 'The Shaw Collection', 13 September, 2006, Lot 42, (£13,800), and was formerly in the 'Mary Bellis Collection', sold *Christie's*, 21 May, 1987, Lot 205.

Literature: Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700*, pp. 218-219, pl. 271 and 272. Victor Chinnery, *Oak Furniture: The British Tradition*, (1993), p. 184, fig. 2:207.

Illustrated: *Essentially English: The Renaissance in Tudor, Elizabethan and Jacobean England*, Beedham Antiques Ltd., BADA 90th Anniversary Exhibition Catalogue.



396 (front)



396 (back)

396*

A GEORGE III ENGRAVED HORN BEAKER, *THE ROYAL EXCHANGE, NEWCASTLE*

Attributed to Nathaniel Spilman

Also engraved 'A VIEW OF THE CROW'S NEST BUILT IN MARCH 1785 ON THE TOP OF THE EXCHANGE NEWCASTLE', 6.5cm diameter x 10cm high

£700 - 1,000

Provenance: Formerly part of the collection of Thomas A. Gray, sold *Brunk Auctions*, North Carolina, 29th March 2010.

This beaker is attributed to Nathaniel Spilman on the basis of its similarity to a beaker engraved with Newcastle's Royal Exchange to one side, and a barber to the other, which is signed 'N. Spilman, Fecit'.

397

FOLK ART: AN EARLY 19TH CENTURY CUT-PAPER PICTURE, POSSIBLY SCOTTISH, CIRCA 1830

Centred by the Crucifixion above the words 'LAMB OF GOD' and flanked by numerous birds and animals, a lion and unicorn supporter flanking a crown, and the initials 'W' and 'P' below, all within a diaper-work border, *later framed and under glass*, 44.5cm wide x 37.5cm high

£500 - 700

It is possible that the 'P' beneath the crown between unicorn and lion supporters is meant to be an 'R', so that the cipher would read 'WR' for William Rex.

This configuration of supporters, with the unicorn on the left and lion on the right, was the format used by Kings and Queens of England on their Royal Arms in Scotland.



397



402

398

A LATE VICTORIAN POLYCHROME-DECORATED CARVED BEECH WALKING STICK, DATED 1895

Carved with the date 1895 and the royal cipher 'VR' either side of a crown, the shaft decorated with birds, foliage insects and a snake, 84cm high

£200 - 300



399 (detail)

399

AN 18TH CENTURY POLYCHROME-PAINTED AND CARVED OAK TOILET OR MARRIAGE BOX, PROBABLY GERMAN/ DUTCH

The hinged lid carved with a band of scrolling foliage issuing from an urn, the front centred by a coat of arms quartering two fleur-de-lis, with two combs, one wide-toothed, the other narrow-toothed, a crescent moon and three bends sinister below, the shield centred by a small shield carved with the initial triad '?MD', all between an upper band of floral sprays, a band of leaping animals below, the corners with spiral-turned columns, on four ebonised feet, the sides painted with floral sprays, 51cm wide x 31cm deep x 21cm high, (20in wide x 12in deep x 8in high)

£500 - 700



403

400

A 19TH CENTURY DEAD-FALL MOUSETRAP

Rectangular with holding-bar and weight hammer, 40cm high

£200 - 300

401

No Lot.

402

A NAÏVE 17TH/18TH CENTURY CARVED OAK PANEL

Showing a female figure playing a pipe, beneath an ogee-arch and leafy spandrels, 17cm wide x 4cm deep x 41.5cm high, (6 1/2in wide x 1 1/2in deep x 16in high)

£300 - 500

403

A CARVED OAK DOLL, POSSIBLY 17TH CENTURY

Flat-backed, carved with a lady wearing a ruff, her hands clasped at her waist, 6cm wide x 20cm high

£300 - 500



399



404

404

**FOLK ART: AN INTERESTING 18TH CENTURY CARVED
FRUITWOOD FIGURE, POSSIBLY A TRADE OR SHOP SIGN**

Flat-backed, modelled as a man wearing either a turban or a crown, and with moustaches, his costume an embroidered collar, waistcoat and jacket, his breeches buttoned at the knee and with fall-front fly, the buttons realistically rendered, with striped or ribbed stockings, *raised on a later rod and stand, 48cm high excluding stand*

£1,200 - 1,800



405

405

**A GROUP OF EIGHT LATE 17TH CENTURY OAK BACKSTOOLS,
MOSTLY CHESHIRE / DERBYSHIRE, CIRCA 1670 - 90**

Including a near pair, mostly with fielded back-panel, various scroll-cut and shaped crestings, including one pierced and one carved example, mixture of boarded and panelled seats, variety of baluster and spiral-turned front stretchers, (8)

£1,800 - 2,200



405



406



406 (detail)

406

A CHARLES II OAK REFECTORY TABLE, CIRCA 1660

Having a removable triple boarded cleated top, each frieze-rail with pairs of stained run-mouldings and all with scroll-cut spandrels, the long frieze also with a conforming central *apron*, raised on ring-turned legs, joined by plain stretchers, 286cm wide x 81cm deep x 75cm high, (112 1/2in wide x 31 1/2in deep x 29 1/2in high)

£5,000 - 7,000

Provenance: Purchased *Beedham Antiques Ltd.*, Charnham Close, Hungerford, Berkshire, November 1990, (£18,775). Sold with a copy of the original receipt.

The top of this table appears never to have been fixed in place. Instead, two of the upper leg blocks, at opposing corners, have a small integral raised extension which locates into a cut-out on the underside of the top. It appears to have been unusually made this way.

It is also worth noting how the lower-edge moulding on each frieze takes account the positions of the spandrels and central *apron*; it stops above each decorative device.



407

407

A CHARLES II OAK SETTLE, SOUTH LANCASHIRE / NORTH CHESHIRE, CIRCA 1670 - 80

The racked panelled-back with bold leaf carved top-rail, originally having a rope-seat, on slender baluster-turned front supports, the rear central leg unusually turned, 183cm wide x 67cm deep x 103cm high, (72in wide x 26in deep x 40 1/2in high)

£1,000 - 1,500

Literature: David Knell, *English Country Furniture 1500 - 1900*, illustrates a comparable settle, p. 344, pl. 520.

408

A 19TH CENTURY OAK AND BEECH TWO-TIER OCCASSIONAL TABLE OR DUMB-WAITER, POSSIBLY CORNISH

The near-circular boarded top raised on four baluster-turned splayed supports, mortised through the top and joined by a smaller circular undertier, on three bold multiple baluster-turned legs, 66cm diameter x 69cm high

£600 - 800

409

AN OAK AND UPHOLSTERED STOOL

In the 17th century manner

The square stuff-over seat upholstered in floral fabric, raised on baluster-turned legs, united by stretchers each moulded on the outer top edge, probably incorporating period timbers, 42cm wide x 42cm deep x 41cm high, (16 1/2in wide x 16 1/2in deep x 16in high)

£300 - 500



408



410



410





410

A RARE PAIR OF JAMES I CARVED AND POLYCHROME-DECORATED OAK HERALDIC FINIALS, CIRCA 1610

Each beast modelled as a *sejant erect* supporter with pricked ears, realistically rendered argent fur with or spots, with delineated ribs and musculature, and erect phallus, seated on a hemisphere, each with tail curved over a haunch, and holding between each paw a scroll-ended cartouche with sunken oval centre, one painted with the coat of arms of WARREN, *chequy or and azure*, the other lacking paint, 51cm high, (2)

£7,000 - 10,000

These finials - modelled as beasts with square, canine features, and without protruding lower incisors - are not the same as, but bear close relation to, the leopard finials that adorn both the staircase and Great Hall screen at Knole, the home of the Sackvilles in Kent, built between 1605 and 1608, during 're-edifying' works undertaken by Thomas Sackville, 1st Earl of Dorset.

The current decorative scheme of these finials was revealed after the removal of several layers of paint, but it is entirely possible that the paint remaining is not the original. It is thus difficult to determine for whom these finials were made, where they stood or, indeed, exactly which beast they represent. In heraldry, few beasts are tinctured as they are here, with yellow or gold spots [the heraldic tincture *or*] against white or silver [*argent*] fur. Leopards, the most likely candidate, are usually tinctured with a non-metallic colour in combination with a metallic one and are often, like the Sackville leopards, more feline in appearance. The panther, more dog-like, is rendered with spots in a variety of colours, and with flames issuing from its mouth and ears.

The painted coat of arms - *chequy or and azure* - is that of WARREN, earlier DE WARRENE. This family had become extinct by the 17th century, but their coat of arms was quartered by their descendants, most notably the Howards. Thus, *chequy or and azure* was one of the quarterings of the arms of Anne Boleyn when she was made Marchioness of Pembroke, and her dexter supporter was a leopard. In the later 16th and 17th centuries, the Howard Dukes of Norfolk and the Howard Earls of Surrey and Arundel quartered these arms with their own. If these finials were used as part of a decorative scheme in one of the many Howard properties which were re-modelled or newly built in the 17th century - the most notable of these being Northampton House, Audley End and Arundel House - the other finials would have to have been painted with different quarters, in order for the staircase, taken as a whole, to display the owner's entire coat of arms. A 19th century Gothic staircase at Arundel Castle, which was razed during the Civil War in 1644, shows different quarters of the Howard arms on different finials. One of them bears the arms of WARREN.



411

411

**AN EARLY 18TH CENTURY OAK CWPWRDD TRIDARN,
CAERNARFONSHIRE, CIRCA 1720 AND LATER**

The fixed central panel to the middle-section inlaid with the ownership triad *H* over *W G* using a chequer design of 'bog-oak' and bone, the remainder of the piece traditionally left plain, with simple fielded panels to the cupboard doors, extensive restorations, 137.5cm wide x 61cm deep x 202cm high, (54in wide x 24in deep x 79 1/2in high)

£1,000 - 1,500



412



412 (detail)



413



414



415

412

AN OAK CENTRE TABLE

In the Charles I, circa 1640, manner

Having a cleated boarded top, above strap-work carved friezes, raised on ring-turned legs, peripheral plain stretchers, 122cm wide x 61cm deep x 76cm high, (48in wide x 24in deep x 29 1/2in high)

£400 - 600

413

AN UNUSUAL MID-17TH CENTURY OAK CENTRE TABLE, POSSIBLY SOUTH-WEST ENGLAND, CIRCA 1640-60

The boarded top is likely to be associated, although it does appear to have been with the piece for a considerable amount of time, the single run-moulded friezes with rare crenellated lower edges, the tapering and elongated-oval turned legs having a particularly pronounced attractive splay, joined by edge-moulded stretchers, 78cm wide x 47.5cm deep x 65cm high, (30 1/2in wide x 18 1/2in deep x 25 1/2in high)

£1,000 - 1,500

414

AN EARLY 18TH CENTURY OAK SIDE TABLE, ENGLISH, CIRCA 1720

The double boarded top with thumb-moulded edge, plain deep frieze drawer, raised on baluster-turned legs, joined by edge moulded rectangular-section stretchers, 91.5cm wide x 55cm deep x 79.5cm high, (36in wide x 21 1/2in deep x 31in high)

£500 - 700

415

A CHARLES II OAK PANEL-BACK OPEN ARMCHAIR, NORTH COUNTRY, CIRCA 1670 - 80

The back panel carved with a large filled-lozenge with delicate pennant-like terminals, the arch-shaped cresting carved with stylized flora and the initials *PP*, the boarded seat with thumb-moulded edge, raised on inverted-baluster and ring-turned front supports, restorations, 62cm wide x 55.5cm deep x 110.5cm high, (24in wide x 21 1/2in deep x 43 1/2in high)

£1,500 - 2,000

Literature: A highly comparable armchair, almost certainly from the same workshop, is illustrated Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700*, (2009), p. 88, pl. 83. As well as employing many of the decorative motifs and designs found here the chair is also carved with a single set of initials. The author notes that *carved initials without an accompanying date should generally be regarded as suspicious: the lack of initials with a carved date even more so. However, as with all rules, there are exceptions, as this armchair clearly proves*. This lot is a further case in point; an 'exception to the rule'.



416

416

A CHARLES II BOARDED OAK DESK BOX, WESTMORLAND, DATED 1670

The hinged slope enclosing a pair of drawers atop a shelf, the front board carved with the initials 'EC' and the date '1670' between foliate double-heart scrolls, 65.5cm wide x 44cm deep x 26.5cm high, (25 1/2in wide x 17in deep x 10in high)

£600 - 800

417

A MID-18TH CENTURY AND LATER BOARDED OAK BOX, PROBABLY GOWER, GLAMORGAN, CIRCA 1750

The front carved with a pair of reserves of foliate sprays, another flower beneath the lockplate, above a pair of short drawers each secured by a peg to the box's interior, *top associated/lacking feet*, 59.5cm wide x 28.5cm deep x 31cm high, (23in wide x 11in deep x 12in high)

£400 - 600

Provenance: Purchased *Rod Wilson of Petworth*, 25th January 2002.

Literature: R. Bebb, *Welsh Furniture: 1250 - 1950* (2007), Vol. II, p. 73, Fig 767, illustrates a box with drawer and comparable carving attributed to Gower, Glamorgan and dated to circa 1770 - 1780.

An example carved with the date 1718 sold *Bonhams*, 13th January 2011, Lot 845.

418

A SMALL CHARLES I BOARDED OAK BOX, CIRCA 1640

Carved to the front with a run of leaf-filled nulling, the sides and rear board with channel-moulding, the baseboard with projecting decoratively-moulded edge, 54cm wide x 34.5cm deep x 26.5cm high, (21in wide x 13 1/2in deep x 10in high)

£500 - 700

419

A QUEEN ANNE BOARDED OAK DESK BOX, DATED 1709

The hinged slope carved to the centre with the initials 'TC' and the date '1709', with scrolling foliage, the interior fitted with four small drawers, carved to the front board with two sprays of foliage, both centred by a carnation, the back board with unusual integral projecting ends to form decorative side mouldings, 63.5cm wide x 45cm deep x 29.5cm high, (25in wide x 17 1/2in deep x 11 1/2in high)

£300 - 500

420

AN UNUSUAL MID-17TH CENTURY BOARDED OAK DESK BOX WITH DRAWER, ENGLISH, CIRCA 1640

Having a single-plank hinged lid enclosing an interior with baseboard pierced with holes for pegs to secure the long drawer below, the exterior with decorative channel and applied mouldings, raised on sledge feet, 69.5cm wide x 44cm deep x 30cm high, (27in wide x 17in deep x 11 1/2in high)

£500 - 700

This box is fitted with unusual sledge feet which serve as runners for the drawer, without which it would not open. Another similar box with drawer and sledge feet, probably of West Country origin, sold *Bonhams*, 14th January 2009, Lot 213.

421

A MID-17TH CENTURY AND LATER BOARDED OAK DESK BOX, WEST COUNTRY

Later carved with the date and initials

The hinged two-plank lid with chip-carved and chevron-decorated ends, enclosing a till with hinged cover, the front and sides carved with foliate interlaced 'heart' motifs, the front with the date '1672' and the initials 'RD', with base moulding, 67cm wide x 42cm deep x 25cm high, (26in wide x 16 1/2in deep x 9 1/2in high)

£400 - 600

422

A LATE 17TH CENTURY BOARDED OAK BOX, CIRCA 1670

Having a single piece top, the front carved with floral roundels and lunettes, and scrolling foliage, one end with vestigial stamped initials 'IO', 60.5cm wide x 33.5cm deep x 25cm high, (23 1/2in wide x 13in deep x 9 1/2in high)

£300 - 400



420



418



421



423



424

423

A CHARLES I LARGE OAK REFECTORY TYPE TABLE, WELSH, CIRCA 1630 AND LATER

With impressive single-piece top, the front frieze with broad flat run-moulding, the remaining friezes with lower-edge moulding, some spandrels present, originally with mid-supports, restorations, 284.5cm wide x 75cm deep x 86.5cm high, (112in wide x 29 1/2in deep x 34in high)

£5,000 - 7,000

Provenance: Recently removed from Pentre Mawr House, Llandyrnog, Denbighshire. Reputedly made for the house, which has remained in the same family ownership for over four hundred years.

See lot 452.



425

424

A MID-17TH CENTURY OAK JOINED FORM OR BENCH, CIRCA 1640 - 60 AND LATER

The top with triple-reeded moulding to each long edge, raised on column ring-turned splayed legs, joined by run-moulded stretchers, one long stretcher replaced, restorations, 157cm wide x 27.5cm deep x 51cm high, (61 1/2in wide x 10 1/2in deep x 20in high)

£700 - 1,000

425

A CHARLES II OAK JOINED FORM OR BENCH, CIRCA 1680

With plain seat and slender rails, raised on parallel-baluster turned gently splayed legs, joined by plain stretchers, 136cm wide x 24cm deep x 50.5cm high, (53 1/2in wide x 9in deep x 19 1/2in high)

£2,000 - 3,000



426

426

**A RARE MID-17TH CENTURY OAK LOW JOINT STOOL,
ENGLISH, CIRCA 1640 - 50 AND LATER**

With sympathetic associated top, each rail with shallow bicuspid-shaped lower edge, the baluster-turned legs with a pronounced ring, joined by plain stretchers, 37cm wide x 24.5cm deep x 35cm high, (14 1/2in wide x 9 1/2in deep x 13 1/2in high)

£500 - 800



427

427

**A WILLIAM AND MARY WALNUT AND CANED SIDE CHAIR,
CIRCA 1690**

The back with two narrow strips of caning framed by crown and S-scroll carved rails, the scroll leaf-wrapped shaped front legs typically joined by a conforming cresting-rail stretcher, 49.5cm wide x 44.5cm deep x 119.5cm high, (19in wide x 17in deep x 47in high)

£300 - 500

428

**A LATE 17TH CENTURY OAK, ASH AND BEECH
UPHOLSTERED STOOL, ENGLISH, CIRCA 1680 - 1700**

Lacking upholstery, raised on baluster-turned legs, joined by conforming stretchers, 45.5cm wide x 39cm deep x 44cm high, (17 1/2in wide x 15in deep x 17in high)

£400 - 600



428



429

429

A WILLIAM AND MARY OAK DRESSER, CIRCA 1690

Fitted with three drawers above a pair of cupboard doors and fixed panels, all with mitre-moulded decoration, restorations, 187cm wide x 48cm deep x 82cm high, (73 1/2in wide x 18 1/2in deep x 32in high)

£2,000 - 3,000

430

AN EARLY 18TH CENTURY OAK NINE-DRAWER DRESSER BASE, ENGLISH, CIRCA 1720

The substantially fielded drawers within flat and rounded carcass-mouldings, panelled sides, 213.5cm wide x 66cm deep x 83cm high, (84in wide x 25 1/2in deep x 32 1/2in high)

£1,000 - 1,500



430



431



432



433



437 (one of four)



436



437 (one of four)

431

A GOOD PAIR OF LATE 16TH/EARLY 17TH CENTURY CARVED OAK FIGURAL TERMS, CIRCA 1600 - 1620

One carved with a woman with wide collar and full skirt, the other a man wearing a waisted doublet and holding a knife, above a scroll-edged, tassel and fruit-hung pedestal with flanking drapery, 12cm wide x 3cm deep x 48cm high, (4 1/2in wide x 1in deep x 18 1/2in high) (2)

£500 - 700

432

AN UNUSUAL PAIR OF EARLY 17TH CENTURY CARVED OAK FIGURAL TERMS, ENGLISH

An atlas and a caryatid, both unclothed, possibly Adam and Eve, above a grotesque mask-carved pedestal, approximately 9cm wide x 54.5cm high, (2)

£300 - 500

433

A PAIR OF EARLY 17TH CENTURY CARVED OAK FIGURAL TERMS, ENGLISH

Both carved with moustaches and beards, one with his right arm tucked into a drape of fabric over his left arm, cascading over the tapering pedestal below, the other modelled with bare torso, his arms crossed over a leaf at his waist, the pedestal carved with strapwork, 11cm wide x 51cm high, (2)

£200 - 300

434

SEVEN 17TH CENTURY CARVED OAK FIGURAL TERMS, MOSTLY FLEMISH

All carved with volutes, masks and fruiting foliage, the largest 60cm high, together with a late 17th century carved walnut corbel term, topped with a winged cherub mask, 66cm high, two small 17th century carved oak figural terms, English, the faces framed by elaborate headdresses, or hair, 28.5cm high, and a late 17th century carved and pierced fruitwood rail, centred by a pair of cherubs holding hands, amidst foliage, 43cm wide, (11)

£500 - 700

435

AN INTERESTING LATE 16TH/EARLY 17TH CENTURY CARVED OAK FIGURAL TERM, FLEMISH, CIRCA 1600, PROBABLY EMBLEMATIC OF LOGIC OR DIALECTIC

Topped by an Ionic capital, the caryatid with a snake emerging from her left sleeve and coiled around her arm, her left forefinger pointing towards her right hand, now lacking, raised on a strapwork and tassel-carved pedestal titled 'QVADRAACIA', 13cm wide x 46cm high, together with a pair of carved oak figural terms, one probably 17th century, the other later, both of a bearded man, 10cm wide x 51.5cm high, and a late 16th century carved oak figural term, Flemish, wearing a helmet and armour, 11cm wide x 27cm high, (4)

£400 - 600

The first of these terms is probably emblematic of Dialectic (also called Logic in the early modern period), one of the three liberal arts taught as part of the trivium, and later one of the seven liberal arts. Logic was often portrayed with a snake coiled about her left arm. See, for instance, an engraving by Pieter de Jode I of 1600. Dialectic is a philosophical system of reasoning that arrives at a truth by the exchange of logical arguments both for and against both sides of a proposition. Why this figure is entitled 'Quadraacia' or 'Quadratia' is unclear, but the title could relate to quadratic mathematics, the term quadratic describing something that pertains to squares, and quadratic equations always having two solutions.



435 (one of four)

436

THREE UNUSUAL LATE 16TH/EARLY 17TH CENTURY CARVED OAK FIGURAL TERMS, ENGLISH, CIRCA 1600 - 1640

The first boldly carved with a male figure with his arms crossed, a leaf between a pair of rosettes atop a pedestal carved with a large stylised lion mask, 9cm wide x 49cm high, the second modelled as a bearded man wearing a ruff and armour, 11cm wide x 48cm high, and the third a woman with wild hair, her hands clasped around a hole through the centre of her chest, the pedestal forming a foliate skirt, 10.5cm wide x 48cm high, (3)

£600 - 800

437

A SET OF FOUR 17TH CENTURY CARVED OAK FIGURAL TERMS, FLEMISH, EMBLEMATIC OF THE FOUR SEASONS

The figures of *Spring* and *Summer* wearing draped robes and carrying fruit, *Autumn* with a cornucopia of wheat, and *Winter* carrying a basket, various widths, approximately 45cm high, (4)

£800 - 1,200



438

438

AN EARLY 17TH CENTURY CARVED OAK BEAM END OR FINIAL, ENGLISH, CIRCA 1620

With shaped projecting upper edge behind a well-carved cherub with curly hair, its spread wings forming a ruff, 15cm wide x 9cm deep x 28cm high, (5 1/2in wide x 3 1/2in deep x 11in high)

£500 - 700

439

A LATE 15TH CENTURY CARVED PINE ROOF ANGEL, PROBABLY EAST ANGLIA

Wearing a collared robe, *lacking wings*, 61.5cm high

£500 - 700

440

A PAIR OF 17TH CENTURY OAK PANELS, ENGLISH

Centred by the head and wings of a cherub amidst foliage, within deep edge mouldings, 29cm wide x 25cm high, (2)

£400 - 600

Provenance: Purchased *Touchwood Antiques Limited*, 16th October 1987.

441

A GROUP OF CARVED MOUNTS OF PUTTI OR CHERUBS

To include a small pair of 17th century carved oak corbels, both with crossed wings, 8.5cm wide x 7cm deep x 13cm high, a small 17th/18th century polychrome-decorated mount, in the form of a cherub's head and wings, 11.5cm high, a pair of late 17th century ebonised beech mounts, of cherub's faces framed by their wings amidst foliate scrolls, 21cm high, and a stained walnut mount, in the form of a pair of cherubs' heads, 25cm high, (6)

£400 - 600

442

AN EARLY 18TH CENTURY CARVED AND PAINTED PINE FIGURAL MOUNT, ENGLISH

Modelled as a reclining putto blowing a horn with pendant banner, 16cm high

£400 - 600

Provenance: Purchased *Touchwood Antiques Limited*, 1st August 1987.



443

443

A RARE GEORGE II YEW-WOOD CWPWRDD TRIDARN, NORTH WALES, CIRCA 1730 - 60

Typically in three parts, the open-canopy with baluster-silhouette side slats and baluster-turned column-supports, the middle-section having a triple tablet and pendant-hung frieze, enclosing a pair of recessed flattened ogee-arched cupboard doors later centred by an open mirror-backed recess, over three drawers and a pair of conforming cupboard doors centred by a fixed pointed-arched fielded panel, 144cm wide x 52cm deep x 143cm high, (56 1/2in wide x 20in deep x 56in high)

£5,000 - 8,000

It is exceptionally rare for a Cypwrdd tridarn to be constructed in yew-wood, rather than using traditional oak. Even the drawer-linings and backboards found here are made in yew.





444



445



446



447

444

A CHARLES II OAK BOARDED CHEST, CIRCA 1660 - 80

The front incised-carved and punched-decorated with a pair of joined double-arcades on highly stylized stiff-leaf supports, 101cm wide x 43.5cm deep x 56cm high, (39 1/2in wide x 17in deep x 22in high)

£500 - 800

Provenance: Purchased Danny Robinson, *Key Antiques*, Chipping Norton, Oxfordshire, 1987, (£480). Sold with a copy of the original receipt.

445

AN EARLY 17TH CENTURY OAK COFFER, ENGLISH, CIRCA 1620 - 40

The boarded top with triple-moulded front and side edges, the frieze with three lozenge carved and finely punched-decorated panels, between full length fluted muntin-rails, each with unusual square-edge, the deep top-rail carved with a stiff-leaf arcade, raised on broad stop-fluted carved front stiles, twin-panelled sides, the side muntin-rails each with unusual ridged run-moulding, the interior till lid with painted inscription *Lathbury 1773*, 127cm wide x 51cm deep x 67cm high, (50in wide x 20in deep x 26in high)

£500 - 800

446

AN EARLY 17TH CENTURY OAK BOARDED CHEST, POSSIBLY WEST COUNTRY, CIRCA 1620 - 40

The lid unusually carved with interlaced *fleur-de-lys* motifs, the front nulled-carved, broad run-moulding to the top of the rear and front boards, which continues on the long edges of the lid, rear lid edge restored, 88cm wide x 31cm deep x 45.5cm high, (34 1/2in wide x 12in deep x 17 1/2in high)

£1,000 - 1,500

447

A GEORGE III OAK CWPWRDD DEUDDARN, WELSH, POSSIBLY MONTGOMERYSHIRE, CIRCA 1760 - 80

Having a deep frieze with typical slender end-pendants, with three pointed-ogee panelled cupboard doors, over three drawers and a pair of triple panelled cupboard doors, 148.5cm wide x 57.5cm deep x 188.5cm high, (58in wide x 22 1/2in deep x 74in high)

£1,000 - 1,500



448

448

A CHARLES I OAK PANEL-BACK OPEN ARMCHAIR, WEST COUNTRY, CIRCA 1640

The back, with prominent rake, having a plain back-panel framed beneath an applied arch on pillars with leaf-and-berry spandrels, the flat cresting rail strap-work carved, chain carved and punch-decorated seat rails, on ring-turned tapering front supports, joined by run-moulded stretchers, restorations, 57cm wide x 55cm deep x 107.5cm high, (22in wide x 21 1/2in deep x 42in high)

£1,200 - 1,800

449

A HARLEQUIN SET OF EIGHT 19TH CENTURY ASH BAR-TOP LADDER-BACK DINING CHAIRS, NORTH WEST, CIRCA 1800 - 70

Including two open armchairs, each with raised domed top bar with central downward tip which continues on each graduated arched splat, rush seat, each side chair with a decorative 'button' to the top of each front leg, (8)

£600 - 800

Literature: This type of ladder-back chair is sometimes referred to as a *Billinge Chair*. Named after the former coal mining village, near St. Helens, Merseyside, which developed a strong local tradition of producing this particular type of ladder-back, notable for the raised bar-top. This style of chair is described by Bernard Cotton, *The English Regional Chair*, (2000), as representing a *pinnacle of this region's chair turners' art*; see pages 386 - 390.



450

450

A MID-17TH CENTURY OAK PANEL-BACK OPEN ARMCHAIR, POSSIBLY SOUTH-WEST YORKSHIRE, CIRCA 1650-70

Both the pronounced double-scroll outlined cresting and pairs of 'ears' carved with frilly-leaves, the back with two carved panels, chain carving and channel moulding to the seat-rails, later seat, on gently bulbous-turned front supports, restorations, 63cm wide x 56.5cm deep x 118cm high, (24 1/2in wide x 22in deep x 46in high)

£700 - 1,000

451

A MID-18TH CENTURY OAK DRESSER BASE, SOUTH WALES, PROBABLY CAMARTHENSHIRE, CIRCA 1750 - 70

Each frieze drawer above an arched scroll-cut apron, the rectangular-section supports with gentle internal chamfer, joined by an open potboard, formerly with rack, 155.5cm wide x 46cm deep x 79.5cm high, (61in wide x 18in deep x 31in high)

£700 - 1,000

452

A 19TH CENTURY OAK BENCH, PROBABLY WELSH

Almost certainly incorporating earlier timbers, *estate-made*, with multiple-layered boarded seat, the legs morticed through the top and joined by simple turned stretchers, distressed, 243.5cm wide x 29cm deep x 53.5cm high, (95 1/2in wide x 11in deep x 21in high)

£300 - 500

Provenance: Recently removed from Pentre Mawr House, Llandyrnog, Denbighshire.

See lot 423.

454

A GEORGE III OAK CHEST OF DRAWERS, CIRCA 1770 - 90

Having a thumb-moulded edge to the top boards, two short over three long drawers, original handles, 98.5cm wide x 54cm deep x 98cm high, (38 1/2in wide x 21in deep x 38 1/2in high)

£300 - 400

Provenance: Purchased Danny Robinson, *Key Antiques*, Chipping Norton, Oxfordshire, (1987), (£610). Sold with a copy of the original receipt.



453

453

A LATE GEORGE III LARGE OAK TAVERN TABLE, SUSSEX, CIRCA 1800

The cleated boarded top raised on X-form trestle ends, joined by a central stretcher, 229.5cm wide x 84.5cm deep x 76cm high, (90in wide x 33in deep x 29 1/2in high)

£1,500 - 2,500

455

A GEORGE III WALNUT SMALL PRIMITIVE CRICKET-TYPE TABLE, CIRCA 1800

The circular one-piece dish-top raised on slender *egg*-turned splayed legs, joined by a conforming circular mid under-tier, 37.5cm diameter x 48cm high

£300 - 500

456

AN UNUSUAL MID-17TH CENTURY OAK PANEL-BACK OPEN ARMCHAIR, YORKSHIRE, CIRCA 1650 - 70 AND LATER

The back with two panels, each profusely carved with geometric designs and foliate motifs using a variety of techniques, further linear and punched-decoration to each upper arm, unusual shaped and carved cresting with distinctive ring-turned finials, later boarded seat, on baluster-turned front supports, restorations, 53cm wide x 58cm deep x 118.5cm high, (20 1/2in wide x 22 1/2in deep x 46 1/2in high)

£600 - 800



456

457

A CHARLES II OAK PANEL-BACK OPEN ARMCHAIR, LANCASHIRE, CIRCA 1670

The back panel carved with a single bold flower-filled lozenge and embellished with punched-decoration, the scroll-cut cresting carved with three whorls, the round-ended downswept open-arms with incised lines to each upper edge, the boarded seat with moulded-edges, raised on parallel-baluster front supports, 61.5cm wide x 53cm deep x 114cm high, (24in wide x 20 1/2in deep x 44 1/2in high)

£1,000 - 1,500



457



458



Initial from confirmation to Cardinal College, Oxford, of all the possessions granted by the King, 1526.

458

A RARE AND INTERESTING SECOND HALF OF THE 16TH CENTURY CARVED OAK PANEL DEPICTING HENRY VIII ENTHRONED, ENGLISH

The king enthroned beneath a shell-headed niche, its vault raised on acanthus-wrapped balusters with leafy capitals, the king carved seated wearing regalia, an open crown, the orb in his left hand, the Papal tiara crushed beneath his right foot, his left resting on a book or document with three pendant vesica seals, 22.5cm wide x 6cm deep x 36.5cm high, (8 1/2in wide x 2in deep x 14in high)

£3,000 - 5,000

Provenance: Purchased on Anglesey in the 1960s.

The overall composition of this carving - the King beneath an architectural shell-headed niche raised on acanthus-wrapped balusters, enthroned in majesty and staring out at the viewer - is derived from new Renaissance representations of the King which first appear on letters patent and in the plea rolls from the 1520s. This carving bears a striking resemblance to these Renaissance depictions, most notably - because it is like this panel three-dimensional - to the image of Henry VIII on the obverse of the gold 'bullia' used to seal the Treaty of Amiens with France in 1527. Both this image, and those used in Henry's letters patent, derived from the historiated initials of the letters patent of Cardinal Wolsey's foundations at Oxford and Ipswich, for which Gerarde Herenbout, a Flemish book-painter and one-time court painter to Margaret of Austria, was paid in 1528/9 [see illustration]. This pattern was used when Henry issued his third Great Seal in 1542.

This new representation of Henry VIII in majesty was a visual expression of his position as Supreme Head of the English Church after England's break with Rome and the Pope in the 1530s. Concomitant with this new formulation of royal power went anti-papal imagery and rhetoric. Thus, for instance, a 1542 inventory of

royal goods includes 'a table [painting] with the picture of the king his highness standing upon a mitre with three crownes [a papal tiara]...' Overt anti-papal iconography, however, only regularly began to appear in images of Henry VIII later in the 16th century, during the reign of his daughter Elizabeth I. Thus, in the 1570 edition of John Foxe's *Book of Martyrs*, thought to be the second most widely circulated book in 16th century England after the Bible, a woodcut entitled *The Pope suppressed by King Henry the Eight* shows the king treading on the neck of Clement VII. The extraordinary painting now titled *King Edward VI and the Pope: An Allegory of the Reformation* (once thought to have been painted in the reign of Edward VI, but now believed to date to the 1570s) shows a pope fallen at the foot of Edward's dais, his tiara crushed by a book, allegorical of the English Bible.

The significance of the book beneath Henry VIII's left foot is unclear. The central role played in the reformation in England by the Coverdale Bible of 1535 and the Great Bible of 1539, both written in English and thus crucial in the triumph of Scripture over Popery and superstition, was reflected in depictions of Henry VIII and Edward VI in both their reigns and that of Elizabeth I. Thus, the Title Page of Coverdale's Bible shows the King passing a book to Cranmer, an image which was repeated in the Great Bible of 1539. The engraved frontispiece of Thomas Cranmer's *Catechismus* of 1548 shows Edward VI enthroned very much like his father and distributing bibles to kneeling bishops. To depict a book underneath the King's foot in a position of humiliation and subjugation - the same position as the papal tiara - rather than in the King's hand, suggests that the book in this carving is not supposed to be a Bible, nor any other sacred book or document held in high esteem.

See *Henry VIII: A European Court in England*, ed. D. Starkey (1991), pp. 84 - 86; K. Sharpe, *Selling the Tudor Monarchy* (2009), and S. E. Reiss, 'From "Defender of the Faith" to "Suppressor of the Pope": Visualizing the Relationship of Henry VIII to the Medici Popes Leo X and Clement VII', in *The Anglo-Florentine Renaissance: Art for the Early Tudors*, eds., C. M. Zicca & L. A. Waldman (2012).



461



462 (one of four)



464



462 (one of four)

459

TWO CARVED OAK 'ROMAYNE'-TYPE PANELS

Each with medallion carved with a profile portrait, one an exotic figure with beard and Fez-type hat, the other bald, with foliate stalks, 18cm wide x 40.5cm high, (2)

£300 - 500

460

A MID-16TH CENTURY CARVED OAK 'ROMAYNE'-TYPE PANEL, FRENCH

Facing sinister, framed by a riband-wrapped laurel wreath, carved above and below with a Green man each issuing a foliate scroll, *in a later frame*, 27.5cm wide x 42cm high

£400 - 600



465

461

A 16TH CENTURY CARVED OAK PANEL, FLEMISH, THE PRESENTATION OF CHRIST

Showing the High Priest Simeon holding the infant Christ, Anna holding a basket of doves, and Mary with her hand to her breast, within a temple interior, *later framed*, 62cm wide x 65.5cm high including frame

£500 - 800

462

A SET OF FOUR 16TH CENTURY CARVED OAK PANELS OF SAINTS, FRENCH

The first of John the Baptist, wearing a camel pelt and holding a lamb, the second of St. Nicholas, wearing a mitre, three children in a barrel at his feet, the third St. Isidore with book and quill, and the last St. John the Evangelist, all within scallop shell nimbus, and framed by mouldings, 19.5cm wide x 2.5cm deep x 45.5cm high, (7 1/2in wide x 0 1/2in deep x 17 1/2in high) (4)

£1,200 - 1,800

463

AN EARLY 17TH CENTURY CARVED OAK PANEL, FLEMISH, JUDITH WITH THE HEAD OF HOLOFERNES

Judith, with flaming hair and sword in hand, putting Holofernes' head in a cloth held by a servant, his headless body visible behind Judith in his tent, with foliate scroll edges, *later backed*, 24.5cm wide x 25cm high, together with an Elizabeth I and later carved oak panel, centred by a guilloche-edged oval sunken cabochon, upon a scroll-edged cartouche, 24.5cm wide x 29.5cm high, and a 16th century 'Romaine'-type panel, French, centred by the portrait of a man wearing a martial helmet, amidst grotesque scrolls, 31cm wide x 24.5cm high, (3)

£500 - 700

464

AN INTERESTING EARLY 17TH CENTURY CARVED WALNUT PANEL, FLEMISH, CIRCA 1620, SINE BACCHO ET CERERE FRIGET VENUS

Showing Saturn with a scythe and laurel wreath, Minerva, a recumbent Venus, the figures of Bacchus and Ceres rendered as putti, 25.5cm wide x 32.5cm high

£250 - 350

Provenance: Bearing an old inked paper label to reverse reading 'Old Carving in English Walnut. Charles II. From Lord Hardington's collection Cheshire.'

This is an interesting instance of a 17th century panel inspired by Classical, rather than Biblical, allegory. This panel is a stylised copy of an unattributed 17th century Flemish picture in The Hague [see *The Warburg Institute Iconographic Database*].

Sine Baccho et Cerere friget Venus or *Without Bacchus or Ceres Venus would Freeze* was inspired by a line written by the Roman playwright Terence [fl. circa 185 BC]. This theme - illustrating that without food and wine, love cannot flourish - was extremely popular in Holland at the turn of the seventeenth century.

465

AN EARLY 18TH CENTURY CARVED OAK FIGURAL MOUNT, FORMERLY WITH RAIL AND PROBABLY FOR USE IN A CHURCH

Modelled as the Virgin, her head crowned, a cross about her neck, her arms extended and once probably supporting a rail, 53.5cm high

£500 - 600

This mount - once with a bar supported between the Virgin's hands - was probably conceived as a rail for use in a church to support the lavabo towel, used as part of ritual washing by the celebrant after vesting and during the Mass.



466

466

A WILLIAM AND MARY OAK GEOMETRIC CHEST OF DRAWERS, CIRCA 1690-1700

With two short over three long graduated mitre-moulded drawers, the front stiles descending to bun feet, 97.5cm wide x 57cm deep x 93.5cm high, (38in wide x 22in deep x 36 1/2in high)

£700 - 1,000

467

AN OAK GEOMETRIC CHEST OF DRAWERS, ENGLISH

In the Charles II manner

With four raised mitre-moulded long drawers and split-bobbin mouldings, incorporating period timbers, 108cm wide x 63cm deep x 100cm high, (42 1/2in wide x 24 1/2in deep x 39in high)

£700 - 1,000



467



468

468

A SMALL 18TH CENTURY OAK KNEEHOLE DESK, ENGLISH, CIRCA 1750 - 80

Having a recessed panelled cupboard door below a slender full-width drawer and a bank of short graduated drawers to either side, the rails each with show-tenon joints, on bracket feet, 76.5cm wide x 46.5cm deep x 73.5cm high, (30in wide x 18in deep x 28 1/2in high)

£800 - 1,200

Provenance: Purchased Danny Robinson, *Key Antiques*, Chipping Norton, Oxfordshire, (1991), (£2,850).

469

A CHARLES II OAK GEOMETRIC MOULDED CHEST OF DRAWERS, CIRCA 1680

With three long drawers, the drawer linings with traces of original block printed lining paper, 94.5cm wide x 56.5cm deep x 90cm high, (37in wide x 22in deep x 35in high)

£500 - 700



469



476

470

A GROUP OF THREE LATE 15TH/EARLY 16TH CENTURY CARVED OAK PEW ENDS, SOMERSET, CIRCA 1500

Each carved with Gothic tracery lights and oculi, with floral spandrels, 43.5cm wide x 8cm deep x 88cm high, (17in wide x 3in deep x 34 1/2in high) (3)

£1,000 - 1,500

Provenance: Reputedly from St. Michael's Church, Compton Martin, Somerset.

471

TWO LATE 15TH/EARLY 16TH CENTURY CARVED OAK POPPY-HEAD PEW-END FINIALS, EAST ANGLIA

Of two designs, both with furled, leafy volutes, 31cm high, (2)

£300 - 500

472

TWO HENRY VIII CARVED OAK PANELS, ENGLISH

The first a 'parchemin'-type panel, circa 1520, the double scroll enriched with grapes and leaves, 28.5cm wide x 34cm high, together with a linenfold panel, circa 1530, both ends of each drape with line-carved lunettes simulating fabric folds, 26cm wide x 41.5cm high, (2)

£500 - 700

473

AN UNUSUAL PAIR OF HENRY VIII OAK PANELS, CIRCA 1530

Centred by a column of flowerhead-filled lozenges, flanked by linenfold with drapery-carved bottom edge, 27cm wide x 61.5cm high, together with a late 15th/early 16th century carved oak panel, French, circa 1500, carved with a pair of leafy swirling quatrefoils, above a pair of tracery lights, 23cm wide x 68cm high, (3)

£300 - 500

474

AN UNUSUAL PAIR OF 16TH CENTURY CARVED OAK PANELS, FRENCH

Each carved with highly-stylised foliage above stylised tracery lights and oculi, with heavy moulded edge, 26.5cm wide x 2cm deep x 57.5cm high, (10in wide x 0 1/2in deep x 22 1/2in high) (2)

£250 - 350

475

A SET OF THREE HENRY VIII CARVED OAK PANELS, CIRCA 1520

Of parchemin type, decorated with fruiting vines, later backed and edged, 33cm wide x 47.5cm high overall; 25.5cm wide x 32.5cm high excluding later surrounds, (3)

£400 - 600

476

A PAIR OF MID- TO LATE 16TH CENTURY CARVED OAK PANELS, ENGLISH/FRENCH

Carved with Italian grotesque ornament, one with a figure seated upon a pedestal, one leg raised, the other with a pair of winged herms with acanthus tails, both with Renaissance foliage, vines and flowers, approximately 40cm wide x 82cm high, (2)

£500 - 700



473 (part)



474 (part)



476



479

477

A PAIR OF LATE 16TH CENTURY CARVED OAK CORBELS

Each carved as a grotesque mask with tongue exposed, one tongue perched on by a bee, with scrolls below, 12.5cm wide x 10.5cm deep x 32.5cm high, (4 1/2in wide x 4in deep x 12 1/2in high) (2)

£300 - 500

478

A PAIR OF CHARLES II CARVED OAK PANELS, CIRCA 1670

Both carved with a design of flowerheads and meandering stems against a stippled ground, 28cm wide x 29cm high, (2)

£200 - 300

479

AN INTERESTING MID- TO LATE 16TH CENTURY CARVED OAK FRIEZE RAIL, ENGLISH, CIRCA 1580

Centred by a keystone flanked by two reserves, each carved with a pair of leaf-skirted angels issuing acanthus scrolls, the shields carved with coats of arms as follows, that on the left a *fesse erminois* for WALLIS, the other shield a *chevron between three talbots passant*, for MARTIN, with later pine backboard, 138cm wide x 3.5cm deep x 24.5cm high, (54in wide x 1in deep x 9 1/2in high)

£1,000 - 1,500

Provenance: Reputedly from the site of the Palace of Placentia, later called Greenwich Palace, now the site of the Royal Naval College, Greenwich.

The memorial to Thomas Potter of Well Street, Westerham, Kent [d. 1611] and his wife Mary, nee Tichbourne [b. 1541], bears a coat of arms which quarters their respective arms and impales the arms of MARTIN and WALLIS in the form that they are carved on this frieze panel.

In the second half of the 15th century, Margaret WALLIS, sole heir of her father Walter WALLIS of Cowden, married Richard MARTIN of Edenbridge, Kent. Their only daughter Margaret married John Tichbourne, sheriff of Hampshire and, since she, in turn, was sole heir of both her mother and father, she inherited the estates of both MARTIN and WALLIS. Margaret and John Tichbourne's third son Thomas inherited his mother's patrimony, and the arms were used in turn by his descendants. Thus, they appear on the aforementioned tomb of his grand-daughter, Mary Tichbourne, who married Thomas Potter in the 1560s. It is probable that this frieze panel was part of a scheme commissioned by a Tichbourne or Potter of Kent in the late 16th century.

480

A CHARLES II PAINTED BEECH STAIRCASE BALUSTRADE PANEL, CIRCA 1660, IN A LATER SURROUND

Centred by a flowerhead issuing acanthus scrolls and further flowers, in an associated surround of flanking figural terms, 155.5cm wide x 9cm deep x 43cm high, (61in wide x 3 1/2in deep x 16 1/2in high)

£400 - 600

Literature: See H. Cescinsky & E. R. Gribble, *Early English Furniture & Woodwork*, Volume I, Figures 250 - 252 for similar pierced balustrade panels of the 1650s and 1660s.

481

A LATE 17TH CENTURY CARVED OAK FRIEZE RAIL, DATED 1690

The upper register centred by the mask of a dog issuing foliage with cavorting putti and grotesque terminals, the lower register centred by a cabochon-centred cartouche carved '1690', 116.5cm wide x 1.5cm deep x 28.5cm high, (45 1/2in wide x 0 1/2in deep x 11in high)

£400 - 600



480



482

482

A GEORGE III OAK LOW DRESSER, STAFFORDSHIRE / DERBYSHIRE, CIRCA 1760

The superstructure of spice drawers and open niche-shelves originally forming part of a rack, the lower-section with four frieze drawers, raised on baluster-turned legs with circular boss applied lower blocks, 256cm wide x 53cm deep x 89cm high, (100 1/2in wide x 20 1/2in deep x 35in high)

£1,500 - 2,000

483

A GEORGE II OAK DRESSER BASE, MID / SOUTH-WALES, CIRCA 1750

The boarded top with thumb-moulded front and side edges, over three frieze drawers within quarter-round edge-moulded rails, a pair of turned front legs and boarded sides enclosing a potboard base, 209.5cm wide x 50.5cm deep x 81cm high, (82in wide x 19 1/2in deep x 31 1/2in high)

£1,000 - 1,500



483

484

A HARLEQUIN SET OF TEN EARLY 19TH CENTURY EARED SPINDLE-BACK DINING CHAIRS, CHESHIRE / LANCASHIRE, CIRCA 1800 - 40

To include a set of eight side chairs, each back with three rows of finely turned spindles, the shaped stay-rail projecting over the back-uprights and terminating in an incised ear-motif, broad rush-seat, the typical stretcher arrangement with the unusual addition of an H-form elliptical-turned stretcher, together with two conventional open armchairs, (10)

£1,000 - 1,500

486

A CHARLES II OAK BOARDED CHEST, CIRCA 1660 - 80

The front board carved and punched-decorated with a triple arcade enclosing stylized flowerheads, 107cm wide x 34cm deep x 48.5cm high, (42in wide x 13in deep x 19in high)

£300 - 500



485

485

AN OAK LOW DRESSER, ENGLISH, CIRCA 1690 - 1710

The boarded top with thumb-moulded edge, over three mitre-moulded drawers, raised on four ring-turned and tapering front legs, with channel edge-moulded end-stretchers, 188.5cm wide x 47.5cm deep x 82cm high, (74in wide x 18 1/2in deep x 32in high)

£3,000 - 5,000

487

A CHARLES II OAK BACKSTOOL, NORTH CHESHIRE / SOUTH LANCASHIRE, CIRCA 1680

Having a distinctive large arched cresting and slender back-panel both carved with flora, boarded seat, baluster-turned front mid-stretcher, 48cm wide x 39cm deep x 109cm high, (18 1/2in wide x 15in deep x 42 1/2in high)

£400 - 600



494



490



489



491



492



488

488

A 17TH CENTURY CARVED OAK FIGURE GROUP, FLEMISH/DUTCH

Showing a bishop or priest enthroned hearing a pair of supplicants, with attendant figures and nuns, *mounted in a later velvet-lined oak stand, the figure group 34cm wide x 37cm high; overall 50cm wide x 13cm deep x 46cm high*

£1,000 - 1,500

489

AN EARLY 16TH CENTURY CARVED FRUITWOOD FIGURE GROUP, FLEMISH, THE VIRGIN

Modelled with flowing hair and square-necked gown, on a naturalistic base, *depletions, including arms and the infant Christ, 40.5cm high*

£1,000 - 1,500

490

A LATE 16TH/EARLY 17TH CENTURY POLYCHROME-DECORATED FIGURE, FLEMISH, THE VIRGIN & CHILD

Christ cradled in a cloth at Mary's waist, *losses/some later painting, 61cm high*

£500 - 800

491

A 17TH CENTURY CARVED OAK FIGURE GROUP, FLEMISH, THE VIRGIN & CHILD

The infant Christ's left arm raised in benediction, on a square base, *63cm high*

£1,200 - 1,800

Provenance: Purchased *Touchwood Antiques Limited*, 4th July 1988 [£4,500].

492

A 16TH CENTURY CARVED WALNUT FIGURE OF A MALE SAINT, FRENCH

Modelled with beard and flowing robes, *lacking attributes, 86cm high*

£1,200 - 1,800

493

A 15TH/16TH CENTURY POLYCHROME-DECORATED FIGURE, GERMAN, THE HOLY TRINITY

God seated on a throne, Christ on the Cross before him, the cross topped by the vestiges of a dove, *31cm high*

£300 - 500

Figures emblematic of The Holy Trinity - with God enthroned, Christ on the Cross and a dove for the Holy Spirit - were popular in both England and Germany in the 15th century. See several Nottingham alabasters in the collections of the *Victoria & Albert Museum*, i.e. A.10-1946, where the dove is likewise perched on the top of the cross. See also Albrecht Durer's 1511 woodcut of the Trinity, where God is depicted wearing a tiara-like mitre.

494

A 16TH CENTURY CARVED OAK FIGURE, FLEMISH, ST. ROCH

Modelled wearing a hat, a cloak fastened with a brooch, a bag over his shoulder, his right knee exposed, on a naturalistic base, *losses, 56cm high*

£800 - 1,200

Saint Roch lived in the 14th century and is invoked against the plague and sickness.



495



495

A PAIR OF CHARLES II OAK SPINDLE-BACK CHAIRS, CIRCA 1680

With all parts ball-turned, the rare stretcher arrangement having a rear mid-stretcher along with the more conventional front and low H-form stretchers, replacements, *48cm wide x 44cm deep x 92cm high, (18 1/2in wide x 17in deep x 36in high) (2)*

£600 - 800

496

A CHARLES I OAK REFECTORY-TYPE TABLE, CIRCA 1630

The removable top of two boards with cleated ends, all within a later iron-bound edge, the front frieze nulled-carved, this frieze along with all remaining plain friezes with integral scroll-shaped spandrels, raised on heavy elongated cup-and-cover turned legs, joined by plain stretchers, further old iron-straps applied to the base joints, *235cm wide x 82cm deep x 83cm high, (92 1/2in wide x 32in deep x 32 1/2in high)*

£4,000 - 6,000

Provenance: Freemason's Hall, Bournemouth, Dorset.



496



497

497

**A GOOD CHARLES II OAK PANEL-BACK OPEN ARMCHAIR,
SOUTH-WEST YORKSHIRE / EAST LANCASHIRE, CIRCA 1670**

The back typically with two panels, a slender panel over a larger panel finely linear-carved with stylized flora enclosed within an arch, the arched double scroll-edged cresting carved with drooping stylized leaves, above scroll-carved ears, the boarded seat on ring-turned tapering front supports, joined by plain stretchers, 59cm wide x 53cm deep x 116cm high, (23in wide x 20 1/2in deep x 45 1/2in high)

£3,000 - 4,000

The general form of this chair is predominantly characteristic of Charles II open armchairs attributed to Yorkshire. However, the distinctive linear-carving exhibited here is generally attributed to the area around Burnley, hence the Yorkshire/Lancashire regional attribution.

Provenance: Purchased *Touchwood Antiques*, Stow-on-the-Wold, Gloucestershire.

Literature:

Illustrated, *Country Life*, 9 June, 1988, p. 223.

Victor Chinnery, *Oak Furniture: The British Tradition*, (1993), p. 475.

The chair back detail illustrated in figure 4:128 employs highly similar flora, again below an arch, as found here and is almost certainly from the same workshop.



498

498

A RARE ELIZABETH I OAK BOARDED CHEST, WITH UNUSAL DESIGN FEATURES, CIRCA 1580

The lid originally with applied edge mouldings, the frieze board carved to simulate a pair of fielded panels, centred by linear gauge-carving and with chip-carved ends unusually executed on the diagonal, a further atypical design feature is the flat chip-carved upper-edge to the cut-away portion of the side supports; traditionally their design is almost always centred around a pointed-shape, furthermore the side rear edge-profile extends beyond the backboard, when so often at the rear of the chest it is simply aligned, 100.5cm wide x 43cm deep x 64cm high, (39 1/2in wide x 16 1/2in deep x 25in high)

£800 - 1,200

499

A RARE ELIZABETH I OAK BOARDED CHEST, CIRCA 1580 - 1600

Both the lid and frieze boards with triple-reeded edges, the side supports with saw-cuts extended to the apex of the V-cutaway to form a decorative motif and scroll profiled to each front edge, ownership initials *EC* stamped four times to one end-support, 97.5cm wide x 33.5cm deep x 58.5cm high, (38in wide x 13in deep x 23in high)

£800 - 1,200



499



500 (detail)

500

AN UNUSUAL CARVED EARLY 17TH CENTURY JOINED AND BOARDED OAK COFFER, WEST COUNTRY, CIRCA 1620-30

The central front panel carved with a double-headed eagle, above well defined scroll-carved and punched-decorated spandrels, 119cm wide x 48.5cm deep x 77cm high, (46 1/2in wide x 19in deep x 30in high)

£2,000 - 3,000

Provenance: Purchased Touchwood Antiques, Stow-on-the-Wold, Gloucestershire.

Noted in an insurance valuation, dated 30 October 1987, provided by the aforementioned, that this chest was *originally (heresay) from the Speke Family in Somerset*.

Literature: Illustrated *Country Life*, 9 June, 1988, p. 223.

An open armchair carved with an impressive double-headed eagle is illustrated on the dust-cover and pl. 26, *Early British Chairs and Seats 1500 to 1700*, Tobias Jellinek, (2009). The author suggests that the carving may possibly refer to *the emblem of the Speke family from Liverpool*.

Two armchairs, both carved with The Coat of Arms for the city of Salisbury, (the supporters pairs of double-headed eagles), are illustrated Victor Chinnery, *Oak Furniture: The British Tradition*, (1993), figures 4:58 and 4:59, p. 448; the example dated 1622 is again reproduced on the books dust-cover. A James I chest front, carved with double-headed eagles, and also dated 1622, sold *Bonhams*, 'The Beedham Collection', 24 May 2012, lot 179.



500



501

501
A MID-18TH CENTURY OAK FOLDING BOOK REST, CARVED FROM A SINGLE PIECE OF TIMBER, ENGLISH/WELSH

The shaped rear board with volute-carved terminals and pierced for hanging, the hinge carved from the solid, *when open for use* 33.5cm wide x 25cm deep x 35cm high

£500 - 800

Literature: See E. H. Pinto, *Treen & Other Wooden Bygones* (1985), Figures 265 & 282, for a very similar book rest carved from one piece of mahogany.

See also, V. Chinnery, *Oak Furniture: The British Tradition*, p. 5, for an oak example.

A similarly-constructed book rest, carved with ornate flowers and the date 1723, sold *Bonhams*, 13th May 2009, Lot 352.



502

502

A LATE 18TH CENTURY FRUITWOOD FOLDING ADJUSTABLE BOOK REST

With an easel support topped by a carved tulip finial, 35cm wide

£250 - 350



503

503

AN 18TH/19TH CENTURY SYCAMORE PLATTER

Of very shallow slightly oval form, 46.5cm wide x 43.5cm deep, together with a turned walnut bowl, with decorative mouldings to the exterior, 30cm diameter, (2)

£300 - 500



507 (front)



507 (back)



506 (front)

504

AN 18TH/19TH CENTURY TURNED BEECH DAIRY BOWL

With sloping rim, and finely lathe-turned exterior, 45cm diameter x 14.5cm high

£200 - 300

505

A SMALL 19TH CENTURY BRASS-BOUND COOPERED OAK PIGGIN, WITH MAKER'S MARK

Of staved form, one of the staves extending to form a lug handle, bound with two copper-riveted brass bands, the uppermost stamped 'J. RADFORD / MAKER', 16cm wide x 13.5cm deep x 26.5cm high, (6in wide x 5in deep x 10in high)

£250 - 350

Literature: A similar small piggin, or dipper, is illustrated E. H. Pinto, *Treen & Other Wooden Bygones* (1985), Plate 50, K.

506

AN EARLY 19TH CENTURY OAK DOUBLE-SIDED GINGERBREAD MOULD, DUTCH

Carved with four motifs, and with various sets of stamped initials, 49.5cm wide x 10.5cm high

£250 - 350

507

A LATE 18TH CENTURY DOUBLE-SIDED SYCAMORE BISCUIT OR CONFECTIONARY MOULD, DUTCH

Each side carved with nine figures representing various trades, including a cobbler, a baker, a stocking maker and a glover, all within a finely-carved laurel border, with carved initials 'DK', 14.4cm wide x 2.5cm deep x 20.5cm high

£500 - 800

508

AN UNUSUALLY LARGE 19TH CENTURY MAHOGANY AND CHEQUER-STRUNG CUTLERY TRAY

Of dovetailed construction, the undulating central divider pierced with a handle, 60.5cm wide x 19cm deep x 10cm high, together with a Regency *tôle peinte* spice box, all-over japanned, the interior with six lidded removable boxes, 24cm wide x 16cm deep x 10cm high, (2)

£300 - 500

A similar Regency spice box sold *Christie's*, The Roger Warner Collection - Part I, 20th - 21st January 2009, Lot 200.



510



509

509

A CHARLES II TURNED LIGNUM VITAE WASSAIL BOWL, CIRCA 1680

Turned with a bolelection moulding and a pair of reeds, on a moulded circular foot, *repairs to foot*, 16.5cm diameter at widest point x 18.5cm high

£1,000 - 1,500

Provenance: Ex-Levi Collection, Inventory No. 963. Offered *Christie's*, *Treen for the Table*: Jonathan Levi Collection, 8th November 2006, Lot 154.

Literature: Illustrated J. Levi, *Treen for the Table* (1998), Plate 1/2, No. 5, where it is noted by the author that this bowl 'has rather engaging distortion of the rim without any cracking'.

510

A LARGE LATE 17TH/EARLY 18TH CENTURY LIGNUM VITAE MORTAR, ENGLISH, CIRCA 1700

With baluster-turned body and straight-sided foot, 24cm diameter x 25.5cm high, together with an 18th century lignum vitae pestle, with drum-shaped head, 35cm high, (2)

£1,000 - 1,500



511

511

AN ELIZABETH I/JAMES I OAK BUFFET, CIRCA 1600-20 AND LATER

In two-parts, having a gadroon-carved frieze, raised on Ionic capital and bulbous ring-turned front supports, the middle shelf with nulled-carved rails, again raised on bulbous supports, the boarded undertier with bicuspid-shaped rails, alterations, restorations., 133cm wide, 57cm deep, 124.5cm in diameter, (52in wide, 22in deep, (49in in diameter,

£1,000 - 1,500

512

A GEORGE III OAK LOW DRESSER, NORTH WEST / WEST MIDLANDS, CIRCA 1790 AND LATER

With two thin top boards, each frieze drawer with mahogany crossbanding and cockbeading, 189.5cm wide x 53cm deep x 77.5cm high, (74 1/2in wide x 20 1/2in deep x 30 1/2in high)

£700 - 1,000



513

513

**A JAMES I SMALL OAK CAQUETEUSE ARMCHAIR,
SALISBURY, CIRCA 1610-20**

With the obligatory flat and outward-curved arms, a trapezoidal seat, carved back panel framed within decorated rails and uprights, a central arch-shaped cresting, carved front seat-rail, turned underarm supports and front legs, professional replacements, 64.5cm wide x 44cm deep x 110cm high, (25in wide x 17in deep x 43in high)

£4,000 - 6,000

The Chaire caqueteuse...This is a fairly rare type in England, and only Salisbury seems to have exhibited a consistent taste for this form of chair, Victor Chinnery, Oak Furniture: The British Tradition, p. 245.

Notwithstanding the rare caqueteuse form of this chair and the obvious related design features, with the possible exception of the guilloche-carving, (found on the lower back-rail and front seat-rail), this chair exhibits a whole host of crafted features associated with renowned and celebrated armchairs attributed to Salisbury; *ibid.*, p. 451 - 453. Comparisons can be made with the turnings of the underarm supports, which conventionally do not end in a square block; the shape of the front legs with the prominent ring-turning; the central cresting which is typically arch-shaped and integral to the top-rail, (and would have traditionally been flanked by finials); the rear uprights, which just hint at projecting above the level of the cresting-rail and carved to each front face whilst taking into account the arm joint; furthermore the treatment of the back panel, although extremely varied on Salisbury armchairs, is similar to another known example, illustrated p. 452, fig. 4:68.



514

514

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)

£1,000 - 1,500

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, Lots 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.



515

515

A RARE CHARLES I OAK CHILD'S PANEL-BACK OPEN ARMCHAIR, SOUTH WEST, CIRCA 1630 - 40

The back panel carved with a large flowerhead centred lozenge with an 'arrowhead' to each outer-face, the top-rail lunette carved, the uprights with gauge carved decoration, the lower back-rail and seat-rails all carved with the same stylized chain design, boarded seat, the relatively flat open-arms on ring-turned underarm supports, with similar turned front legs, front channel run-moulding to each rectangular-section stretcher, on turned front legs, 48cm wide x 49.5cm deep x 74.5cm high, (18 1/2in wide x 19in deep x 29in high)

£1,000 - 1,500

Literature: Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700*, (2009), illustrates a child's chair, dated to circa 1640, of similar proportions, p. 151. pl. 172.

516

A JAMES I OAK JOINT STOOL, CIRCA 1610

The associated top with thumb-moulded edge, each rail boldly carved with nulled rows, with additional delicate linear-carving between each null, the lower-edge to each rail clearly chamfered, which extends to each upper-leg block and ends with a *dust-chamfer* thereby creating the impression of a flattened-arch, raised on inverted-baluster and reel-turned legs, joined by plain stretchers, ownership stamp *JP*, 46cm wide x 27cm deep x 52cm high, (18in wide x 10 1/2in deep x 20in high)

£700 - 1,000

Provenance: Reputedly Ex. Mrs H. L. Butler, *Vesey Grange*, Weeford Road, Roughley, Sutton Coldfield, Birmingham; Sold on the premises, *Slater, Dann & Co.*, Wednesday 28 September, 1960. Purchased by the present vendor's parents.



516



517

517

A RARE JAMES I OAK JOINT STOOL, WEST COUNTRY, CIRCA 1620

The top with square-edges and narrow linear-moulded decoration, independent thin bicuspid-shaped boards below the moulded-edge frieze rails, the legs each with an almost equal combination of baluster and column-turnings, joined by plain stretchers, *51.5cm wide x 29.5cm deep x 59.5cm high, (20in wide x 11 1/2in deep x 23in high)*

£2,000 - 3,000



518 (detail)



518 (detail)

518

**AN INTERESTING CHARLES II OAK BOX SETTLE,
DERBYSHIRE / SOUTH YORKSHIRE, CIRCA 1660 AND LATER**

The back of heavy panelled construction, the two lower panels and central muntin carved with a total of four male faces, each with a distinctive pointed beard, the boarded hinged seat above three 're-claimed' lozenge carved panels, 131.5cm wide x 45cm deep x 129cm high, (51 1/2in wide x 17 1/2in deep x 50 1/2in high)

£2,000 - 3,000

The naive male faces carved to the back of this settle are a rare feature. They are reminiscent of a stylized face often found on a particular type of Yorkshire backstool, which employs pairs of arch-shaped splats carved with scrolls and centred by a male face traditionally thought to represent Charles I, with his distinctive pointed beard. There is no suggestion that the masks on this settle are representative of Charles I, yet it does further demonstrate the regions fascination and decorative use of the human face.

A coffer, attributed to Derbyshire / Yorkshire, with a similar single naive male face, carved to the upper central muntin-rail, sold these room, June 3, lot 55, (£3,125). A fine Derbyshire / Yorkshire armchair, dated 1670, finely carved with a male mask to the centre of the cresting, sold in the same sale, lot 202, (£29,900).



518



519

519

**AN ELIZABETH I OAK DRAW-LEAF TABLE BASE, CIRCA 1590
AND LATER**

Alterations

Having a deep twin boarded top, possibly adapted from the original, gadrooned-carved friezes centred by carved leaves, raised on cup-and-cover stop-gadrooned and fluted carved legs, joined by peripheral 'capped' stretchers, 159.5cm wide x 72.5cm deep x 72cm high, (62 1/2in wide x 28 1/2in deep x 28in high)

£2,000 - 3,000



23



118



513



415

LOTS 520 - 552:
BRITISH DELFTWARE
The Steve McManus Collection Part II





520



522



521

520

A LONDON DELFTWARE PLATE, CIRCA 1720-30

Painted in blue with a swimming swan, within a manganese line border, 28.8cm diameter

£500 - 700

Provenance: With Garry Atkins. The S J McManus Collection.

521

AN ENGLISH DELFTWARE PLATE AND A MATCHING TILE, CIRCA 1740

Probably Bristol, painted in blue with a cavalier on a rearing horse, within foliate and diaper panel borders, 21.5cm, together with a delftware tile with the same subject painted in blue in a scalloped panel within a powdered manganese ground, 12.8cm (2)

£400 - 600

Provenance: With Garry Atkins. The S J McManus Collection.

522

AN ENGLISH DELFTWARE 'FARMYARD' PLATE, CIRCA 1730

Probably Bristol, of unusual small size, painted in yellow and blue with a strutting peacock between manganese sponged trees, 17.5cm diameter

£500 - 700

Provenance: With Sampson & Horne Antiques and Alistair Sampson Antiques Ltd. The S J McManus Collection.



523

523

A BRISTOL DELFTWARE PLATE, CIRCA 1765

Painted in a Fazackerley palette with flower sprays, within a bianco-sopra-bianco foliate border, 22.6cm diameter

£600 - 800

Provenance: With Jonathan Horne Antiques Ltd. The S J McManus Collection.

Literature: For similar plates see Garner and Archer, English Delftware (1972), pl.89b and Frank Britton, English Delftware in the Bristol Collection (1982), p.264, cat 16.26-28



524

524

A LIVERPOOL DELFTWARE PLATE, CIRCA 1760

Painted in blue with a European couple in a fenced garden, within a foliate border and a red line rim, 21.2cm diameter

£600 - 800

Provenance: With Garry Atkins. The S J McManus Collection.

Literature: For a dish with the same theatrical scene see Frank Britton, English Delftware in the Bristol Collection (1982), p.298, cat 19.23.



525

525

A PAIR OF SMALL LAMBETH DELFTWARE 'ANN GOMM' PLATES, CIRCA 1785-95

Brightly painted with central spider's web-like rosettes among formal flower sprigs and trellis motifs, in manganese, blue, red, green and yellow, 17.1cm diameter (2)

£500 - 700

Provenance: The S J McManus Collection.

Shards of this pattern were found on the site of the Lambeth High Street Pottery. A well-known set is inscribed 'Ann Gomm 1793'.



526

526

TWO ENGLISH DELFTWARE PLATES, CIRCA 1730-60

Both painted in blue and manganese, one with a swimming swan by a ruined column and sponged trees, 23.8cm diameter, the other with a church also between sponged trees, 22cm diameter (2)

£500 - 800

Provenance: The first from Christies sale 4 March 2007, part lot 37. The S J McManus Collection.



527

527

AN ENGLISH DELFTWARE DRUG JAR, A RARE MORTLAKE OINTMENT POT AND A FAIENCE FEEDING POT, 17TH-18TH CENTURY

The drug jar painted in blue with an angel head label inscribed 'E. Diascord', 19.5cm high, a cylindrical ointment pot covered in a white glaze, 5.8cm high, painted blue anchor mark to underside, and a tin-glazed feeding pot with side spout, probably French, painted in blue with formal foliate garlands, 13cm diameter,

£500 - 800

Provenance: The ointment pot with Garry Atkins. The S J McManus Collection.

Literature: The anchor mark links this simple ointment pot to finds from excavations at Mortlake, see section 9 of the MOLAS report on the excavations.

528

A RARE LONDON DELFTWARE SMALL BOWL, CIRCA 1765

The centre painted in blue with a dragon and scattered stylised clouds, the exterior with similar decoration, 18cm diameter

£500 - 700

Provenance: The S J McManus Collection. With Jonathan Horne.

While the pattern proved popular among porcelain manufactories, it is rare to find the Dragon pattern in English delftware.



528



529

529

AN ENGLISH DELFTWARE PUNCHBOWL, PROBABLY WINCANTON, CIRCA 1750

Painted in blue with hexagonal shaped panels enclosing stylised stars and foliage, on a powdered manganese ground, with blue lines to the interior, 24.7cm diameter

£700 - 1,000

Provenance: The S J McManus Collection.

530

AN ENGLISH DELFTWARE CAMPANA VASE, CIRCA 1750-60

With stepped rim and spreading foot, applied with scroll handles, painted in blue with scrolling foliage, the foot with a band of stiff leaves, 15cm

£600 - 800

Provenance: With Garry Atkins. The S J McManus Collection.

Literature: Other examples of this distinctive shape are illustrated by Frank Britton, *English Delftware in the Bristol Collection* (1982), cat 7.4-7.7.

531

A LAMBETH DELFTWARE GUGLET, CIRCA 1750

Of bottle shape, painted in blue with a continuous European landscape depicting a courting couple seated beneath a large urn on a pedestal, to the opposite side two tall entwined trees, the reverse with a man and donkey beside rustic dwellings, 27cm

£700 - 900

Provenance: The S J McManus Collection.

Literature: A bottle with matching decoration was exhibited by Garry Atkins, March 1993, cat no.25. Another identical bottle is illustrated by Frank Britton, *English Delftware in the Bristol Collection* (1982), p.285, cat 18.27. A bowl painted with a very similar scene was sold in our Bond Street rooms, The Sampson and Horne Collection, 28 April 2010, lot 219.



530



531



532



532

TWO DATED DELFTWARE PLATES, DATED 1707 AND 1783

The first probably Dutch, painted in blue with a cartouche with initials 'S B H' and date 1707, *22.5cm diameter*, the second London plate painted in blue with flower sprays and inscribed 'James Copas 1783', *23cm diameter* (2)

£500 - 700

Provenance: The second plate with Garry Atkins. The S J McManus Collection.

Exhibited: The second plate exhibited at the ECC Exhibition of dated ceramics, 2009. It is not recorded by Lipski and Archer.



533



533

TWO ENGLISH DELFTWARE PLATES, ONE DATED 1717

The first painted in blue with a central cartouche inscribed 'P I E 1717', within a foliate border, *22cm diameter*, the other painted in blue with mimosa sprigs, *20.6cm diameter* (2)

£500 - 700

Provenance: The S J McManus Collection.

This dated plate is an unusual design and it is not recorded by Lipski and Archer.



534



534

AN ENGLISH DELFTWARE PLATE AND THE CENTRE OF A DELFTWARE BASKET, MID 18TH CENTURY

The plate painted in blue with a shepherdess in a landscape, *22.3cm diameter*, the basket centre very finely painted in blue with two figures in a landscape, *18.5cm diameter* (2)

£500 - 700

Provenance: The S J McManus Collection.



535



535

AN ENGLISH DELFTWARE FLOWER BRICK AND A PUNCHBOWL, MID 18TH CENTURY

The flower brick of rectangular form, painted in blue with landscapes and sailing boats, the top pierced with twenty-seven small holes around a central square aperture, *15.4cm wide*, the punchbowl painted in blue with European figures and landscapes, *23cm diameter* (2)

£500 - 700

Provenance: The S J McManus Collection.

536

TWO LONDON DELFTWARE PLATES, CIRCA 1770

Painted in blue with European figures by ruined buildings and sponged trees, 22.5cm and 23.5cm diameter (2)

£500 - 600

Provenance: The S J McManus Collection.

Literature: The design derives from an engraving by Lespilliez after François de Cuvillies, see Frank Britton, *London Delftware*, p.161, cat 158 and fig.19 and Michael Archer, *Delftware in the Fitzwilliam Museum* (2013), p.150, cat B.106.



536

537

TWO ENGLISH DELFTWARE LARGE PLATES, CIRCA 1750

One painted in blue with a Chinaman with a bird on a pole, standing in a fenced garden, with buildings in the distance, 30cm diameter, the other painted in blue with the Jumping Boy pattern, with foliate sprays around the rim, 30.3cm diameter (2)

£500 - 700

Provenance: The S J McManus Collection.



537

538

TWO ENGLISH DELFTWARE SHALLOW BOWLS, CIRCA 1750

One with a crimped edge, painted in blue with peony sprays within a diaper border, 24.3cm diameter, the other painted in blue with birds in a river landscape, 30.5cm diameter (2)

£500 - 700

Provenance: The S J McManus Collection.



538

539

AN ENGLISH DELFTWARE SMALL PUNCHBOWL, A TIN-GLAZED BARBER'S BOWL, AND A PORRINGER, MID TO LATE 18TH CENTURY

The small punchbowl London or Bristol, painted in blue with a continuous frieze of European figures in a landscape, a circular landscape panel to the interior, 22.9cm diameter, the barber's bowl and the porringer both European and covered in a white glaze, 26cm and 15.2cm diameter (3)

£500 - 700

Provenance: The S J McManus Collection.



539



540

540

THREE ENGLISH DELFTWARE PLATES, CIRCA 1730-50

One painted in blue and manganese with a long-tailed bird perched on a fence, *23cm diameter*, another painted in blue and manganese with a figure in a Chinese landscape, *22.5cm diameter*, the third probably Bristol, painted in blue, red and green with a bird perched amidst foliage, with two insects, foliage, scrolls and garlands to the border, *22cm diameter* (3)

£500 - 800

Provenance: The S J McManus Collection.

541

A RARE VAUXHALL DELFTWARE LARGE PLATE, CIRCA 1735-40 AND TWO OTHER DELFTWARE DISHES

The first painted in a distinctive style in blue, yellow, green and red with a band of comical Chinamen interspersed with vases of flowers, the rim with scrolling flowers and foliage, *33cm diameter*, together with another plate probably Bristol, painted in colours with a central scene of a parrot perched amongst flowering branches, the rim with groups of scrolling flowers and birds, *30cm diameter*, and a European charger naively painted in colours with a stylised bird on a rock, the rim with yellow and blue banding, *30cm diameter* (3)

£500 - 700

Provenance: The S J McManus Collection.

Literature: The Vauxhall plate was exhibited in the English Ceramic Circle Exhibition, *Ceramics of Vauxhall* (2007), cat no.4. The pattern matches shards found at Vauxhall Cross.

542

THREE LARGE ENGLISH DELFTWARE PLATES, CIRCA 1740

All painted in colours, one probably Bristol with a formal foliate pattern, *32.7cm diameter*, another painted with a Japanese style leopard to a central panel surrounded by foliate sprays in blue, red and yellow, *34.2cm diameter*, the third with bold yellow and manganese flower sprays with blue and green leaves, *33.4cm diameter* (3)

£500 - 800

Provenance: The first with Garry Atkins. The S J McManus Collection.

543

THREE ENGLISH DELFTWARE PLATES, CIRCA 1730-50

The first probably Lime Kiln Lane (Bristol) and painted in the Niglett style with a colourful scene of a Chinese figure seated beside a low fence, the rim with a blue bands and red scrollwork, *32cm diameter*, the second Bristol and naively painted in colours with a seated Chinaman in a landscape, *32.5cm diameter*, the third with a Chinoiserie landscape, a figure on a jetty beside a large rock, *34cm diameter* (3)

£500 - 700

Provenance: The S J McManus Collection.

Literature: For the so-called Niglett style see Frank Britton, *English Delftware in the Bristol Collection* (1982), pp.187-189.



541



542



543





544

544

A VERY RARE DATED ENGLISH DELFTWARE PLATE, DATED 1805

Painted in blue with the inscription 'John Field 1805', within a formal husk festoon and garland border, 23.8cm diameter

£600 - 900

Provenance: The S J McManus Collection.

Literature: A plate of the same border design inscribed 'Willm & Elizh Marshall 1805' was exhibited by Garry Atkins, March 1997, cat no.20, along with a related plate for 'Jas & Ann Marshall 1806'. Together with the present lot, these plates represent the latest known dated examples of British delftware. Steve McManus discussed this group in a paper to the ECC, Transactions Vol.24 (2013), pp.223-224.



545

545

AN EARLY TIN-GLAZED CHARGER, CIRCA 1620-40 AND TWO ENGLISH DELFTWARE DISHES AND A PLATE

Comprising an early Wanli style charger, probably Netherlands, painted in blue with a bird to the centre within foliate panels, 32.5cm diameter, a dish painted in blue with a bird within fancy borders, 35cm diameter, another painted in blue with a squirrel and fruiting vine sprays, 34.3cm diameter, the plate painted in blue with a mimosa spray within a chequer border, 22.5cm diameter (4)

£500 - 700

Provenance: The S J McManus Collection



546

546

AN ENGLISH DELFTWARE SOUP PLATE AND THREE LARGE PLATES, CIRCA 1750

The soup plate painted in blue with a Chinese lady standing in a garden by a building, 22cm diameter, one plate painted in blue with Chinese figures in a landscape, within a red line rim, 29.8cm diameter, another painted in blue with the Eight Horses of Mu Wang, 27cm diameter, and another painted in blue with an exotic bird and insects amidst foliate sprays, 30.5cm diameter (4)

£500 - 700

Provenance: The S J McManus Collection.



547

547

AN ENGLISH DELFTWARE 'TAKING OF PORTOBELLO' PLATE, CIRCA 1740-43

Naively painted in shades of blue with a busy scene of warships firing at the Spanish-built fort, over which the flag of the successful British fleet now flies, a border of mimosa type flowers, alternating with vine leaves and leaf sprays, the rim edged in ochre, 21cm

£600 - 800

Provenance: With Garry Atkins. The S J McManus Collection.

Literature: A very similar plate in the Warren Collection in Oxford is illustrated by Anthony Ray, *English Delftware Pottery* (1968), pl.10, fig.28. Two other plates with slightly different treatments of the same scene are illustrated by Frank Britton, *English Delftware in the Bristol Collection* (1982), p.161, figs. 10.48 and 10.49.

Admiral Vernon captured Portobello in November 1739 as part of the war with Spain. Portobello was taken by a tiny British fleet of just five ships. Vernon went on to capture Chagre (also in present day Panama) in March of the following year. Both victories were commemorated in delftware, particularly when Vernon returned triumphantly to Bristol in January 1743.



548

548

FIVE BRITISH DELFTWARE PLATES, 18TH CENTURY

Comprising one painted in blue with a Chinaman in a sampan by a large rock, foliate borders, *22.2cm diameter*, an Irish plate painted in blue with two deer in a landscape, *23.2cm diameter*, another, probably Bristol, painted in blue with a Chinese boy and a butterfly, *23.2cm diameter*, another painted in blue with a Chinaman hunting a stag with a bow and arrow, within red line rim, *21.2cm diameter*, and one painted in blue with the Plantation pattern, *23cm diameter* (5)

£500 - 700

Provenance: The third with Jonathan Horne. The S J McManus Collection.

549

TWO ENGLISH DELFTWARE BOWLS, CIRCA 1740-70

One painted in polychrome with a squirrel and vine pattern, *26.2cm diameter*, the other painted in polychrome to the exterior with a Chinese landscape, the interior in blue, *22cm diameter* (2)

£500 - 700

Provenance: The S J McManus Collection.

550

FOUR ENGLISH DELFTWARE PLATES, CIRCA 1750-60

Comprising a Bristol plate painted in manganese, blue, yellow and green with a standing Chinese figure holding a fan, *22.5cm diameter*, two plates painted with landscapes within bianco-sopra-bianco foliate border, one with a scalloped rim, *22.1cm and 22.5cm diameter*, and one painted in polychrome with a formal foliate design, *22.5cm diameter* (4)

£500 - 700

Provenance: The S J McManus Collection.

551

THREE ENGLISH DELFTWARE PLATES, CIRCA 1730-50

One of Farmyard type painted in blue with a three cattle standing between manganese sponged trees, within a blue chequer border, *22cm diameter*, one, possibly Bristol, painted in blue with a bird perched amidst mimosa branches, *19.8cm diameter*, and one painted in blue with a jardiniere of flowers, within a red line rim, *19.3cm diameter* (3)

£500 - 700

Provenance: The S J McManus Collection.

552

THREE ENGLISH DELFTWARE LARGE PLATES, CIRCA 1750

Comprising one painted in blue with two harvester figures, *31.2cm diameter*, one painted in blue with a shepherd with his flock in an extensive 'Bowen'-type landscape, *33cm diameter*, and one painted in blue with a Chinaman holding two birds on a pole and other birds in a tree beside him, *36.5cm diameter* (3)

£600 - 800

Provenance: The S J McManus Collection.



549



550



551



552



553 (part)

LOTS 553 - 654: TEXTILES

553

A GROUP OF MAINLY 18TH CENTURY WHITEWORK AND LACE ITEMS FROM PETTON HALL, SHROPSHIRE

Including an 18th century Dresden whitework on muslin fichu; a matching set of an 18th century whitework on muslin fichu, joined lappets and narrow edging all decorated with pomegranates, acorns and flowers; another similar fichu; two 18th century full-length embroidered muslin aprons; two baby caps with Hollie Point insertions; a 16th/17th century reticella and cutwork cloth, 105 x 109cm; fifteen mid 18th century damask table napkins; a pair of small 18th century whitework cuffs; 19th century items including two large lace trimmed handkerchiefs and a child's lace trimmed cap; with an early 20th century full-length embroidered skirt front. (qty)

£700 - 900

Provenance: Hand-written notes attached to many of the items mention members of the Sparling and Cunliffe families, who were resident at Petton Hall in Shropshire between 1786 and 1928.

554

A RECTANGULAR HONITON APPLICATION WEDDING VEIL

With a scalloped border, floral sprays to each corner and all over sprigging, 200 x 160cm; two Honiton guipure collars and a pair of undersleeves; a Princess lace long stole and another of Maltese lace; with other lace dress items and edgings and a bead miser's purse. (qty)

£200 - 300



554 (part)



555 (part)

555

A DEEP POINT DE GAZE CIRCULAR BERTHA WITH RAISED ROSE PETALS

A long fronted Duchesse collar and circular bertha of Brussels Duchesse; two lace trimmed baby caps and one with a needlelace crown and fillings; a net fichu with an applied Dresden whitework border and motifs; a further six whitework and lace collars; together with a quantity of lace dress items and lengths, and table linen. (qty)

£300 - 350

556

A GROUP OF MAINLY 19TH CENTURY DRESS LACE AND WHITEWORK

Including collars; lace trimmed chemisettes; undersleeves and cuffs; stoles and ties; a cape formed from early Flemish lace; overskirts; seven lace trimmed baby shirts; baby caps; four baby gowns and a quantity of other lace. (qty)

£250 - 350



556 (part)

557

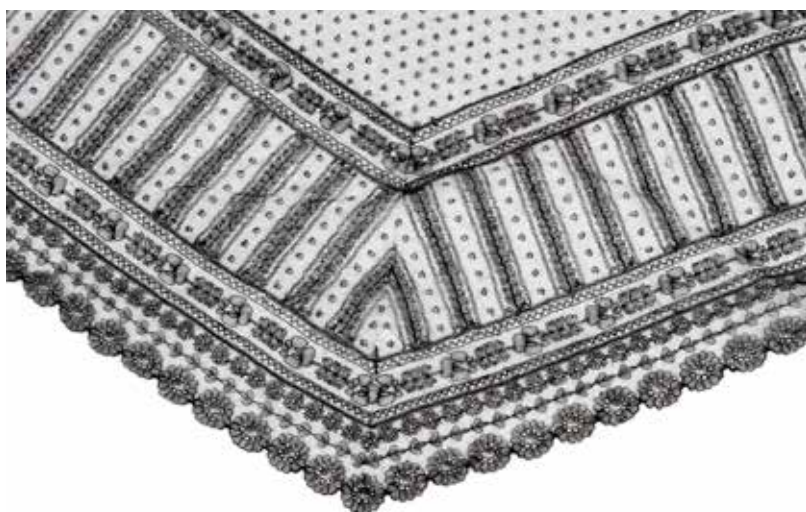
AN AYRSHIRE COLLARED FICHU, CIRCA 1830

A Brussels application fan leaf; Point de Gaze joined lappets or tie; three whitework on muslin frilled capes; a whitework collar with matching cuffs; nine large lace collars and berthas including Carrickmacross, Milanese, Brussels and Duchesse; a Chantilly flounce; lengths of a variety of handmade laces; a tamboured stole; a needlerun black bonnet veil; a tasselled machine lace stole; a long rectangular cotton on net curtain and other lace and dress items. (qty)

£400 - 600



557 (part)



558 (part)

558

A LOZENGE SHAPED CHANTILLY SHAWL

With spotting to the centre and a deep border of geometric and small floral insertions and a floral edging, *266 x 180cm*; an ecru Bibila collar and a brightly coloured three-dimensional Bibila scarf edging; a heavy black silk stole of eastern European style bobbin lace; a scarf with applied needlelace ends; a Chantilly flounce; a Duchesse circular bertha; Irish crochet and other collars; lengths of 19th century bobbin lace; a large muslin fichu, probably Indian; together with a quantity of other lace and table linen. (qty)

£300 - 400

559

A CARRIAGE PARASOL OF IMITATION CHANTILLY LACE

Over cream silk on a carved ivory handle; an imitation black Blonde large square shawl; other lace and net shawls and veils; a group of baby and dolls gowns, dresses and satin cape; a ladies ruched cream satin hat and a court train of gold and cream striped satin lined with ruched silk; all in a black metal trunk, inscribed 'Mrs. Johnston Foster'. (qty)

£200 - 300

Provenance: By descent from Lord and Lady Inchiquin, the 15th Baron.

560

A LARGE DENSELY PATTERNED SQUARE CHANTILLY SHAWL

With all over floral motifs, *200 x 200cm*; a deep Brabant style flounce depicting large jardinières within strapwork borders, *300 x 60cm*; a Brussels Duchesse circular bertha with original sales label; eight lace collars including Carrickmacross, Limerick, Honiton guipure and Duchesse, two having matching cuffs; a Duchesse and a Maltese plastron; seven tamboured and needlerun fascinators and another of Maltese lace; four handkerchiefs with deep lace borders; two Limerick flounces and a black Honiton application bonnet veil; together with lace cuffs, sleeves and handmade lace lengths; all in a wooden box inscribed 'Lady Inchiquin's lace box'. (qty)

£500 - 700

Provenance: By descent from Lord and Lady Inchiquin, the 15th Baron.

561

A GROUP OF SPANGLED EAST MIDLANDS BONE AND WOOD BOBBINS, 19TH CENTURY

Comprised of eight bone examples featuring inscriptions, including 'My love, when will you marry', 'Forsake me not, my own true love' and 'A present from Ann Clarke, 1873'; sixteen named examples; twenty-seven including tiger, leopard, wire, beaded and pewter decorated examples; one brass bobbin; seventeen wood examples, some with spliced and pewter decoration and several bone stiletos; together with four wooden bobbin display trays. (Approx. 98)

£250 - 350



560 (part)



564 (detail)

562

A LARGE GROUP OF MAINLY SPANGLED EAST MIDLANDS BONE BOBBINS, 19TH CENTURY

Including one inscribed 'Samuel Attabury Lekeston, Born February 23 1827, Mary Ann Linford Buckingham, Born Ap 24 1823'; bobbins made by Bobbin Brown and James Compton; inscriptions including 'Marry me quick and love me for ever' and 'Love you dearly, dar[e] not say it'; together with further slashed, tiger and leopard examples, a number dyed red and green and a quantity of wire-beaded and wire decorated examples. (Approx. 133)

£300 - 500

Provenance: From the collection of Pam Smith, lace maker.

563

A LARGE GROUP OF MODERN EAST MIDLANDS BONE BOBBINS, BY TONY AND BEN ARCHER AND DIANE MILLER

Seventy-eight examples by Ben Archer comprising a number decorated with depictions of nursery rhymes, including Humpty Dumpty, Hickory Dickory Dock and Rapunzel; a set of four forget-me-not jingle decorated bobbins; several sets of pairs and triplets; twelve pierced and church window examples and further bobbins decorated with flowers; together with forty bobbins by Tony Archer, including three Royal commemorative bobbins; the Four Seasons; one ebony example; a number of drilled bobbins; four 'lace' decorated bobbins, one enclosing a loose baby bobbin; a quantity of church-window, jingle and floral decorated bobbins; together with twenty-eight bobbins decorated by Diane Miller, made by Richard Ives, Eric Sutton and others, featuring flowers, fruit and a peacock. (Approx. 146)

£200 - 300

Provenance: From the collection of Pam Smith, lace maker.

564

A LARGE GROUP OF MAINLY SPANGLED EAST MIDLANDS BONE BOBBINS, 19TH CENTURY

Comprising five with inscriptions including 'Prove to me my love constant', 'Thomas Lovell, born July 16 1865' and 'When this you see, remember me, S.L.'; thirty named examples; twenty-seven tiger and leopard examples decorated with wire, tinsel and pewter; twenty-eight further bone examples and eight wooden Maltese bobbins. (98)

£300 - 500

565

A LARGE GROUP OF MAINLY SPANGLED EAST MIDLANDS BONE BOBBINS, 19TH CENTURY

Including one inscribed 'Elizabeth Claydon, died February 25 1830, aged 51'; bobbins made by Bobbin Brown and the Comptons; inscriptions including 'Love me or leave me alone'; further examples including tiger, leopard, wire, pewter and tinsel decorated; three Bucks gimp bobbins; a group of brass bound bobbins by the Haskin brothers of Bedford; further named examples; six wooden examples and a group of loose 19th century spangles. (Approx. 114 bobbins)

£300 - 500

Provenance: From the collection of Pam Smith, lace maker.

566

TWELVE SPANGLED EAST MIDLANDS BONE BOBBINS, 19TH CENTURY

Including one inscribed 'Kiss me quick'; seven named examples, including 'Dear Joseph', 'Lydia' and 'Matilda'; one with inlaid pewter butterflies; two wire decorated examples and one dyed pink. (12)

£60 - 80



562 (part)



567

567

AN EARLY-MID 19TH CENTURY FRENCH ROSEWOOD AND FLORAL MARQUETRY INLAID SEWING BOX

Of bombé sarcophagus form with a modern lock, hasp and feet, the interior velvet-lined tray fitted with a scent bottle, pressed steel stiletto and needlecase, 11 x 22 x 14cm.

£300 - 500

568

A VERNIS MARTIN LACQUER BODKIN CASE AND A GILT HANDKERCHIEF HOLDER, LATE 18TH CENTURY

The bodkin case decorated with late 18th century children and animals on a blue ground, with engraved gilt metal ferrules, the top compartment lined with tortoiseshell, the bottom containing a scent bottle, length 15cm, in a red leather case; the gilt metal handkerchief holder of clam-shell form, suspended from a ring, length 10cm, in a fitted case. (2)

£150 - 250

569

A LARGE GROUP OF THIMBLES, 19TH-20TH CENTURY

Comprised of three gold examples; thirty-seven hallmarked silver examples, including two with hard-stone tops and one with guilloché enamel decoration and one over-sized silver thimble; six sterling silver examples; five Dorcas and three Dreema thimbles; seven cloisonné thimbles; twelve Royal Worcester, four Spode, four Wedgwood, eight Caverswall, three Caithness, four Royal Doulton, and five Coalport examples; several Continental European thimbles and a large quantity of further ceramic, brass, glass, aluminium and plastic thimbles. (qty)

£400 - 500

570

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)

£300 - 400



568



571

571Y Φ

THREE FRAMED IVORY FANS, CIRCA 1760-1800

One with gilt decorated ivory sticks, the hand-painted and gilt spangled silk leaf depicting a central vignette of a couple, *length 27cm*; one with silvered decoration to sticks carved with oval figural motifs, the hand-painted paper leaf featuring lovers in a rural setting, flanked by further rural vignettes, *length 26.5cm*; the third fan with carved ivory sticks, the printed and hand-painted paper leaf depicting women and children, edged with gilt painted flowers, *length 24cm*; all within gilt frames. (3)

£500 - 700

572Y Φ

FIVE EUROPEAN FANS, LATE 18TH-EARLY 20TH CENTURY

Including a late 18th century fan on a pierced ivory monture, the printed and hand-painted velum leaf depicting classically dressed figures in a landscape, *length 27cm*; a late 18th century fan on a pierced and painted Chinoiserie ivory monture, the hand-painted paper leaf depicting three vignettes of figural landscapes, verso painted with Chinoiserie scenes, *length 27.5cm*; a Brussels Duchesse lace leaf backed with cream satin, on a mother-of-pearl monture and two further fans (all a.f.). (5)

£250 - 350



571



571



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SIX LATE 18TH CENTURY FRAMED FANS RELATING TO THE FRENCH REVOLUTION

Three featuring popular revolutionary songs, entitled '*Prise de la Ville de Toulon par l'armée des republicains francais*', '*Le Maréchal de Logis/L'esclave d'Amour*' and '*A la gloire de la Nation Française*'; the remainder featuring revolutionary scenes; all printed and hand-coloured on paper, on plain wood mounts, some with ivory inlay, all within gilt frames, length 27cm. (6)

£1,000 - 1,500

574*

A LATE 18TH CENTURY FAN RELATING TO THE FRENCH REVOLUTION AND A FRAMED NEEDLEWORK, REPUTED TO HAVE BEEN WORKED BY EMPRESS EUGÉNIE

The fan inscribed '*Air de la Carmagnole*', featuring a group of couples flanked by song verses, printed and hand-coloured on bone sticks, length 27cm, framed; the needlework depicting a floral basket hanging from a floral border, worked in silk on a cream silk satin ground, edged with cording and fringing, framed, 57 x 43cm. (2)

£250 - 350

The Carmagnole was sung as a rallying cry or as entertainment among pro-revolutionaries. It was also used as an insult to those who did not support the French Revolution, popular punishment was to make them 'sing and dance the Carmagnole'.

Provenance: A hand-written note attached verso to the needlework states the piece was worked by Empress Eugénie and gifted to ancestors of the vendor.

575

A PAINTED FAN LEAF DEPICTING THE 'AQUEDUCT OF CASERTA', DATED 1779

Hand-painted on velum, the central vignette featuring the Aqueduct, flanked by further vignettes of an Italian landmark and an erupting volcano, framed within a shaped red mount, leaf 24 x 52cm.

£150 - 250

The Aqueduct of Vanvitelli was built to supply the Reggia di Caserta. Commissioned by Charles of Bourbon and designed by Luigi Vanvitelli, its construction began in March 1753 and concluded with its opening on 7th May 1762.



574 (part)



575



576 (detail)

576

A LATE 17TH CENTURY CREAM SILK SATIN BEARING CLOTH

Trimmed to each edge with gilt metal bobbin lace, backed with cream silk, a paper label to one corner inscribed 'Miss Malone', 154 x 110cm.

£800 - 1,200

578

AN 1840S GOLDEN YELLOW AND CREAM FLORAL SILK BROCADE EVENING DRESS

A wide open neckline, short capped sleeves and a deeply pointed waist, the skirt trimmed with bands of applied yellow and cream silk leaves, the bodice trimmed with the remains of blonde lace.

£300 - 500

577

AN 1840S BRONZE SILK SATIN DAY DRESS

The bodice sharply pleated into a deep pointed waist, a v-neckline and long slightly shaped sleeves with decorative capped over-sleeves, trimmed with silk braid and satin covered buttons, the skirt tightly pleated into the waist, with vertical bands trimmed with braid.

£500 - 700



577



578



579

579

A PAIR OF 18TH CENTURY SHOES, CIRCA 1740

Of yellow silk satin, with a brocaded floral design in silvered metal thread, with sharply pointed toes, square cut tongues, short lachets and wide Louis heels, lined with kid leather. (2)

£1,000 - 1,500

581

A MID 18TH CENTURY FLORAL SILK BROCADE DRESS, REMODELLED IN THE 19TH CENTURY

The brocade featuring bold floral and peacock feather designs, the dress of sack-back style, the elbow-length sleeves with double frills trimmed with 18th century needlelace, a matching brocade petticoat and attached stomacher. (2)

£300 - 500

580

A 1780-90S STRIPED SILK DRESS AND QUILTED SILK PETTICOAT

The dress of cream silk with a pink, green and grey striped design, a deep square neckline, elbow-length sleeves and centre-front opening bodice and skirt; together with an ice blue silk satin petticoat quilted with a scalloped design. (2)

£800 - 1,200



580



581



582



582



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582

A 1904 WEDDING DRESS AND GOING-AWAY OUTFIT

Both dresses labelled 'F.Kayser & Belmas, 6 Eardley Cres., South Kensington'; the wedding dress of cream silk satin, the bodice with a wide open neckline and full elbow-length sleeves, trimmed with a profusion of Carrickmacross lace, pleated chiffon and cream satin bows, the trained skirt trimmed with scalloped flounces of pleated chiffon, with a chiffon modesty, a pair of cream silk stockings and two pairs of cream satin shoes; the going-away outfit of faintly striped pale blue silk, the bodice with a wide open neckline and full elbow-length sleeves, trimmed with a profusion of chemical lace, blue chiffon and blue satin ribbons, the trained skirt with pin-tucked detail and horizontal inserts of chemical lace, with a matching lace modesty, blue silk stockings, a pair of quilted blue satin shoes and a blue satin handkerchief case; both outfits accompanied by a pair of white cotton combinations and nightgowns, each trimmed with matching cream and blue silk ribbons; together with a facsimile of a wedding photograph and newspaper report and the bill from the wedding night spent at The Hotel Cecil, London. (qty)

£500 - 700

Provenance: By descent from the original owner.

Worn by Mary Louise Bennett of 12 Lulworth Road, Birkdale for her wedding to Mr Arthur Marcus of Sheffield on 23rd June 1904. A facsimile of the newspaper report included in the lot, describes the bride as 'very handsome in a white Duchesse satin costume, with berthes of Carrickmacross lace trimmed with chiffon and orange blossom, and a long veil of Brussels lace. She wore a pearl and diamond pendant and carried a shower bouquet of white orchids, roses and lilies.' It goes on to say 'Mr and Mrs Bradbury afterwards left by train en route for the Continent [via London], where the honeymoon is to be spent. The bride's travelling dress was of pale blue Taffeta silk trimmed with cream lace, and she wore a pale blue hat to match, trimmed with lace.'



583 (detail)

583

AN 1830S EMBROIDERED MUSLIN DRESS AND MATCHING CLOTH

The dress of white muslin, a wide neckline and long gigot sleeves, the neckline and capped oversleeves edged with a delicate purled wire and silk floral trim, the skirt hem finely embroidered with a polychrome silk floral design and edged with the matching purled wire trim; together with a rectangular muslin panel, possibly a turban panel or fichu, with an asymmetric line of matching embroidery diagonally across the centre, 78 x 115cm. (2)

£300 - 500

584

TWO 1820-30S DRESSES

An evening dress of cream damask silk with a wide neckline trimmed with corded bands, the skirt with a padded hem and two rows of applied satin and silk covered bauble decoration (later sleeves); the second dress of cream muslin with a wide neckline, the short sleeves decorated with floral whitework, the skirt plain. (2)

£200 - 300



583



584



585



585 (detail)

585

AN 1830S NURSING DRESS AND A BODICE

The nursing dress of cream wool, with a woven silk stripe and printed floral design, a shallow v-neckline and waist, the neckline with a matching bertha collar and full-length sleeves, the bodice with a buttoned slit opening over each breast; together with a brown and yellow foliate printed cotton bodice, with long gigot sleeve, decorated with wool braid. (2)

£250 - 350

586

THREE PAIRS OF 1840-60S BOOTS

One pair of cream silk satin; one pair of tan leather; and the third pair of tan leather and ribbed silk; all side lacing and shaped for right and left. (6)

£400 - 600

587

A SILK PELISSE AND A BROCADE DRESS, 1810-20S

The pelisse of maroon and cream shot silk with a floral damask design, a wide shaped collar, full-length sleeves, with puffed over-sleeves, decorated with an applied cream satin foliate design to the bodice and cream satin cording to the tabbed sleeve detail; the dress of a brown silk and wool damask blend, a wide open neckline and short puffed sleeves, the hem with a band of applied detail, all trimmed in silk cording. (2)

£500 - 700

588

AN 1870S LILAC SILK DAY DRESS AND AN 1880S GREY DAMASK SILK TEA GOWN

The lilac bodice with full-length sleeves trimmed with pale pink pleated silk, a bow to the v-neckline, the skirt with asymmetric flounces and frills; the grey damask princess-line dress of Aesthetic style, a full-length centre-front panel of gathered embroidered net, the sleeves matching, a large silk bow to the waist, labelled 'Mrs Smith, 28 Rawlings St, Cadogan Sq, W.'. (3)

£400 - 600



587



589 (detail)

589

A LATE 18TH CENTURY GENTLEMAN'S EMBROIDERED WAISTCOAT, CIRCA 1770-80S

Of cream ribbed silk, embroidered to the front with a floral and foliate design in brown, blue and yellow silk, particularly focused around the hem and pockets, backed with cream silk and lined with linen.

£400 - 600



589

590

AN 1830S PRINTED COTTON CAPE AND OTHER ITEMS

The hooded cape tightly gathered into a yoke, of brown cotton printed with a repeating geometric design; an 1820s olive green silk and wool blend bib-fronted day dress; a full-length 1820s white cotton nightgown; and three 1830s floral printed cotton pelerines. (6)

£300 - 500

591

TWO PRINTED DAY DRESSES, 1820S-1840S

One of wool, printed with cream and deep purple stripes and a repeating foliate design, with a wide open neckline, full-length sleeves and a flounced hem; the second dress of blue and deep purple foliate printed white cotton, with a wide open neckline and short frilled sleeves. (2)

£400 - 600

592

AN 1820S RED SILK AND CRÊPE EVENING DRESS

The wide-necked silk bodice with short puffed crêpe sleeves, the neckline edged with blonde lace and trimmed with pointed silk tabs decorated with applied corded flowers, the crêpe skirt with a padded hem, beneath a deep applied band of stylised silk leaves.

£300 - 500



592



595 (part)

593

A MID 19TH CENTURY WOVEN NORWICH SHAWL

A red silk and wool twill ground with deep boteh borders, with harlequin ends, in red, green, blues and pink, 160 x 364cm.

£300 - 500

594

A MID 19TH CENTURY PAISLEY SHAWL AND A WOVEN INDIAN THROW

The paisley shawl featuring a bold elongated boteh design in pink, red and green, 312 x 157cm; the large Indian throw with a striped design featuring script, flowers and elephants, woven in red, blue, green and golden yellow threads, fringed, 185 x 226cm. (2)

£300 - 400

595

A SPITALFIELDS SILK SHAWL, CIRCA 1810

Of yellow silk, a deep border to each end featuring woven roses, pinks, love-in-a-mist and pansies, with a swagged floral border and silk fringing, 88 x 263cm; together with the two cut ends from a woven muslin shawl. (3)

£300 - 500



593



594 (part)



597 (part)

596

AN 1810S SPITALFIELDS STYLE SILK STOLE AND A 1750S EMBROIDERED APRON PANEL

The stole of dark brown silk twill, with deep polychrome woven floral borders to each end, 71 x 180cm; the elaborately embroidered apron panel featuring a large beribboned floral spray including carnations, tulips and roses, with a twisted rope floral border to the scalloped edge, all worked in shaded polychrome silks and silvered threads on a cream silk ground, 43 x 96cm. (2)

£300 - 400



596

597

TWO ALBUMS OF TEXTILE FRAGMENTS, SOME WITH REPUTED ROYAL CONNECTIONS, CIRCA 1830-80S

One album with dated pages from 1838 to 1849, featuring printed cottons, silks, velvets and wools, with some annotations, including several fragments reputedly from dresses worn by members of the aristocracy and Queen Victoria, one labelled 'Queen Victoria's dress at the Christening of the Prince of Wales 1842'; the second album containing annotated furnishing and wall fabrics, embroidered motifs, Chinese silk fragments, medal ribbons, and pieces reputedly linked to Queen Caroline and George IV; together with an 1848 book on Medieval embroidery, an early 19th century embroidered Indian shawl, five damask linen napkins featuring 17th century figures and other items. (qty)

£300 - 500



596



598 (part)

598

A GROUP OF TURKISH EMBROIDERED TEXTILES, 19TH CENTURY

Including four cushions constructed from Turkish towel ends; three complete embroidered Turkish towels; and three border edgings. (10)

£300 - 500

599

A GROUP OF IKAT ROBES AND TEXTILES

Including an Uzbek chapan of striped green silk, with long conjoined sleeves, lined with ikat silk and pink spotted cotton, *155cm long*; a large five-colour striped ikat silk panel, *132 x 225cm*; a large burgundy trellis-pattern ikat silk length, with five-colour ikat borders, *526 x 120cm*; an ikat cushion cover; a Japanese kimono of cream silk with a red and black geometric ikat design and two further silk kimono, one with yuzen designs. (qty)

£400 - 600



599 (part)



600 (part)

600

A GROUP OF WORLD TEXTILES, INCLUDING AFRICAN, TURKMEN AND NATIVE AMERICAN ITEMS

Including a Chippewa beaded pouch and belt pouch; three Turkmen chodor embroidered fabric hats and one featuring embroidered cockerels; a woven straw hat on an English late 18th century mahogany wig stand; a red silk Turkmen robe; a large woven striped African throw; an African child's woven tunic; a net bag; a silk embroidered and mirrored tent hanging; an appliqué cotton panel; and embroidered cushion decorated with shells and further embroidered textiles. (qty)

£400 - 600

601

FOUR INDIAN AND BENGALI EMBROIDERED TEXTILES, 19TH-EARLY 20TH CENTURY

Including a Bengali kantha quilt, featuring a tree and potted flowering plant, surrounded by a deep scrolling floral border, in polychrome cottons on a beige cotton ground, 140 x 190cm; a long cream cotton border embroidered with red silk floral designs, 82 x 890cm; a large cope embroidered with geometric designs in red and blue silk, with pulled thread detail, 145x 214cm; and a small embroidered square cover. (4)

£500 - 700



601 (part)



602 (part)



603



604

602

A MIXED GROUP OF TEXTILES, 18TH-19TH CENTURY

Including a panel of possibly 18th century silk and gilt thread floral brocade fabric, trimmed with gilt lace, 115 x 105cm; a Dodecanese red and green embroidered linen cloth; two mid 19th century samplers, both depicting numerous spot motifs; a long horizontal sampler featuring a temple, horse and numerous floral and bird motifs; an 18th century woolwork seat cover; a Chinese honeycomb pleated green damask silk skirt and pair of joined embroidered silk sleevebands; an Indian embroidered satin case; a woolwork panel depicting Siamese figures and other items. (qty)

£400 - 500

603

A 19TH CENTURY SAMPLER BY HENRIETTA HOPKINS

Dated Nov 13th 1832(?), featuring a religious verse above a red brick house and floral motifs, surrounded by a strawberry border, framed, 59 x 43cm (inc. frame 73 x 57cm).

£250 - 350

604

A LATE 17TH CENTURY BAND SAMPLER BY ELIZABETH ROGERS[ON]

The name inscribed to the top, above numerous stylised floral bands, featuring acorns and pomegranates, worked in polychrome wool on linen, framed, 51 x 20cm (inc. frame 66 x 36cm).

£500 - 700

Provenance: An associated band sampler in this sale has a label to the frame inscribed '?? of Elizabeth Postlethwayt (born Rogerson) 1678-1730'.



605

605

AN EMBROIDERED SUSANI PANEL, UZBEKISTAN, LATE 19TH CENTURY

Probably the border from a larger hanging, a linen ground featuring floral roundels amongst stylised foliate designs, embroidered in silk, backed with later green cotton, 35 x 215cm.

£300 - 400

606

AN 18TH CENTURY MIDDLE EASTERN EMBROIDERED PANEL, POSSIBLY A PRAYER RUG

Of red silk satin, featuring a central appliqué cream silk satin pointed motif, heavily embroidered in gilt thread floral designs, mounted with a metal rod to one end, (a.f.), 181 x 108cm.

£1,000 - 1,500

607

A LATE 17TH CENTURY BAND SAMPLER BY ELIZABETH ROGERS[ON]

The top three bands of cutwork, pulled threadwork and whitework, inscribed 'Elizabeth Rogers' above floral bands, one featuring stags and a row of boxer motifs, worked in silk on linen, framed, 57 x 20cm (inc. frame 72 x 37cm).

£600 - 800

Provenance: The frame labelled '?? of Elizabeth Postlethwayt (born Rogerson) 1678-1730'.



606



607



608

608

A MID 18TH CENTURY EMBROIDERED APRON PANEL

Featuring a bold scrolling floral and foliate design, in silk and couched metal threads, on a cream silk ground, framed, 35 x 100cm (inc. frame 48.5 x 113cm).

£250 - 350

609

A LATE 17TH/EARLY 18TH CENTURY EMBROIDERED WALL POCKET

A shaped top and four pockets of dark green silk, embroidered with floral and foliate designs, including carnations, in polychrome silk and couched metal threads in scrolling designs, applied to a cream silk backing, a hanging tab to the centre top, framed, 66 x 23cm (inc. frame 74 x 31cm).

£500 - 700

610

A 17TH CENTURY BAND SAMPLER

Featuring the alphabet and six stylised floral bands, worked in cross, satin, Holbein and detached buttonhole stitches in polychrome silk on a linen ground, framed, 51 x 20cm.

£600 - 1,000

611

A VICTORIAN MEMORIAL SAMPLER DATED 1848

Depicting a central tomb inscribed in memory of Betty Wild of Heywood, flanked by trees and angels, beneath and verse, framed, 55 x 59cm.

£80 - 120



609



610



612 (detail)

612

AN EARLY 18TH CENTURY SILK EMBROIDERED PANEL, PROBABLY FRENCH

Possibly a furnishing hanging or a border for a large fabric hanging, featuring a central cartouche of a goddess, flanked by winged putti holding a peacock and a fish, amongst elaborate floral designs, scrolling foliage and fruit baskets, edged on three sides with a decorative border, worked in floss silk brick, diaper and tent stitches on a hessian ground, backed with golden yellow silk, 62 x 340cm.

£800 - 1,200

613

A GEORGE II SAMPLER, WORKED BY SUSANA JANE BIRD

Aged 10, dated Feb 6th 1750, worked whilst attending 'M. Bevens School', featuring the alphabet and numerals above two tablets inscribed with Psalm 19, worked in polychrome silk on a linen ground, unframed, 46 x 21cm.

£500 - 600

614

A NEAR PAIR OF CREWELWORK PANELS, ONE DATED 1939

Both depicting a central flowering and fruiting tree, sprouting from a hilly landscape, with animals and birds amongst the branches, worked in wool on linen grounds, framed, both 119.5 x 56.5cm. (2)

£400 - 500



613



614



615

615

AN EARLY 18TH CENTURY ENGLISH EMBROIDERED WALL HANGING

Designed with symbolic and mythological scenes, to the upper right a manor house with a lady and gentleman standing to the fore, to their left sit Rinaldo and Armida as young lovers entwined and to the far left sits Narcissus beside a water-filled trough gazing at his reflection, an urn on a pillar at the head of the trough and a young woman, Echo, sits on a cloud nearby, designed with hillocks the centre of the lower portion shows a woman carrying a quiver of arrows and holding a bow, she is accompanied by a young man holding a spear, each object an attribute of Diana the huntress, to the left a woman and boy, to the right a girl holding a flower, other figures at play or in varying attitudes, the surround with animals, birds and trees, the shaped border of a bolder gauge and designed with tulips, carnations, roses, anemones, other flowers and leaves, worked in tent stitch with mainly blue, red, ochre and brown wools, 124.5 x 139cm.

£4,000 - 6,000



616

616

**A LATE 17TH/EARLY 18TH CENTURY NEEDLEWORK PICTURE
DEPICTING THE STORY OF DAVID & BATHSHEBA**

Featuring King David watching a servant carry a letter to his lover Bathsheba whilst she is bathing in a pool to the bottom left, the death of Bathsheba's husband Uriah to the top right and David being admonished for ordering Uriah's death to the bottom right, all worked in polychrome satin stitch and French knots to a linen ground, mounted over a wooden board, unframed, 42 x 53.5cm.

£1,500 - 2,500



617 (part)



618



619



620

617

EIGHT 19TH CENTURY SAMPLERS

One worked by Elisabeth Champley from Thorton, dated 1809, featuring a religious verse above Adam and Eve, flanked to one side by 'Abel keeping sheep' and to the other by 'Cain tilling the ground', surrounded by floral motifs, framed, 49 x 41.5cm; one worked by Mary Moore, dated 1838, depicting a large building; together with six wool samplers, all framed. (8)

£300 - 400

618

AN EARLY 19TH CENTURY SAMPLER BY ANN HILL

Featuring a religious verse above three finely worked red-brick houses, flanked by a pair of stags, figures and floral motifs, within a floral border, worked in silk, framed, 41 x 32cm.

£300 - 500

Provenance: A hand-written inscription verso reads 'Ann Hill (wife of Thos. Nicholl of Hendon), Born 1778 - Died 1850. Buried at Harrow.'

619

A GEORGE III SAMPLER BY JANE BUCK

Dated 1808, featuring the alphabet, numerals and a biblical verse, amongst floral motifs, worked in silk on a linen ground, framed, 50.5 x 48cm.

£200 - 250

620

A GEORGE IV SAMPLER BY BESSY COULTAS

Dated 1826, worked aged 13, featuring a verse surrounded by large floral motifs above a depiction of Adam and Eve, within a strawberry border, framed with a gilt slip, 63 x 47cm (inc. frame 89 x 70cm).

£250 - 350

Provenance: Information regarding Bessy Coultas and her descendants is given verso.



621

621

A GEORGE III SAMPLER BY SARAH GAMBLE

Dated 1792, depicting Adam and Eve, a monkey in a tree, a lady beneath a floral arch, a rearing horse and various other floral motifs, within a carnation border, worked in silk on linen, framed, 57 x 47cm.

£300 - 400

622

A SAMPLER BY MARY ANN VALE DATED 1848 AND A SAMPLER BY HANNAH PLENTY COATES DATED 1788

The Mary Vale sampler featuring the alphabet, numerals, a religious verse and foliate motifs, bordered with Bedfordshire lace, within a bird's eye maple frame, 42 x 33cm (inc. frame 56 x 47cm); the Hannah Coates sampler featuring a moral verse surrounded by a fruiting border and a number of spot motifs, within a bird's eye maple frame, 36 x 31cm (inc. frame 58 x 51cm). (2)

£250 - 350

623

A SAMPLER BY CHARLOTTE MEADER DATED 1802 AND A SAMPLER BY MARY FOWLER DATED 1809

The Charlotte Meader sampler worked aged nine, featuring a religious verse, surrounded by a carnation border, above motifs including a house, windmill and men holding a bunch of grapes, in a bird's eye maple frame, 42 x 32cm (inc. frame 67 x 57cm); the Mary Fowler sampler worked in Miningsby, Lincolnshire, featuring a religious verse, the alphabet and numerals above a stag and other spot motifs, in a bird's eye maple frame, 44 x 41cm (inc. frame 67 x 56cm). (2)

£250 - 350

624

TWO FRAMED 19TH CENTURY SAMPLERS

One depicting a grand building, entitled 'Queen's Palace', worked in silk, 29 x 32cm; and one inscribed 'Eliza Wootton, Clifton, Nottinghamshire, 1881', featuring a moral verse, 34 x 42cm; both within one large bird's eye maple frame, 82 x 67cm.

£250 - 350



622 (part)



623 (part)



624 (part)



626 (part)



627



628



625

625

TWO 17TH CENTURY TAPESTRY RUNNERS

One featuring a central rabbit amongst fruit, 28 x 129cm; the other a flowering and fruiting design, 27 x 130cm, both trimmed with gilt braid and fringing. (2)

£200 - 300

626

THREE LATE 18TH CENTURY NEEDLEWORK PICTURES

Including an oval picture depicting a girl spinning with a spindle and distaff, worked in silk and wool tent stitch, 26 x 19cm; an oval picture depicting a basket brimming with floral blooms, worked in chenille and purled gilt threads, 24 x 37cm; the third picture depicting a shepherdess and lamb, worked in silk, 20 x 15cm; all framed. (3)

£400 - 600

627

A VICTORIAN SAMPLER BY ELIZABETH HALL

Inscribed 'Elizabeth Hall, her work finished in the 13th year of her age, 1841, taught by Mrs Willsea', featuring a moral verse, surrounded by numerous spot motifs, including a young girl with a dog, a farmhouse, an owl, and floral motifs, within a floral border, framed, 50 x 48cm.

£400 - 600

628

A MID 18TH CENTURY NEEDLEWORK PICTURE

Depicting a couple dancing, with musicians in a rural scene, a castle in the background and dogs chasing a stag in the foreground, worked in wool and silk tent stitch, framed, 73 x 52cm.

£300 - 400



629

629

A PAIR OF EARLY 18TH CENTURY EMBROIDERED SILK PANELS

Possibly bed hangings, both featuring a scrolling floral, foliate and fruiting design, dotted with monkeys and birds, worked in silk brick and satin stitch on canvas grounds, both mounted with a wooden rod to the top edge, *both 63 x 213cm*. (2)

£600 - 1,000

630

A LATE 18TH CENTURY SILKWORK PICTURE AND OTHERS

The small oval silkwork depicting a mother and child, in an oval gilt frame, *15 x 10cm*; an early 19th century woolwork picture of a shepherdess and her flock, within a verre églomisé mount and gilt frame, *25 x 30cm*; a late 19th century caricature fan leaf design by Henri Mirande, framed; and a small early 20th century cutwork paper picture of children picking apples. (4)

£300 - 400

631

A WILLIAM IV SAMPLER BY GEORGIANA KEY

Depicting a house and garden below numerous spot motifs including butterflies, flowers and birds, within a floral border, worked in silk, within a rosewood frame, *43 x 32cm (inc. frame 55 x 44cm)*.

£300 - 400

632

AN EARLY TO MID 18TH CENTURY WOOLWORK PANEL

Possibly from a firescreen, featuring an Oriental man and dog to the centre, beneath an ornate columned arch, amongst floral and foliate designs, worked in wool and silk, unframed, *78 x 60cm*.

£300 - 500



630 (part)



631



632



633

633

SIX CUSHIONS INCORPORATING 17TH CENTURY TAPESTRY FRAGMENTS

Including a pair featuring faces, 30 x 26cm; three similar cushions featuring abstract acanthus leaf designs, *largest 47cm square*; and an example featuring a head in profile, 38cm square; all with fringes. (6)

£600 - 800

634

A MID 17TH CENTURY NEEDLE AND STUMPWORK PICTURE

Comprising two joined casket panels, the main panel depicting an aristocratic man and woman beneath a tree heavily laden with stumpwork fruit, flanked on either side by castles and large floral motifs, worked in purled wire, satin and detached buttonhole stitch, applied chenille, mica and hair, on a silk satin ground, framed, 20 x 26cm.

£1,000 - 1,500

Provenance: The Pitt Rivers Museum, Farnham, Dorset.



634



635

635

FOUR CUSHIONS INCORPORATING 17TH CENTURY TAPESTRY FRAGMENTS

Including a pair of square cushions, both featuring seated ladies playing trumpets, *40cm square*; a cushion depicting a lady holding a sword aloft, *55cm square*; and one featuring fruiting foliate designs, *35 x 45cm*; all in yellow, blue and green tones, edged with fringing. (4)

£600 - 800

636

A MID 17TH CENTURY NEEDLEWORK PICTURE

Possibly a pair of uncut casket or book panels, one side depicting a man in a large brimmed hat holding a staff, a house to the top right, the other depicting an aristocratic lady with a flowing blue stole holding a flower, a castle to the top right, both flanked by flowers, oak trees and insects, worked in satin stitch, couched threads, purled wire and detached buttonhole stitch on a silk satin ground, within a box frame, *14.5 x 29cm*.

£1,000 - 1,500

Provenance: The Pitt Rivers Museum, Farnham, Dorset.



636



637 (part)



638



639

637

A PAIR OF GEORGE IV SAMPLERS WORKED BY SISTERS

Both dated November 1829, by Mary and Elizabeth Janaway, one age ten, the other age twelve, both featuring moral verses, surrounded by floral and foliate motifs within floral borders, framed, 37 x 32cm; together with a miniature sampler, inscribed 'A token of love', framed, 8.5 x 8cm. (3)

£300 - 500

638

A 19TH CENTURY SAMPLER, WORKED BY LUCY SMITH

Dated 1852, featuring a religious verse and various spot motifs of plants, insects and birds, framed, 51 x 32cm (inc. frame 65 x 46cm).

£200 - 250

639

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).

£300 - 500

640

A GROUP OF WOOLWORK ITEMS AND MIXED TEXTILES, 19TH CENTURY

Including a number of woolwork seat covers; a set of three floral woolwork borders; a floral chain stitch rug; a length of 'tumbling blocks' patchwork in polychrome silks; a silk and pinwork commemorative pillow inscribed 'Welcome Dear Babe, January 1853'; two Regency bone fans; a Honiton lace bonnet veil; a lace tea cosy; a length of floral painted blue silk satin and other items. (qty)

£200 - 250



641

641

A PAIR OF GEORGE III OVAL FELT PICTURES

One depicting a gentleman, the other depicting a lady gathering wheat, both in applied wool felt with embroidered and applied paper detail, within oval gilt frames, 24 x 17.5cm (*inc. frame 30 x 23cm*). (2)

£250 - 350

642

A GEORGE IV SAMPLER, WORKED BY ANN SKINNER

Dated 1820, inscribed with 'The Pilgrim Farewell to the World', within a floral border, worked in silk, framed, 41 x 31.5cm (*inc. frame 55 x 44.5cm*).

£200 - 300

643

AN EARLY 18TH CENTURY WOOLWORK PANEL

Now in the form of a cushion cover, depicting a central couple beneath a tree, parts of the ground replaced with later painted canvas, worked in wool and silk, with a corded edge, within a box frame, 70 x 60cm.

£200 - 300

644

A FRENCH FLORAL NEEDLEWORK CARPET/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.

£150 - 250



642



643



645

645

A MID 17TH CENTURY BEADWORK PICTURE

Depicting an aristocratic couple to the centre, two castles to the background and animals, birds and flowers to the foreground, including a lion, stag and robin, in beadwork, the later faces of embroidered satin, framed, 31 x 41cm (inc. frame 42 x 52cm).

£2,000 - 3,000

646

AN EARLY 18TH CENTURY NEEDLEWORK

Probably depicting the figure of 'Spring' or 'Fertility' standing on a central grassy hummock, surrounded by various floral and foliate motifs and a dog chasing a rabbit at her feet, worked in silk and wool tent stitch, within a later cushion-shaped walnut frame, 31 x 40cm (inc. frame 43 x 52cm).

£400 - 600



646



647

647

A MID 17TH CENTURY STUMPWORK PICTURE

Depicting a lady in a central oval cartouche, beneath an 'E.B.' monogram worked in seed pearls, surrounded by motifs including a lion, leopard, flowers and insects, worked in silk tent, brick, satin and rococo stitch with purled wire on a cream silk satin ground dotted with French knots, framed, 32 x 43cm.

£2,000 - 3,000

648

A LATE 17TH CENTURY NEEDLE AND STUMPWORK PICTURE

Depicting a seated lady in an voluminous blue gown and seed pearl necklace and a huntsman with bow and arrows, surrounded by fruiting and flowering plants, birds and insects, within a scrolling border, inscribed 'M.T.', worked mainly in silk satin stitch with couched metal threads, purled wire, chenille threads and applied hair on a cream silk satin ground, framed, 25 x 32.5cm (inc. frame 35.5 x 43cm).

£1,500 - 2,500



648



649 (part)

649

AN EARLY 20TH CENTURY CREWELWORK PICTURE AND A PAIR OF DECORATIVE CURTAINS

The crewelwork depicting a dog chasing a stag, surrounded by exotic foliage, worked in wools on linen, framed, 39 x 77.5cm; the pair of decorative window side curtains/dressings of cream silk decorated with an embroidered and appliqué floral design in muted tones, 250 x 43cm. (3)

£200 - 300

650

TWO CUSHIONS INCORPORATING LATE 17TH/EARLY 18TH CENTURY TAPESTRY FRAGMENTS

One featuring a central emu-like bird and the other featuring a parrot, both encircled within flowers and edged with brown velvet borders, with fringed trimmings, both 50 x 43cm. (2)

£200 - 300



650

651

A LARGE WILLIAM IV NEEDLEWORK PICTURE

Depicting buildings in a river landscape and figures in rowing boats, with a floral border inscribed 'Margaret Lyon worked at Mrs Bond's West Derby Seminary AD 1835', worked in wool and silk on a linen ground, within a rosewood frame with a gilt slip, 49 x 87cm (inc. frame 70 x 109cm).

£1,000 - 1,500



651

652

AN HERALDIC FLAG, LATE 19TH CENTURY

Depicting a red mythical dog-like creature applied onto a cream wool ground, surrounded by a pale blue border, a rope mounted down one side, 134 x 237cm.

£250 - 350



652

653

A FRAMED GROUP OF WORLD TEXTILES, 18TH-19TH CENTURY

Including an 18th century embroidered Moroccan fragment featuring birds; an 18th century embroidered Continental cushion cover featuring a double-headed eagle; three embroidered Turkish fragments; an English early 19th century skirt flounce of lilacs embroidered on muslin; and two small Indian fragments, all individually framed, *smallest 16 x 13cm, largest 15 x 162cm*. (8)

£400 - 600



653 (part)

654

AN EARLY 20TH CENTURY MACHINE WOVEN TAPESTRY DEPICTING 'THE MARKETPLACE IN GHENT'

Woven by Usines Waesland, Belgique, depicting the 14th century marketplace bustling with traders, 132 x 241cm; together with facsimiles of three pages listing the tapestry, from the Waesland catalogue, circa 1920s.

£300 - 500

END OF SALE



654 (part)



THE SCOTTISH SALE

Wednesday 15 April 2015
Edinburgh

**SAMUEL JOHN PEPLOE RSA
(BRITISH, 1871-1935)**

Dark Roses in Pot

Sold for £122,500

ENQUIRIES

Edinburgh

+44 (0) 131 240 2632

areti.chavale@bonhams.com

London

+44 (0) 20 7468 8296

chris.dawson@bonhams.com

Closing date for entries

Tuesday 3 March 2015

Bonhams

bonhams.com/scottishart

Prices shown include buyer's premium. Details can be found at bonhams.com

**THE GEOFFREY GODDEN
COLLECTION OF
ENGLISH-DECORATED
CHINESE PORCELAIN**

Wednesday 20 May 2015
New Bond Street, London

**A SUPERB CHINESE
TEAPOT AND COVER**
painted in London, circa 1755
£3,000 - 4,000

ENQUIRIES
+44 (0) 20 7468 8244
porcelain@bonhams.com



Bonhams

LONDON

bonhams.com/britishceramics

NOTICE TO BIDDERS

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

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

1. OUR ROLE

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

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

2. LOTS

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

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

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

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

Condition Reports

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

The Seller's responsibility to you

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

Bonhams' responsibility to you

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

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

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

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

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

Alterations

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

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

4. CONDUCT OF THE SALE

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

5. BIDDING

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

Bidding in person

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

Bidding by telephone

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 of 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 "o" 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.
- Ⓞ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

•, †, *, G, Ω, α see clause 8, VAT, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot*, 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
		10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

APPENDIX 2

BUYER'S AGREEMENT

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
 - 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
 - 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;
 - 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
 - 3.1.1 the *Purchase Price* for the *Lot*;
 - 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders*, and
 - 3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and VAT and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the *Purchase Price* to us will title in the *Lot* pass to you. However under the *Contract for Sale*, the risk in the *Lot* passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS		
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <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."

Bonhams Specialist Departments

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

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UK
Charles O' Brien
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U.S.A
Madalina Lazen
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20th Century British Art

Matthew Bradbury
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Aboriginal Art

Francesca Cavazzini
+61 2 8412 2222

African, Oceanic & Pre-Columbian Art

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U.S.A
Fredric Backlar
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American Paintings

Alan Fausel
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Antiquities

Madeleine Perridge
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Antique Arms & Armour

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U.S.A
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Art Collections, Estates & Valuations

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Art Nouveau & Decorative Art & Design

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U.S.A
Frank Maraschiello
+1 212 644 9059

Australian Art

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Alex Clark
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Australian Colonial Furniture and Australiana

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Books, Maps & Manuscripts

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U.S.A.
Suzy Pai
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British & European Porcelain & Pottery

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U.S.A
Peter Scott
+1 415 503 3326

California & American Paintings

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Carpets

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Hadji Rahimipour
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Chinese & Asian Art

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HONG KONG
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AUSTRALIA
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Clocks

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Jonathan Snellenburg
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Coins & Medals

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U.S.A
Paul Song
+1 323 436 5455

Contemporary Art

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Ralph Taylor
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U.S.A
Jeremy Goldsmith
+1 917 206 1656

Costume & Textiles

Claire Browne
+44 1564 732969

Entertainment Memorabilia

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Stephanie Connell
+44 20 7393 3844
U.S.A
Catherine Williamson
+1 323 436 5442

Furniture & Works of Art

UK
Fergus Lyons
+44 20 7468 8221
U.S.A
Jeffrey Smith
+1 415 503 3413

Greek Art

Olympia Pappa
+44 20 7468 8314

Golf Sporting Memorabilia

Kevin Mcgimpsey
+44 1244 353123

Irish Art

Penny Day
+44 20 7468 8366

Impressionist & Modern Art

UK
India Phillips
+44 20 7468 8328
U.S.A
Tanya Wells
+1 917 206 1685

Islamic & Indian Art

Claire Penhallurick
+44 20 7468 8249

Japanese Art

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Suzannah Yip
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U.S.A
Jeff Olson
+1 212 461 6516

Jewellery

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Jean Ghika
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U.S.A
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HONG KONG
Graeme Thompson
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Marine Art

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Veronique Scorer
+44 20 7393 3962
U.S.A
Gregg Dietrich
+1 917 206 1697

Mechanical Music

Jon Baddeley
+44 20 7393 3872

Modern, Contemporary & Latin American Art

U.S.A
Alexis Chompaisal
+1 323 436 5469

Modern Design

Gareth Williams
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Motor Cars

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U.S.A
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EUROPE
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Automobilia

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U.S.A
Kurt Forry
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Motorcycles

Ben Walker
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Automobilia
Adrian Papiros
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Musical Instruments

Philip Scott
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Native American Art

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Natural History

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