

THE OAK INTERIOR

including the Collection of Graham & Susan James

Wednesday 13 May 2015

Oxford



Bonhams



THE OAK INTERIOR

including the Collections of:

- Graham & Susan James
- Peter Gould (Pewter)
- A Gentleman of Spitalfields, London
- Danny Robinson
- Longley Old Hall, Longley, Huddersfield
- Mr & Mrs H. Beedham

Wednesday 13 May 2015 at 11.00

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ILLUSTRATIONS

Front cover: Lot 119 (detail)

Back cover: Lot 117 (detail)

Inside front cover: Lot 108 (detail)

Inside back cover: Lot 273 (detail)

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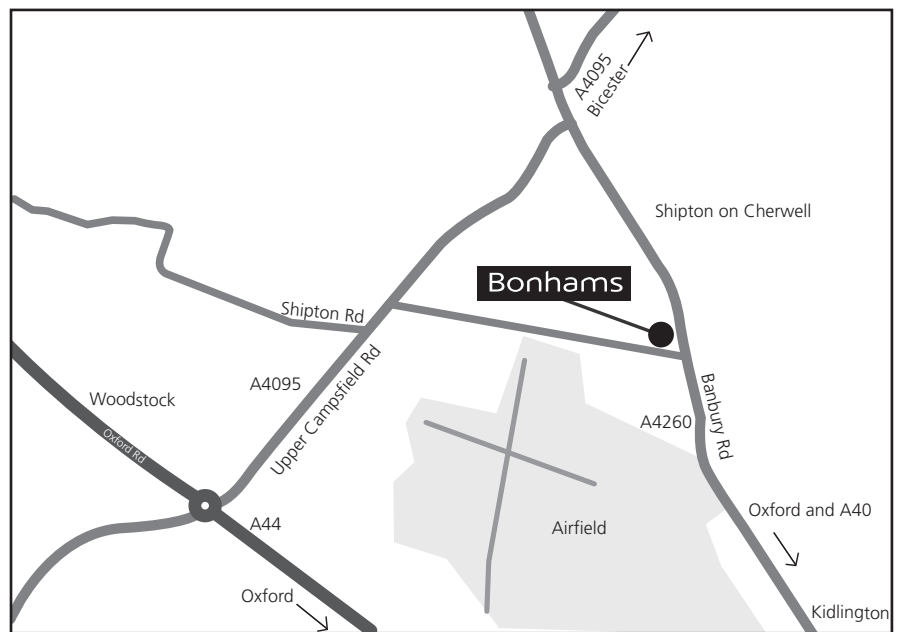
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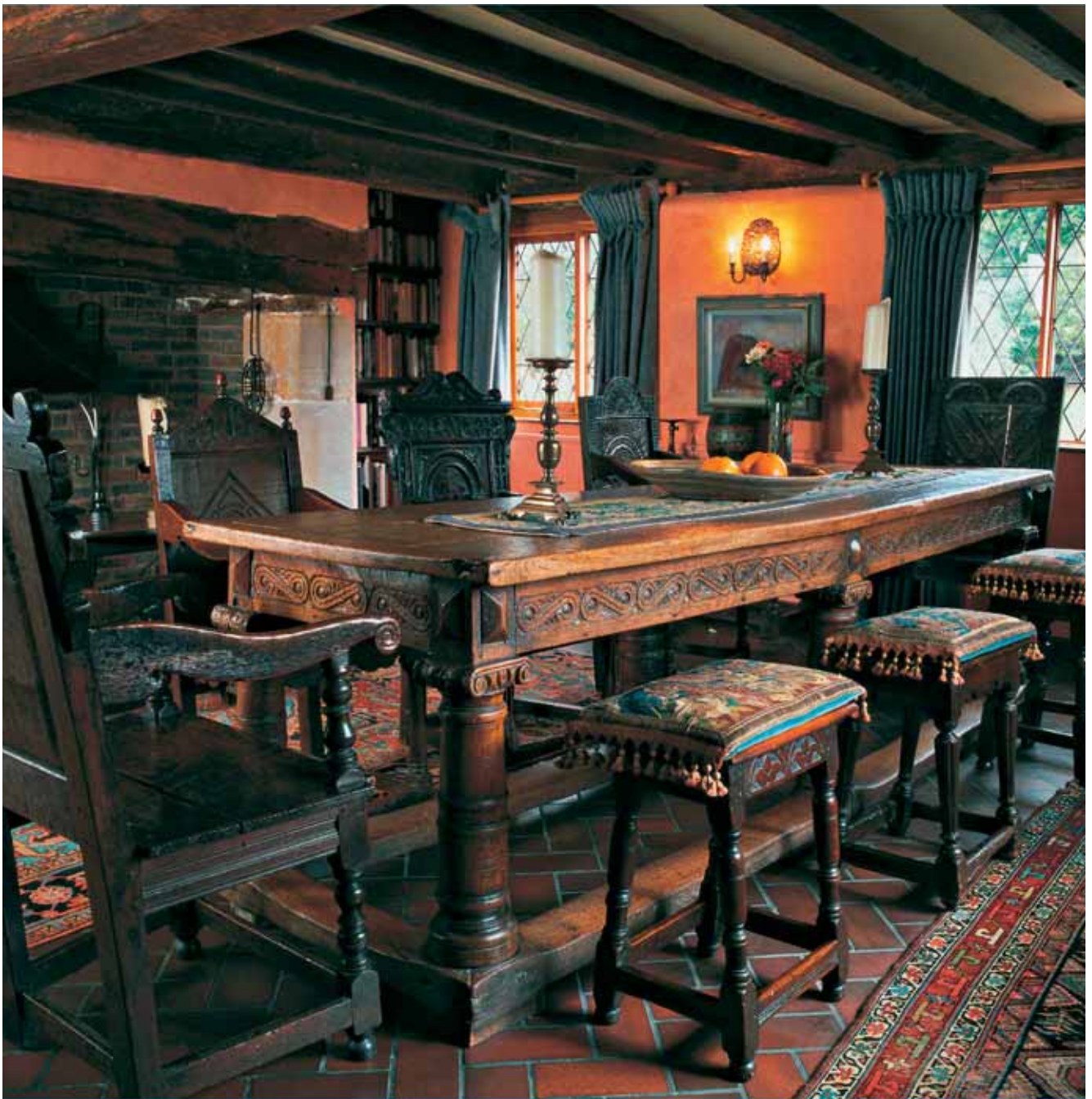
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**LOTS 1 - 119:
THE COLLECTION OF GRAHAM & SUSAN JAMES**



Dining Room, Luxford Farm





Graham and Susan James in the grounds of Luxford Farm

Our passion for early English oak furniture began in 1976 when we bought Luxford Farm in Crowborough, Sussex. The property has a recorded history dating back to Bartholomew de Luggesford in 1279, although the earliest remaining parts of the medieval timber-framed house were built circa 1480. It was greatly extended when the chimney stack with 4 fireplaces was introduced in the middle of the sixteenth century, and several minor parts were later added in the nineteenth century. We were lucky to find an excellent early oak shop in Tunbridge Wells owned by Leonard Lasalle. We started our collection with modest pieces from Leonard and over the next decades, and with his help, we gradually added many beautiful items. We met Peta Smyth through a collaborative venture of theirs, and this introduced us to the wonderful world of tapestries and textiles which helped to create a complete period atmosphere. As the restoration work on the house was completed we had more opportunity to add to the furnishings. Leonard introduced us to Toby Jellinek, who became a good friend and an invaluable

source of rare and exciting pieces. He was also a fount of knowledge and a wonderful advisor as we learnt more about the important features of good quality early furniture. Leonard and Toby have been the key sources of most of our collection but we have acquired pieces from other respected dealers. Alastair Sampson and Joanna Booth provided many period additions which have all helped to create a rich atmosphere in keeping with the historic quality of the house. We have enjoyed almost forty years at Luxford Farm, building the collections of furniture, textiles and objects to complement the very special features of the house and its surroundings. It has been a privilege and a pleasure to live with these wonderful objects; they have all been used and enjoyed by our family and many happy memories are attached to them. The time has come to hand both the house and its contents over for others to appreciate and enjoy. We hope that these cherished pieces will all find new owners who will value them and gain as much pleasure from them as we have.

Graham & Susan James



Luxford Farm, Crowborough, Sussex





1

1
A RARE CHARLES II OAK JOINED SETTLE, LANCASHIRE, CIRCA 1670

The back of four panels, boldly carved in pairs, with stylistic roses, carnations and vine, the seat constructed from two boards with moulded edge, each high-set 'flat' open-arm with a prominent central bow, on elongated-ball underarm supports, the design of which is repeated on the front three legs, 151cm wide x 63cm deep x 90cm high, (59in wide x 24 1/2in deep x 35in high)

£5,000 - 8,000

Provenance

John Fardon Collection.

Purchased *Leonard Lassalle (Antiques) Ltd.*, Tunbridge Wells, 27th November 1983.

Literature

This lot is illustrated, Victor Chinnery, *Oak Furniture: The British Tradition* (1993), p. 252, Figure 3:51. The author notes in terms of construction this type of open-frame settle relates very closely to open armchairs of the same period; it is basically a larger version. The late use of the 'mason's mitre' in the back uprights, next to the end-panels, is also noted.

Also illustrated and discussed Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700* (2009), p. 208, Plate 259. Described by the author as 'extremely fine and rare'.





2

2

A RARE AND ELEGANT CHARLES II OAK JOINED BACKSTOOL, YORKSHIRE/DERBYSHIRE, CIRCA 1660

Having a pair of arch-shaped convex moulded splats, both with upper integral carved pyramids and tear-drop pendants, the back-uprights surmounted by ball-turned finials and with delicate run-mouldings above the single-piece seat, ring-turned column front legs and plain stretchers, 48cm wide x 47.5cm deep x 98cm high, (18 1/2in wide x 18 1/2in deep x 38 1/2in high)

£1,000 - 1,500

Provenance

Purchased *Leonard Lassalle (Antiques) Ltd.*, Tunbridge Wells, 5th November 1983. Described on the receipt as 'unusual'.

Literature

This backstool is illustrated and discussed Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700* (2009), p. 300, Plate 416. Referred to by the author as 'very rare and surprising'.



3

A CHARLES II OAK JOINED BACKSTOOL, SOUTH YORKSHIRE/DERBYSHIRE, CIRCA 1660

Having a single arch-shaped boarded splat with tear-drop pendants, a boarded seat raised on block and ring-turned front legs joined by a plain low front stretcher, 48.5cm wide x 44cm deep x 105cm high, (19in wide x 17in deep x 41in high)

£500 - 800

Provenance

Purchased *Leonard Lassalle (Antiques) Ltd.*, Tunbridge Wells, date of purchase not recorded.

Literature

Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700* (2009), illustrates a highly similar backstool with ownership triad and date '1675', p. 306, Plate 425. The author makes reference to the unusual low front stretcher as found here. Further examples dated to 1640, with various back designs but the same stretcher arrangement, are illustrated Victor Chinnery, *Oak Furniture: The British Tradition* (1993), p. 279.



3

4

A CHARLES II OAK JOINED BACKSTOOL, SOUTH YORKSHIRE/DERBYSHIRE, CIRCA 1670 AND LATER

The top rail of three arches with delicate scalloped inner-edges, the bold baluster-turned spindles spaced by ball-shaped finials, punched-decoration to the run-moulding of the lower back rail as found on the top rail, scroll finials to the back uprights, the later boarded seat raised on block and ball-turned front legs joined by a mid-stretcher, restorations, 45.5cm wide x 38cm deep x 103cm high, (17 1/2in wide x 14 1/2in deep x 40 1/2in high)

£300 - 400

Provenance

Purchased *Leonard Lassalle (Antiques) Ltd.*, Tunbridge Wells, 24 September 1983. Described on the receipt as 'rare'.



4





5

5
A PAIR OF INTERESTING CHARLES II OAK JOINED BACKSTOOLS, YORKSHIRE/DERBYSHIRE, CIRCA 1675

Each with a pair of arched, cusp-outlined and scroll-carved splats with uncommon straight lower edge, the typical horse-shoe shape having been 'in-filled' by a floral-carved roundel, lozenge-shaped carving to each upright below a typical scroll-finial, a panelled seat (one replaced) raised on block and baluster-turned front legs, joined by a turned mid-stretcher, together with **two squab-cushions** made from 18th century plum-coloured velvet, 45cm wide x 38cm deep x 102.5cm high, (17 1/2in wide x 14 1/2in deep x 40in high) (2)

£1,500 - 2,000

Provenance

Purchased *Leonard Lassalle (Antiques) Ltd.*, Tunbridge Wells, 25th June 1986.

Literature

One backstool illustrated and discussed Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700*, p. 295, Plate 411; described as 'fine'.



5

6
A 17TH CENTURY HIDE-UPHOLSTERED JOINED WALNUT SIDE CHAIR, WITH TRACES OF BLUE PAINT, SPANISH

Having a rectangular back and seat upholstered in hide attached with over-sized nails, foliate carved and pierced front stretcher and scroll-cut low side stretchers, 49.5cm wide x 44cm deep x 109cm high, (19in wide x 17in deep x 42 1/2in high)

£150 - 200





7

7
A MID-16TH CENTURY DERUTA MAIOLICA ALBARELLO, ITALIAN, DATED 1560

The central vacant label surrounded by flowers and fruit in turquoise, yellow and blue above an emblem painted with a 'P', the reverse painted with the date 1560, incised pharmacy mark to underside, 20.5cm high

£800 - 1,200

Provenance

Purchased *Alistair Sampson Antiques Ltd*, London, 9th November 1994.

The 'P' emblem probably stands for a monastic pharmacy.

8

A MAIOLICA ALBARELLO IN MONTELUPO STYLE

Possibly early 17th century
 Of waisted form, decorated with stylised pinecones between ochre bands, 15cm high

£200 - 300

Provenance

Purchased *Alistair Sampson Antiques Ltd*, London, 9th November 1994.



7 (rear)



8





9

9

A CHARLES II DELFTWARE DRUG JAR, LONDON, CIRCA 1680 - 85

Painted in blue with an angel with outstretched wings with bifurcated terminals, bearing a banner reading 'BYGLOSSAE', 19.5cm high

£500 - 700

Provenance

Purchased *Alistair Sampson Antiques incorporating Tobias Jellinek Antiques Limited*, London, 5th January 1990.

This jar would have held Bugloss, a plant closely related to borage. The name bugloss comes from the ancient Greek and means 'ox's tongue', and its flowers are normally violet-blue. Its roots are believed to be diuretic. Early modern herbalists believed that a decoction of the seeds, preferably in wine, banished melancholy and lifted the mood. John Parkinson [1567 - 1650], apothecary to James I of England and James VI of Scotland, wrote '...the root itself taken is good against the passions and tremblings of the heart as also against swoonings, sadness and melancholy.'

10

A MID-18TH CENTURY DELFTWARE FLOWER BRICK, ENGLISH, POSSIBLY BRISTOL, CIRCA 1750

Pierced to the top with three rows of seven holes, the sides painted with alternating panels of flowers with fern-like leaves and diaper-work, 15.5cm wide x 6.5cm deep x 9cm high, together with an 18th century faience bough-pot or bouquetière, French, of fluted semi-circular form, pierced with ten holes around a crescent-shaped aperture, painted in colours with foliate sprays, 19.5cm wide x 11cm deep x 9cm high, and a faience inkwell, French, heart-shaped, decorated with sprigs of flowers, and stylised bands, 10.5cm wide x 12cm deep x 4.5cm high, (3)

£400 - 600

Provenance

Purchased *Celia Jennings*, Westerham, 4th June 1998.



10 (part)





11

11

A FINE EARLY 16TH CENTURY BRASS ALMS DISH, GERMAN, CIRCA 1500 - 1550, THE WINGED LION EMBLEMATIC OF MARK THE EVANGELIST

The central lion holding a banner of script, within a circlet of punched leaves, a further border of script and a gadrooned boss, the rim with an inner punched circlet of leaves and an outer circlet of punched crowns, the rim's edge rolled, 41.5cm diameter

£1,500 - 2,000

Provenance

Purchased Alistair Sampson Antiques incorporating Tobias Jellinek Antiques Limited, London, 12th December 1988.

Literature

See H. P. Lockner, *Messing* (1982), p. 55, Figure 69, for a very similar example of this rare pattern.







12

**12
AN UNUSUAL POLYCHROME-DECORATED PINE RELIQUARY
CASKET, PROBABLY SOUTH EUROPEAN**

Possibly 16th century

Having a hinged cover painted with delicate foliate sprays, and mounted with a ball knob fitted with an angular iron bail handle, the front with externally-mounted iron box lock flanked by the painted figure of St. Paul with his sword, and St. Peter with his keys, the ends decorated with winged angels swinging censers, the rear board with the Crucifixion, all over bordered by black strips simulating riveted iron bands, with key, 41.5cm wide x 21cm deep x 19.5cm high, (16in wide x 8in deep x 7 1/2in high)

£4,000 - 6,000

Provenance

Purchased *Alistair Sampson Antiques incorporating Tobias Jellinek Antiques Limited*, London, 11th March 1992, when described as 'a fine and beautiful early 16th century Spanish gessoed and painted casket...circa 1520'.

**13
A PAIR OF EARLY 17TH CENTURY BRONZE PRICKET
CANDLESTICKS, FLEMISH, CIRCA 1620**

Each having a 11.5cm pricket, and a balustroid and knopped stem on a moulded and spreading triform base, raised on three separately-cast paw feet, 44.5cm high, (2)

£500 - 700

Provenance

Purchased *Leonard Lassalle (Antiques) Ltd.*, Tunbridge Wells, 11th December 1984.

**14
A JAMES I/CHARLES I OAK JOINED CENTRE OR COMMUNION
TABLE, DORSET/DEVON, CIRCA 1620 - 30**

Having a triple boarded cleated top, with one moulded long edge, all rails carved with a continuous navette-design, on elongated turned and leaf-carved legs, with particular high end blocks and joined by plain stretchers, 'lime-washed' finish, possible alterations, 139cm wide x 75.5cm deep x 84cm high, (54 1/2in wide x 29 1/2in deep x 33in high)

£2,000 - 3,000

Provenance

Purchased *Chapel Antiques Ltd.*, Tunbridge Wells, 6th August 1982.





15

15

**A RARE AND REMARKABLE ELIZABETH I/JAMES I OAK
JOINED PANEL-BACK OPEN ARMCHAIR, POSSIBLY SOUTH-
EAST, CIRCA 1600 - 20**

With pediment-shaped cresting rail, the back panel carved with a segmented-lozenge centred by a daisy flowerhead, highlighted with punched-decoration which is continued on the cresting, back-uprights and high-set scroll-ended arms, the one-piece seat board with thumb-moulded edges, above bicuspid-shaped rails, unusually there is a distinct difference between the underarm support and the front leg design, 60cm wide x 46cm deep x 114.5cm high, (23 1/2in wide x 18in deep x 45in high)

£8,000 - 12,000

Provenance

Purchased *Leonard Lassalle (Antiques) Ltd.*, Tunbridge Wells, 8th April 1984. Described on the receipt as 'unusual', 'in original condition except for later finials'.

Literature

This armchair is illustrated and discussed Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700* (2009), p. 63, Plate 36. Described by the author as 'a highly interesting chair'. It is noted that 'its pale colour' may 'suggest a Home Counties (counties surrounding London) origin'.





16

16

A CHARLES I OAK JOINED PANEL-BACK OPEN ARMCHAIR, POSSIBLY SALISBURY AND THE SURROUNDING AREA, CIRCA 1630

Having an arched fan-carved cresting integral to the top rail, the back panel carved with a geometric-filled arch, raised on stop-fluted pillars, enclosing a carved lunette over a lozenge and headed by stylized leaf-carved spandrels, the downswept arms on parallel-baluster and reel-turned underarm supports, the design of which is repeated on the front legs, the single-piece seat wraps around the arm supports, run-moulded stretchers, possible alterations, 66cm wide x 56cm deep x 115cm high, (25 1/2in wide x 22in deep x 45in high)

£3,000 - 5,000

Although not of caquetteuse form the central fan-arched cresting and the arch design found on the back panel of this chair are indicative of armchairs attributed to Salisbury and the surrounding area.

Provenance

Purchased *Duveen Antiques*, Hampshire, 9th March 1984. With Paul Cater, *Leominster Antiques*, 1983.

Literature

This lot is illustrated, 'Antique Collector', December 1983, p. 27. See Victor Chinnery *Oak Furniture: The British Tradition* (1993), pp. 449 - 454, for several illustrated armchairs attributed to Salisbury.





17

17

**AN INTERESTING CHARLES II OAK JOINED PANEL-BACK
OPEN ARMCHAIR, PROBABLY WEST COUNTRY, CIRCA 1660**

Relatively short front to back, having a large back panel, formed from two boards, profusely carved and punched-decorated with an interlaced ribbon design around highly stylized leaves, the back uprights with chain-type carving limited to above the shaped horizontal arms, a single-piece seat and lunette-carved seat rails, the design of the ring-turned tapering underarm supports repeated on the front legs, plain stretchers, 61cm wide x 53cm deep x 118cm high, (24in wide x 20 1/2in deep x 46in high)

£4,000 - 6,000

Provenance

Purchased *Leonard Lassalle (Antiques) Ltd.*, Tunbridge Wells, 13th February 1982. Described on the receipt as 'mint condition'.

Literature

This armchair is illustrated and discussed Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700* (2009), p. 72, Plate 54. It is described as 'elegant'.





18

18

AN EXCEPTIONALLY RARE CHARLES I OAK JOINED 'BOX' SEAT TRIPLE PANEL-BACK OPEN ARMCHAIR, LANCASHIRE, CIRCA 1630

Of broad proportions, a slender strap-work carved panel above a pair of panels each carved with a quatrefoil-leaf design against a lozenge-carved ground, the top of each arm incised-carved with a zig-zag design, the front seat board hinged and opening to reveal a shallow well, the leaf-scroll design of the front seat rail appears to have been intentionally left plain at the centre to allow for a lock plate, baluster-turned front legs and plain stretchers, 62.5cm wide x 61cm deep x 111cm high, (24 1/2in wide x 24in deep x 43 1/2in high)

£8,000 - 12,000

Provenance

Purchased *Leonard Lassalle (Antiques) Ltd.*, Tunbridge Wells, 15th November 1982.

Literature

This backstool is illustrated and discussed Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700* (2009), p. 82, Plate 73. Described by the author as 'a fine and very rare 'box' armchair'.



18 (detail)





19

19
A VERY NEAR PAIR OF WROUGHT IRON STANDING PRICKET CANDLESTICKS, IN THE GOTHIC MANNER

Some elements possibly period
Both having a 15cm square-section iron pricket set into a broad sheet iron drip-pan, on a square-section part spirally-twisted stem branching into three downswept and bi-foil supports, 72cm high excluding pricket, (2)

£1,000 - 1,500

Provenance

Purchased *Leonard Lassalle (Antiques) Ltd.*, Tunbridge Wells, 3rd January 1985.

20

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

Topped by an 8cm iron pricket, carved to one side only with scrolls and leaves, raised on three bun feet, 64cm high excluding pricket, (2)

£200 - 300

Provenance

Purchased *John Thompson*, Tunbridge Wells, 23rd December 1989.



19

21

THREE DOMESTIC UTENSILS

The first a mid-18th century wrought iron short-handled slice or peel, circa 1750, possibly an ash peel, having a broad-ended blade on a short wrythen handle with scroll-ended hoop terminal, 12.5cm wide x 21cm high, the second an 18th century wrought iron slice, having a plain broadening handle with hoop terminal, 44cm high, and a George III steel and brass fire fork, circa 1800, having a pair of curving tines, on a plain shaft topped by a brass finial, 97cm high, (3)

£200 - 300

Literature

See G. C. Neumann, *Early American Antique Country Furnishings* (1993), Figure 898, for some similar short-handled peels, here called 'turners'.





22

22

A LATE 18TH/EARLY 19TH CENTURY WROUGHT IRON AND STAINED FRUITWOOD TABLE RUSHNIP, WELSH, POSSIBLY MERIONETHSHIRE, CIRCA 1800

The jaws with riveted hinge, and with twist-work stem and arms, the 'U'-shaped arm terminating in a faceted polyhedron counterweight, set into a turned and waisted stained fruitwood base, 28.5cm high

£500 - 700

Provenance

Purchased *Leonard Lassalle (Antiques) Ltd.*, Tunbridge Wells, 19th February 1983.

Literature

This rushnip's base is reminiscent of the 'bottle' shape turning which is a feature of Merionethshire. See R. Ashley, *The Rushlight & Related Holders: A Regional View* (2001), pp. 56 - 60, and particularly Figures 21 A, 22 & 22 A.

23

A LATE 18TH/EARLY 19TH CENTURY WROUGHT IRON ROTARY GRIDIRON, CIRCA 1800, CONTINENTAL

The revolving plateau embellished with scroll-ended fleur-de-lys, the broadening handle with wrythen terminal topped by a hook for hanging, 27cm diameter x 61cm high

£200 - 300

Provenance

Purchased *Leonard Lassalle (Antiques) Ltd.*, Tunbridge Wells, 9th June 1983.

Literature

See G. C. Neumann, *Early American Antique Country Furnishings* (1993), Figures 842 - 847.

24

THREE IRON HEARTH UTENSILS

The first an 18th century cast iron *girdle plate* or baking iron, North Country/Scotland, of circular form with projecting handle with ogee piercing, 35cm wide x 1cm deep x 41cm high, the second an 18th century wrought iron chimney crane, of one movement, the upper tapering bar with 'ram's horn' terminal, and with curving bracket and chamfered vertical bar, 98cm wide x 73cm high, and the third a large 18th century wrought iron pot hook, with fifteen-position trammel, 174cm maximum height, (3)

£250 - 350

Literature

For a similar baking iron or *girdle plate*, see J. Seymour Lindsay, *Iron & Brass Implements of the English House* (1970), Figure 160 and p. 33, where it is noted that these irons were 'employed for baking oatbread and small cakes and are still largely used in Scotland and the north of England in houses where the open fire exists. In small houses and cottages in Scotland the girdle plate often stood in a perpendicular position at the back of the grate and acted as a fire-back, where it could easily be pulled down over the fire when required.'



23





25

25

**A PART 16TH CENTURY SMALL OAK JOINED CUPBOARD,
WITH LINENFOLD PANELS, FRANCO-GERMAN, CIRCA 1550**

Having a pair of double linenfold panelled cupboard doors enclosing a central shelf, the sides each with four conforming slender linenfold panels, originally with superstructure, 17th century lock and key, 94cm wide x 47cm deep x 113cm high, (37in wide x 18 1/2in deep x 44in high)

£4,000 - 6,000

Provenance

Purchased *Leonard Lassalle (Antiques) Ltd.*, Tunbridge Wells, 2nd November 1987. Described on the receipt as 'mid XVIth century oak cupboard probably Flemish'.





26

26

A MID-16TH CENTURY OAK JOINED AND LINENFOLD-CARVED COFFER, FRANCO-FLEMISH, CIRCA 1550

The hinged lid with thumb-moulded edges, the front with four linenfold-carved panels, part interior till with iron lock, twin panelled sides, 128.5cm wide x 55cm deep x 68cm high, (50 1/2in wide x 21 1/2in deep x 26 1/2in high)

Provenance

Exhibited *Early Oak & Textiles - A Joint Exhibition*, Peta Smyth Antique Textiles and Leonard Lassalle (Antiques) Ltd., 1980.

Purchased *Leonard Lassalle (Antiques) Ltd.*, Tunbridge Wells, 15th March 1982. Listed on the receipt as 'probably Flemish'.

£1,000 - 1,500



Exhibition catalogue *Early Oak & Textiles* illustrating Lot 26





27

27

**AN UNUSUAL CHARLES II OAK JOINED LIVERY CUPBOARD
WITH OPEN UNDERTIER, NORTH COUNTRY, CIRCA 1660 - 80**

The top rail carved with meandering flora, the single large quadruple panelled cupboard door flanked to the left-hand side by a pair of fixed panels, enclosing hanging space, an open recess below, double run-moulding to the broad front stiles and one with an unusual ownership stamp, 124cm wide x 48.5cm deep x 162.5cm high, (48 1/2in wide x 19in deep x 63 1/2in high)

£2,000 - 3,000

Provenance

Purchased *Leonard Lassalle (Antiques) Ltd.*, Tunbridge Wells, 19th February 1983.





29

28

A HAMADAM RUNNER

West Persia

The rust field with rows of repeated boteh motifs, 445cm long x 109cm wide

£300 - 400

29

A KAZAK RUG

Caucasus

The indigo and rust fields with central medallion and hooked motifs, 205cm long x 118cm wide

£150 - 200

Provenance

Purchased *Rare Carpets Gallery*, Mayfair, London, 5th June 1985.

30

A NORTH WEST PERSIAN RUG

The tile pattern field having two rows of seven hooked stepped medallions, worked in indigo, rust and ivory, 235cm long x 127cm wide

£200 - 300

31

A SHIRVAN RUNNER

Caucasus

The indigo field with a row of fourteen hooked lozenge motifs, 332cm long x 125cm wide

£200 - 300





32 (top)



32

32

A FINE CHARLES II OAK JOINT STOOL, CIRCA 1660

With unusually slender lunette carved rails and rare ball-on-column leg design, plain stretchers and turned feet, 45.5cm wide x 28cm deep x 58cm high, (17 1/2in wide x 11in deep x 22 1/2in high)

£3,000 - 4,000

Provenance

Purchased *Leonard Lassalle (Antiques) Ltd.*, Tunbridge Wells, 3rd February 1982. Described on the receipt as 'rare'.

Literature

This stool is illustrated and discussed Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700* (2009), p. 237, Plate 314. The author pays particularly attention to the uncommonly short turned leg design which 'results in unusually long square sections above and below the turnings'.

33

AN OAK AND HIDE-UPHOLSTERED JOINED STOOL, ENGLISH

In the mid-17th century manner
The hide upholstery typically fixed to the run-moulded rails with dome-headed nails, raised on baluster and ring-turned supports joined by plain stretchers, incorporating period timbers, 45cm wide x 41.5cm deep x 49.5cm high, (17 1/2in wide x 16in deep x 19in high)

£500 - 800

Provenance

Purchased *Phoenix Antiques*, Tunbridge Wells, 23rd October 2002.





34

34

A GOOD CHARLES II OAK JOINT STOOL, ENGLISH, CIRCA 1660

Top with thumb-moulded edges, the rails carved and punched-decorated with stylized flowerheads within lunettes, on parallel-baluster and elongated reel-turned legs, run-moulded stretchers and turned feet, ownership initials 'IH' or 'HI' to the underside of the seat, 45.5cm wide x 27.5cm deep x 57cm high, (17 1/2in wide x 10 1/2in deep x 22in high)

£1,500 - 2,000

Provenance

Purchased *Leonard Lassalle (Antiques) Ltd.*, Tunbridge Wells, 30th December 1985. Described on the receipt as 'rare' and 'in mint condition'.

35

AN ELIZABETH I OAK JOINED STOOL TABLE, CIRCA 1580, TOP ADAPTED

Formerly with drop-leaves, the top possibly associated or simply altered, with bicuspid-shaped rails, elegant fluted legs, delicate run-moulding to the base of the stretchers, worn turned feet, 51cm wide x 30cm deep x 55.5cm high, (20in wide x 11 1/2in deep x 21 1/2in high)

£1,000 - 1,500

Although in the basic form of a stool this lot was originally fitted with drop-flaps for use as an occasional table. The former position of a loper, which held the raised flaps in place, is evident on each long frieze. Hinge cut-outs are also evident to the top of each long rail.



35







36 (top)



36

36

AN OUTSTANDING AND RARE SMALL JAMES I OAK JOINED BOX STOOL, CIRCA 1620

Unusually of rectangular-form, with fine triple-reeded edge to the hinged lid, delicate stop-fluted carving with punched-decoration to all sides, which carefully takes into account the position of the later lock plate, applied carved moulding to the lower edges of the box, raised on inverted-baluster and ring-turned legs, each stretcher with chamfered top edges, flat-turned feet, traces of hand-blocked lining paper to the underside of the lid, 43cm wide x 28cm deep x 37.5cm high, (16 1/2in wide x 11in deep x 14 1/2in high)

£10,000 - 15,000

Provenance

Purchased Alistair Sampson Antiques Ltd incorporating Tobias Jellinek Limited, London, 7th February 1992. Described on the receipt as 'A very fine and rare James I English oak child's box stool'.

Literature

This box stool is illustrated and discussed Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700*, (2009), p. 257, Plate 349. Described by the author as 'very rare and beautiful'. The rectangular-form of this stool, as opposed to the more conventional square-topped joined box stools, which tend to date from the mid-17th century, is particularly noted, (*ibid.*, p. 255).

Victor Chinnery, *Oak Furniture: The British Tradition* (1993), p. 269, illustrates several joined box stools with hinged lids. It is suggested that the 'practical use of the space beneath the tops of stools' might be 'used for storing almost any daily trivia, from papers and small books to smoking or sewing materials', (*ibid.*, pp. 268 - 270).





37 (top)



37

37

**A RARE AND REFINED JAMES I OAK JOINED LOW STOOL,
ENGLISH, CIRCA 1620**

The seat with double-reeded edge, all rails with delicate gauge-carving and run-moulding to lower edge, the splayed inverted-baluster turned legs joined by plain stretchers, 38cm wide x 24cm deep x 38cm high, (14 1/2in wide x 9in deep x 14 1/2in high)

£5,000 - 8,000

Provenance

Purchased *Alistair Sampson Antiques incorporating Tobias Jellinek Antiques Limited*, London, 14th June 1988. Described on the receipt as 'A rare English oak stool of very small size, c.1600'.

Literature

This stool is illustrated and discussed Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700*, (2009), p. 253, Plate 342. Described by the author as 'rare and charming'. It is noted that 'the legs are splayed both on the sides and the ends, which gives it extra stability as well as extra appeal'.



**LOT 38:
THE PROVAND'S LORDSHIP WITHDRAWING TABLE**



Interior Provand's Lordship, Glasgow, photographed circa 1929, with Lot 38 in the foreground





38

38

THE PROVAND'S LORDSHIP WITHDRAWING TABLE: A RARE AND UNUSUAL MID-17TH CENTURY OAK DRAW-LEAF TABLE WITH BOARDED BASE, IN THE LAUDIAN TASTE, POSSIBLY CHESHIRE, CIRCA 1640 - 70

Apparently designed to be portable/easily dismantled
Having a framed boarded top with two framed draw-leaves, the frieze with applied elongated-pyramid and rhombus-shaped boss, raised on two bold baluster-turned 'front' legs and two square-section 'back' legs, the boarded base again with applied boss to rails and base moulding, alterations to 'back' legs, *closed: 241.5cm wide; open: 452.5cm wide x 88.5cm deep x 82cm high*

£15,000 - 25,000

Provenance

Provand's Lordship, Glasgow. Photographed insitu circa 1929. Inscribed with the item number PP1926.11.
Purchased *Alistair Sampson Antiques*, London, 19th July 1989. Described on the receipt as 'An extremely fine and rare English (Scottish?) oak draw-leaf table/serving table'; dated to 'circa 1570'.

Provand's Lordship, referred to as 'the oldest house in Glasgow' is a rare example of 15th century Scottish domestic urban architecture. Originally built in 1471 by the Bishop of Glasgow, Andrew Muirhead, as the manse for the Chapel and Hospital of St Nicholas. The house also served as accommodation for a clergyman who is thought to have drawn his income from the rents and taxes of Barlanark, or Barlernock, and was known as 'Lord of the Prebend of Balernock', which eventually corrupted to 'Lord of Provan'; the house takes its name from this title. The Provand's Lordship Society was founded in 1906 to help save this rare Medieval building from neglect and disrepair. After the acquisition of the building it was furnished, mostly with 17th century furniture, with the help of Sir William Burrell.

Exhibited

Worn exhibition label to one end of the top reads, 'OAK WITHDRAW TABLE / LENT BY D (?) ROBERTSON ESQ.'.

Literature

An oak draw-leaf table, also with a boarded base, but the alternative use of bulbous trestle-type supports, is illustrated Percy Macquoid, *A History of English Furniture: The Age of Oak* (1925), p. 115, Figure 96. Listed as the property of Lady Augusta Mostyn, the author dates the table to circa 1570 and gives a Welsh regional attribution. An oak draw-leaf table, dated to circa 1650, with inverted-baluster turned legs, comparable to the elongated-baluster front legs on this lot, illustrated Herbert Cescinsky, *The Old World House: Its Furniture & Decoration* (1924), Vol. I, p. 188.

An example of a fine piece of oak furniture, a cabinet on stand, in the 'Laudian taste' as referred to here, is illustrated Victor Chinnery, *Oak Furniture: The British Tradition* (1993), p. 433, Figure 4:41. The author dates this 'most remarkable and forward looking piece' to circa 1630. The piece is characterised by its pure architectural form and use of applied 'Roman-Italiante' decoration. Several examples of furniture with applied geometric boss, as found on this fine withdrawing table, are illustrated *ibid.* pp. 437 - 440.







Provand's Lordship, Glasgow



Exhibition label to one end of the framed top boards



39

39
A 16TH CENTURY TAPESTRY FRAGMENT, FLEMISH
 Depicting courtiers or lovers in a landscape, beneath a leafy tree, a town or palace beyond, *later backing and narrow borders*, 101cm wide x 178cm high
£1,500 - 2,000
Provenance
 Purchased *Joanna Booth*, King's Road, London, 16th December 1996.





40

40
**THREE CUSHIONS, INCORPORATING
16TH & 17TH CENTURY VERDURE
TAPESTRY FRAGMENTS, FLEMISH**

To include a near pair, woven with tulips, peonies and other flowers against a foliate ground, with fringed edging, *one 47cm wide x 32cm high; the other 42.5cm wide x 32cm high*, the third cushion worked in blues and greens with an aubergine amidst fruit, with tasselled edge, *40cm wide x 32cm high*, (3)

£300 - 500

Provenance

The near pair of cushions purchased *Leonard Lassalle (Antiques) Ltd.*, Tunbridge Wells, 19th February 1982.

41
**THREE CUSHIONS, INCORPORATING
17TH CENTURY BRUSSELS TAPESTRY
BORDER FRAGMENTS**

All woven in green, blue and russet wool, two with fruit including cherries and a pomegranate, one with lush flowers, all with later passementerie trim and later blue velvet backing, *all approximately 49cm wide x 30cm deep*, (3)

£500 - 700

42
**A 17TH CENTURY TAPESTRY VERTICAL
BORDER FRAGMENT, FLEMISH**

Centred by a draped cartouche above sprays of tulips, carnations, pomegranates and other fruits and flowers amidst foliage, later backed, *38cm wide x 220cm high*

£500 - 700



42



41





43

43
A LATE 16TH/EARLY 17TH CENTURY TAPESTRY FRAGMENT, FLEMISH, CIRCA 1600

From a larger tapestry probably depicting country pursuits or hunting, worked to the centre with a *fowler* or bird-catcher holding a net in which has snared three songbirds, his dog by his side, to the background a huntsman with gun and horn, a falcon, and hunting dogs, all in a landscape of leafy trees and a river, *later border and backing*, 192cm wide x 125cm high

£2,000 - 3,000

Provenance

Purchased *Peta Smyth* - *Antique Textiles*, London, 12th December 1988.

44

A LATE 16TH/EARLY 17TH CENTURY TAPESTRY HORIZONTAL BORDER FRAGMENT, FLEMISH, CIRCA 1600

Showing a Bacchic procession, a woman - possibly *Ariadne* - seated on a chariot playing a lyre, a lolling *Bacchus* spilling wine from a jar, against a verdure field of fruit and foliage, with narrow upper and lower riband-wrapped vine border, *later backed*, 159cm wide x 58cm high

£700 - 1,000

Provenance

Purchased *Joanna Booth*, King's Road, London, 24th November 1994.



44





45

45

A LARGE EARLY 17TH CENTURY TAPESTRY PANEL, FLEMISH

Centred by a woman removing cloth from a trunk surrounded by attendants, a dying soldier at her left, at her right a woman bearing a laurel wreath before turbaned men, a city in the background, a soldier being killed with a spear before its walls, *lacking borders and reduced in size, 300cm wide x 217cm high*

£3,000 - 4,000

Provenance

Purchased *Antiquus A G*, London, 12th March 1987.









46

46

**AN 18TH CENTURY WALNUT-FRAMED UPHOLSTERED
RECLINING WING ARMCHAIR, OR 'SLEEPING CHAIR',
FRENCH, CIRCA 1750 - 70**

The arch-shaped back upholstered in a 17th century Flemish verdure tapestry fragment, the wing sides, open-arms, underarm supports, seat and loose cushion all upholstered in olive-green velvet, each side fitted with an adjustable iron ratchet to enable the back to recline, the front of each arm fitted with an extension to support a reading-desk, a bowed broken-serpentine front seat-rail, the design continuing on the side seat rails, raised on slender cabriole legs joined by a wavy-shaped H-form low stretcher, 76cm wide x 68cm deep x 129cm high, (29 1/2in wide x 26 1/2in deep x 50 1/2in high)

£2,000 - 3,000





47

47

**A GEORGE II WALNUT-FRAMED UPHOLSTERED WING
ARMCHAIR, ENGLISH, CIRCA 1750**

The straight-arch back, downswept wings and scroll-over arms centred around a squab-cushion, re-upholstered in a bargello wool fabric, worked in hues of blue-green, ochre and dusty-pink, raised on cabriole front legs with faceted pad feet, 87cm wide x 80cm deep x 120.5cm high, (34in wide x 31in deep x 47in high)

£2,000 - 3,000

Provenance

Purchased Alistair Sampson Antiques incorporating Tobias Jellinek Antiques Limited, London, 29th December 1986. Described on the receipt as 'a fine English walnut wing chair'.





48

48

**AN UNUSUAL 17TH CENTURY OAK JOINED GATELEG
OCCASIONAL TABLE, CIRCA 1660 - 80**

The gates of unusual design, each having a large integral shaped 'loper' to support the drop-flap of the oval top when open, a later frieze drawer to each end, raised on gently splayed ball-turned supports, the stretchers with moulded top edges, restorations, 119cm wide x 99cm deep x 69.5cm high, (46 1/2in wide x 38 1/2in deep x 27in high)

£3,000 - 4,000

Provenance

Purchased *Leonard Lassalle (Antiques) Ltd.*, Tunbridge Wells, 18th April 1986. Described on the receipt as 'rare and unusual'.





49

49

A CHARLES II OAK JOINED GATELEG OCCASIONAL TABLE, CIRCA 1680

Having an oval drop-leaf top and single end-frieze drawer, raised on turned tapering supports, joined by uncommon ball-turned end-stretchers, the rectangular long stretchers with upper incised edges, the design of which continues on the gate supports, 109.5cm wide x 92cm deep x 69cm high, (43in wide x 36in deep x 27in high)

£800 - 1,200

Provenance

Purchased *Leonard Lassalle (Antiques) Ltd.*, Tunbridge Wells, 19th December 1981.

50

AN OAK OCCASIONAL TABLE, ENGLISH

Circa 1700

The oval top constructed from two boards, raised on splayed slender column and baluster-turned legs, joined by plain stretchers, on worn turned feet, 60cm wide x 46cm deep x 57cm high, (23 1/2in wide x 18in deep x 22in high)

£2,000 - 3,000

Purchased

Purchased *Beedham Antiques Ltd.*, Hungerford, Berkshire, 15th June 2005.



50





53



51

51

A LARGE LATE 18TH/EARLY 19TH CENTURY SYCAMORE SHALLOW BOWL OR PLATTER, ENGLISH/WELSH, CIRCA 1800

Of slightly oval form, with bands of multiple reeds both inside and out, and to rim, 55cm wide x 52cm deep x 20cm high, (21 1/2in wide x 20in deep x 8in high)

£400 - 600

Provenance

Purchased *M & D Seligmann Antiques*, Kensington Church Street, London, 16th February 1988.

52

A GROUP OF DOMESTIC AND DAIRY TREEN

To include a 19th century turned elm dairy bowl, with high sides and multiple reeded bands to the exterior, 39.5cm diameter x 16.5cm high, together with a turned walnut platter, with bands of reeded decoration, and footrim, 34cm diameter x 5.5cm high, a bentwood dry measure, for one of the Wards of the City of London, stamped 'G2R' beneath an Imperial Crown, the city arms quartering the sword of St Paul, the number '22', presumably the Ward mark, and the capacity 'GALLON', stamped also to the inside of the baseboard, with iron straps, 19.5cm diameter x 19.5cm high, and a polychrome-decorated coopered barrel vessel, painted in blue and dun with a spray of flowers at the waist, and bound with withies, 19cm diameter x 28cm high, (4)

£300 - 500

Provenance

The walnut bowl purchased *M & D Seligmann Antiques*, Kensington Church Street, London, 15th February 1984.

Literature

For the City of London mark to the bentwood measure, see C. Ricketts & J. Douglas, *Marks and Markings of Weights and Measures of the British Isles*, p. 214.

53

A 19TH CENTURY SYCAMORE LOVE TOKEN LADLE, POSSIBLY WELSH

Bearing a paper label reading 'A. J. LEVI COLLECTION 492'

Having a deep oval bowl, the faceted tapering handle topped by an oval terminal pierced with a heart, 24cm high

£200 - 300

Provenance

Ex A. J. Levi Collection, No. 492.
Purchased *David Levi Antiques*, London, 9th June 2004.

Illustrated

J. Levi, *Treen for the Table* (1998), Figure 9/20, the caption to which notes that 'the heart motif [to this spoon]...probably indicates it was a love spoon given to a wife who was expected to do a bit of work and hefty ladling.'

54

AN EARLY TO MID-19TH CENTURY TURNED WALNUT ADJUSTABLE CANDLESTAND, ENGLISH, CIRCA 1830

Having a dished circular top rising and falling on a turned and tapering column, raised on a turned and spreading, lead-weighted circular foot, 13.5cm diameter of top x 20.5cm high [when at smallest extent]

£150 - 200

Provenance

Purchased *Georgian House Antiques*, Uckfield, 19th December 1987.

Literature

For similar examples, see E. H. Pinto, *Treen & Other Wooden Bygones* (1985), Figure 121.





56

55

A GEORGE III BOARDED AND JOINED OAK MURAL CANDLEBOX, ENGLISH/WELSH, CIRCA 1780

The sliding cover with pedimented top edge and enclosing a vacant interior, the rear board pierced with a hole for hanging, 17cm wide x 10.5cm deep x 44cm high, (6 1/2in wide x 4in deep x 17in high), together with a mid-18th century oak candle or cutlery tray, English, circa 1750, the central division with shaped top edge pierced for carrying, 32cm wide x 21.5cm deep x 15cm high, (12 1/2in wide x 8in deep x 5 1/2in high) (2)

£300 - 500

Provenance

Purchased *Maurice Goldstone & Son*, Bakewell, 13th August 1988 [cutlery tray].

56

AN UNUSUAL LATE 17TH CENTURY OAK JOINED CHEST WITH DRAWERS AND CUPBOARD, ENGLISH 'PROVINCIAL', CIRCA 1680 - 1700

With three drawers, each drawer front unusually moulded-in-the-solid with applied geometric mitred-mouldings, above a pair of boarded doors with applied moulded 'rails', single panelled sides, on extended stile supports, 95cm wide x 49.5cm deep x 122.5cm high, (37in wide x 19in deep x 48in high)

£3,000 - 5,000

Provenance

Purchased *Chapel Antiques Ltd.*, Tunbridge Wells, 24th November 1979.





57 (top)



57

57

A GOOD SMALL CHARLES II OAK AND FRUITWOOD JOINED CHEST OF DRAWERS, CIRCA 1670

With three geometric raised mitre-moulded drawers of varying size, twin-panelled sides, on extended stile supports, 83cm wide x 51cm deep x 79cm high, (32 1/2in wide x 20in deep x 31in high)

£3,000 - 4,000

Provenance

Purchased Alistair Sampson Antiques incorporating Tobias Jellinek Antiques Limited, London, 9th July 1987. Described on the receipt as 'rare', 'rich, dark colour and original surface'.



58

A SMALL GEORGE II FRUITWOOD AND WALNUT JOINED BUREAU, CIRCA 1740 - 60

The sloping fall enclosing a fitted interior around a central well, with two short over three long graduated drawers, stepped single panelled sides, on shaped bracket feet, 85cm wide x 44cm deep x 98cm high, (33in wide x 17in deep x 38 1/2in high)

£400 - 600

Provenance

Purchased *Georgian House Antiques*, Uckfield, Sussex, 6th January 1987.

60

A GEORGE III OAK MULE CHEST, NORTH WEST, CIRCA 1790

With four upper cut-corner fielded panels over a pair of edge-moulded drawers, the whole flanked by plain quarter-cut pilasters, 142cm wide x 55cm deep x 89cm high, (55 1/2in wide x 21 1/2in deep x 35in high)

£300 - 500



59

59

A CHARLES II OAK JOINED OPEN LOW DRESSER, CIRCA 1660 - 80

With three geometric mitre-moulded frieze drawers, the central drawer of wider proportions, all spaced by pairs of split-bobbin mouldings, raised on block and baluster-turned front legs, restorations/possible alterations, 195cm wide x 52cm deep x 80cm high, (76 1/2in wide x 20in deep x 31in high)

£3,000 - 5,000

Provenance

Purchased *Chapel Antiques Ltd.*, Tunbridge Wells, 6th August 1982.

61

A GEORGE III OAK AND MAHOGANY-CROSSBANDED CHEST OF DRAWERS, CIRCA 1790

With two short over three long graduated drawers, on shaped bracket feet, 102cm wide x 55cm deep x 98cm high, (40in wide x 21 1/2in deep x 38 1/2in high)

£400 - 600

Provenance

Purchased *Georgian House Antiques*, Uckfield, Sussex, 12th July 1980.





62 (part)

62

INCUNABULA AND EARLY PRINTED LEAVES

Schedel, Hartmann, *Liber Chronicarum*

('The Nuremberg Chronicle'), printed Nuremberg circa 1493, excised section showing hand-coloured woodblock illustration of a sybil, the leaf 10.5cm wide x 10.5cm high; 32.5cm wide x 25cm high overall, together with Muenster, Sebastian, *La Cosmographie*, two leaves, one from the French edition, one from the German, circa 1556, the latter with hand-coloured woodblock illustration of a mine, both leaves 19cm wide x 30cm high; 34.5cm wide x 44.5cm high overall, and three other framed leaves, one a woodcut illustration, all framed and glazed, (6)

£200 - 300

63

A GROUP OF BOOKS ON EARLY FURNITURE

To include T. Jellinek, *Early British Chairs & Seats* (2008); M. Dann, *The English Smile* (2005); F. Fenn & B. Wyllie, *Old English Furniture* (1920); H. Cescinsky & E. R. Gribble, *Early English Furniture & Woodwork: Volume I* (1922); R. Bebb, *Welsh Furniture 1250 - 1950* (2 Vols., 2007); P. Macquoid, *The Age of Oak* (1904); P. Macquoid, *A History of English Furniture: Volume II The Age of Walnut 1660 - 1720* (1972 reprint), and J. Levi, *Treen for the Table* (1998), (8)

£250 - 350

64

A COLLECTION OF AUCTION CATALOGUES, MAGAZINES AND MISCELLANEOUS BOOKS ON ANTIQUES AND SUSSEX

To include *Sotheby's*, An Important Collection of Sixteenth, Seventeenth & 18th Century Furniture (New Bond Street, 28th May 1982); *Sotheby's*, English Oak Furniture & Reference Books (New Bond Street, 26th April 1985); *Sotheby's*, Selected Pieces from the Cold Overton Hall Collection of Oak and Early Furniture (New Bond Street, 10th October 1986); *Sotheby's*, The Rous Lench Collection, Volume Two (New Bond Street, 3rd/4th/7th July 1986); *Christie's*, Early English & Continental Furniture (King Street, 26th October 1989); *Sotheby's*, The Clive Sherwood Collection (Olympia, 22nd May 2002); *Sotheby's*, The Journey of a Cotswold Antiquarian (New Bond Street, 30th October 2007); *Sotheby's*, Haute Epoque (New Bond Street, 31st October 2007); V. Chinnery, 'Antique Collector: Special Oak Feature' (1981); 'England at the time of the Armada' (BADA Exhibition Catalogue, 1988); 'The Grosvenor House Antiques Fair' (Handbook, 1990); 8 Volumes of *Old Furniture: A Magazine of Domestic Ornament* (June 1927 - December 1929); 'Antiquity: A Quarterly Review of Archaeology' (Volume II, No. 6, June 1928); R Beaumont, *Carpets & Rugs* (1924); G. Curatola, *Oriental Carpets* (1982); P. Kirby, *Forest Camera: A Portrait of Ashdown* (1998) and *Old Cottages and Farmhouses in Kent and Sussex* (1900), (24)

£200 - 300





67

65

A GROUP OF BOOKS ON ENGLISH FURNITURE

To include T. Jellinek, *Early British Chairs & Seats* (2008); P. Macquoid, *A History of English Furniture* (1988); M. Jourdain, *English Decoration & Furniture of the Early Renaissance 1500 - 1650* (1924); *Old English Furniture* (1947); E. Joy, *Antique English Furniture* (1981); R. Butler, *The Arthur Negus Guide to English Furniture* (1978); J. C. Wardell-Yerburgh, *The Pleasure of Antiques* (1988); G. Will, *English Furniture 1550 - 1760* (1971); R. W. Symonds, *The Present State of Old English Furniture* (1927); H. Cescinsky, *English Furniture from Gothic to Sheraton* (1968) and R. Edwards, *The Shorter Dictionary of English Furniture* (1964), (11)

£250 - 350

66

A COLLECTION OF BOOKS ON FURNITURE

To include J. Secret, *Meubles du Périgord* (1974); M. Burckhardt, *Mobilier Moyen-Age Renaissance*; M. Burckhardt, *Mobilier Louis XIII Louis XIV*; W. Nutting, *Furniture of the Pilgrim Century 1620 - 1720* (1977 reprint); H. Cescinsky & G. L. Hunter, *English & American Furniture* (1929); H. Cescinsky, *The Gentle Art of Faking Furniture* (1967); F. Gordon Roe, *English Country Furniture* (1949, signed); M. Filbee, *Dictionary of Country Furniture* (1977); M. Laird, *English Misericords* (1986); W. G. Thomson, *Tapestry Weaving in England* (1914); V & A Museum, *Catalogue of English Furniture & Woodwork* (4 vols., 1929); F. Roe, *Ancient Church Chests and Chairs* (1929) and V & A Museum, *English Medieval Furniture and Woodwork* (1988), (16)

£250 - 350

English Country Furniture by F. Gordon Roe is signed by the author, and No. 27 of 50 limited edition signed copies.

67

A GILTWOOD AND POLYCHROME-DECORATED CARVED PINE PANEL, VENICE, PROBABLY 18TH CENTURY, THE DOGE OF VENICE

The Doge of Venice, wearing *corno ducale* and *camauro*, kneeling before a female figure, either Faith, or the female personification of Venice, the Lion of St Mark, carved with wings, halo and open book beneath his left paw, by her side, all within a border of tasselled swags, 47cm wide x 47cm high

£500 - 700

Provenance

Purchased M & D Seligmann Antiques, Kensington Church Street, London, 21st February 1986.

Compare Titian's *The Doge Grimani adoring Faith*, completed 1576, and the sculptural portrait of the Doge Francesco Foscari kneeling before the Lion of St. Mark which adorns the cornice of the Porta della Carta of the Doge's Palace.





68

69

A LATE 17TH CENTURY/EARLY 18TH CENTURY WALNUT AND BEECH UPHOLSTERED ARMCHAIR, FRENCH, CIRCA 1700

The high rectangular back and seat re-upholstered in 20th century bargello flame-stitch, in shades of blue-green, ochre and crimson, the prominent downswept arms with scroll-carved ends, on vase-turned underarm supports, block and baluster-turned front legs, with conforming turned front mid-stretcher and low H-form stretcher, 61cm wide x 83cm deep x 123.5cm high, (24in wide x 32 1/2in deep x 48 1/2in high)

£1,200 - 1,800

Provenance

Purchased Henry Baines, Tunbridge Wells, 13 November 2002.



69

68

A LATE 17TH CENTURY/EARLY 18TH CENTURY WALNUT AND EBONIZED UPHOLSTERED ARMCHAIR, FRENCH

The high rectangular back and seat re-upholstered in 20th century bargello flame-stitch, in shades of blue-green, ochre and crimson, the hipped downswept arms on inverted-baluster and ball-turned underarm supports, the turning design repeated on the front legs, front mid-stretcher and low H-form stretcher, 71cm wide x 97cm deep x 126cm high, (27 1/2in wide x 38in deep x 49 1/2in high)

£1,200 - 1,800

Provenance

Purchased Henry Baines, Tunbridge Wells, 13 November 2002.





70

70

A LATE 17TH/EARLY 18TH CENTURY WALNUT AND UPHOLSTERED ARMCHAIR, FRENCH, CIRCA 1700

The arched back, squab-cushion and seat re-upholstered in 20th century bargello flame-stitch in shades of blue-green, beige and salmon-pink, downswept arms on curved underarm supports, the design of which is repeated on all legs and stretchers, 73.5cm wide x 79cm deep x 122.5cm high, (28 1/2in wide x 31in deep x 48in high)

£1,200 - 1,800

Provenance

Purchased *Henry Baines*, Tunbridge Wells, 10th October 1995. Listed on the receipt as 'fine'.





71 (detail)

THE BRIDWELL HOUSE REFECTORY TABLE

71

A RARE AND REMARKABLE ELIZABETH I OAK SIX LEG REFECTORY TABLE, CIRCA 1580

The top of three deep boards with cleated-ends, all friezes carved with S-shaped leaf-scrolls, raised on six ring-turned column legs, each with leaf-carved Ionic capital, the bold rectangular-section stretchers located around each lower leg block, 284cm wide x 82.5cm deep x 85.5cm high, (111 1/2in wide x 32in deep x 33 1/2in high)

£20,000 - 30,000

Provenance

Bridwell House, Devon.

Sold *Sotheby's*, London, 'The Property of a Gentleman, Removed from Bridwell House, Dorset', 28th May 1981, Lot 110, (£5,610).

Purchased *Huntington Antiques*, Stow-on-the-Wold, Gloucestershire, 29th January 1982. The receipt describes the table as 'handsome', and refers to the table being 'removed from Bridwell House early 1981'.

Bridwell House: The present Bridwell House was built between 1774 – 79 for Richard Hall Clarke. The house continued to be owned by the Clarke family until 1980. The House was constructed on a site north-east of an earlier dwelling, known as Old Bridwell. Records indicate that Old Bridwell was leased by a wealthy Yeoman, Richard Hall, in 1610, and subsequently purchased in 1628. It was destroyed by fire at the end of the 16th century, from which this table is believed to have been rescued. It is noted on the 1981 purchase receipt 'the original Bridwell House was destroyed by fire in the late 16th Century and this table along with other early pieces are reputed saved from that fire'. The *Sotheby's* catalogue of 1981 also refers to the table being saved from the devastating fire.

Direct comparisons can be made with this table and another rare Elizabethan oak single draw-leaf refectory table, also formerly at Bridwell House, included in the same sale, *Sotheby's*, 29th May 1981, Lot 108, (£8,800), and then sold *Sotheby's*, 'The Clive Sherwood Collection', 22 May 2002, Lot 79, (£64,250). Both Elizabethan tables have the distinctive column legs, with central narrow 'fillets' and the same leaf-carved Ionic capitals. Similarities between the applied pyramid and oval boss and the construction of the top can also be noted.





71 (top)



71



A single draw-leaf table, also from Bridwell House, Devon

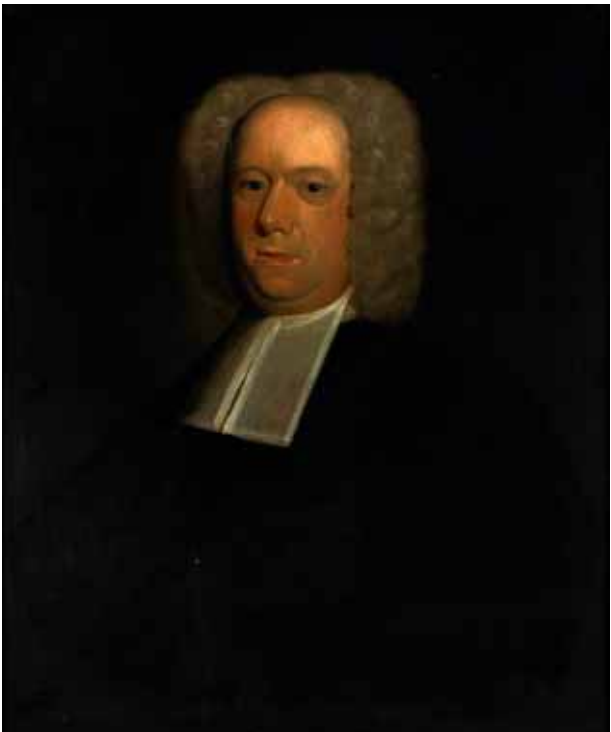
Literature

An article written by Victor Chinnery, 'Sale Review: Sotheby's Oak Sale, 29th May 1981', published the 'Antique Collector', illustrates this lot and the aforementioned single draw-leaf example. They are described as 'companion' pieces, 'apparently by the same hand, sharing certain peculiarities of construction and decoration'. With particular reference to the draw-leaf example great compliment is given to the notable design; 'a beautifully restrained example of Elizabethan classicism, which suffers from none of the excesses often associated with other aristocratic oak furniture of that period'. The article reports that this lot 'spent a considerable number of years in the kitchen at Bridwell'.

A table constructed using bulbous-turned legs with similar carved ionic capitals, illustrated Margaret Jourdain, *English Decoration and Furniture of the Early Renaissance (1500 - 1650)* (1924), p. 332, Figure 332; listed as from Blyford Church, Suffolk. An Elizabethan three-tier buffet, dated to circa 1590, again with similar carved capitals to the front supports, illustrated Oliver Brckett, *English Furniture Illustrated*, p. 91, Plate XXV; listed in the collection of the Victoria and Albert Museum. Another buffet in the V&A Collection, (item number W.20:1 to 4-1958), again makes use of the refined simple column with carved classical capital so elegantly used on this remarkable table.



71 (leg capital detail)



72

72

BRITISH SCHOOL, 18TH CENTURY

Oil on canvas, a portrait of a gentleman wearing a wig and white stock, in a later ebonised frame, 61cm wide x 73cm high excluding frame; 81cm wide x 93cm high overall

£300 - 500

73

BRITISH SCHOOL, 18TH CENTURY

Oil on canvas, a portrait of a lady in an open-necked blue gown, in a later ebonised frame, 61cm wide x 73cm high excluding frame; 80cm wide x 93cm high overall

£300 - 500



73

74

ENGLISH NAIVE SCHOOL, LATE 19TH CENTURY

Oil on canvas, a horse in a stable, signed 'Edw Ellis', in a giltwood frame, 38cm wide x 29cm high excluding frame; 51.5cm wide x 43cm high overall, together with **British School, 19th century**, oil on board, a portrait of a clergyman, label verso reading 'Reverend Henry Huntingford, Canon of Gloucester and Vicar of Kempsford', in a giltwood frame, 19cm wide x 24cm high including frame; 31cm wide x 36cm high overall, (2)

£200 - 300

75

A SECTION OF CHARLES I OAK PANELLING, CIRCA 1640

Having a pair of panels with applied elongated lozenge-shaped moulding, above a nulled-carved rail and ten plain panels, all within broad run-moulded rails, cut, 154cm wide x 13.5 cm deep x 100.5cm high, (60 1/2in wide x 5in deep x 39 1/2in high)

£200 - 300

Provenance

Purchased *Chapel Antiques Ltd.*, Tunbridge Wells, 20th August 1983.





77

76

AN OAK JOINED BED FRAME

In the Charles II taste

Incorporating some period timbers, the panelled headboard with linear inlaid rails and applied split-bobbin moulding and geometric boss, the open footboard formed from four column-turnings between bun-finial baluster-turned end-posts, run-moulded side rails with rope holes, together with a 5ft 8in x 4ft 6in mattress, 139cm wide x 192cm deep x 134.5cm high, (54 1/2in wide x 75 1/2in deep x 52 1/2in high)

£600 - 800

77

A LOUIS XIV GILTWOOD WALL MIRROR, FRENCH, CIRCA 1710

The rectangular plate within a narrow marginal border and a floral and foliate-carved frame, *lacking pediment*, 42cm wide x 47.5cm high

£500 - 700

Provenance

Purchased *Leonard Lassalle (Antiques) Ltd.*, Tunbridge Wells, 21st September 1985.

For a similar example, complete with its original pediment, see *Christie's*, 'Kinross House, and Property removed from the London Residence of Mrs Winston Spencer Churchill', 20th March 2011, Lot 244 [£3,000].

78

A SMALL GILTWOOD AND POLYCHROME-DECORATED WALL MIRROR, PROBABLY SPANISH

The later plate in a surround applied with oval and lozenge-shaped bosses, painted in green and brown, 33cm wide x 29cm high

£300 - 500

Provenance

Purchased in Madrid.

79

A SMALL CARVED GILTWOOD TOILET MIRROR, ITALIAN, IN THE LATE 16TH CENTURY MANNER OF JACOBO SANSOVINO [VENICE, 1486 - 1570]

Once a toilet mirror with easel

With oval sight in a beaded, rectangular surround, topped by a cherub between 'C' scrolls, raised on two bud-form feet, 24cm wide x 34cm high

£500 - 700

Provenance

Purchased *Leonard Lassalle (Antiques) Ltd.*, Tunbridge Wells, 17th December 1983.

Jacobo Sansovino [1486 - 1570] was a Venetian sculptor and architect whose designs were particularly influential on the decorative arts in Italy from 1530.



79





80



Lot 80 illustrated S.W. Wolsey and R.W. Luff, *Furniture in England: The Age of the Joiner*, Plate 29





81

80

A CHARLES I OAK JOINED THREE-TIER BUFFET OR OPEN COURT CUPBOARD, WEST COUNTRY, CIRCA 1640 AND LATER

Having a pair of drawers carved with a continuous interlaced fleur-de-lys design, over two open tiers, raised on column and baluster-turned front supports, the blocks of which are embellished with split-bobbin-mouldings, the rails all with punched-decorated run-moulding, with the exception of the centre front rail which has a continuous chain-carved design over a gauged-carved lower edge, restorations, 113cm wide x 41.5cm deep x 107.5cm high, (44in wide x 16in deep x 42in high)

£2,000 - 3,000

Provenance

With S.W. Wolsey, 71 Buckingham Gate, London.
Purchased *Leonard Lassalle (Antiques) Ltd.*, Tunbridge Wells, 30th January 1984.

Exhibited

'The Antique Dealers' Fair And Exhibition', 13th June - 28th June 1956, Grosvenor House, London. Illustrated in the exhibition catalogue, p. 89.

Literature

This lot is illustrated S. W. Wolsey and R. W. Luff, *Furniture in England: The Age of the Joiner*, Plate 29 and discussed pp. 37 - 38.

81

AN UNUSUAL SMALL OAK JOINED CUPBOARD

Early 18th century, of 'archaic design', or possibly earlier
This interesting cupboard demonstrates a distinct variety of period styles; namely the linenfold panels to the cupboard doors in the 16th century manner; the strapwork-carving to the top rail, the leaf-carving to the front of the uprights and the S-scroll design to the base rail, all of which are in the mid-17th century manner; along with the fielded panelled sides, one with pierced fret, consistent with early 18th century designs, despite this diversity in design the cupboard does appear to collectively read as one, the internal concave rebate to each front upright to accommodate the door when opening on original pivotal pin-hinges is of particular note, 102.5cm wide x 42cm deep x 102.5cm high, (40in wide x 16 1/2in deep x 40in high)

£2,000 - 3,000

Provenance

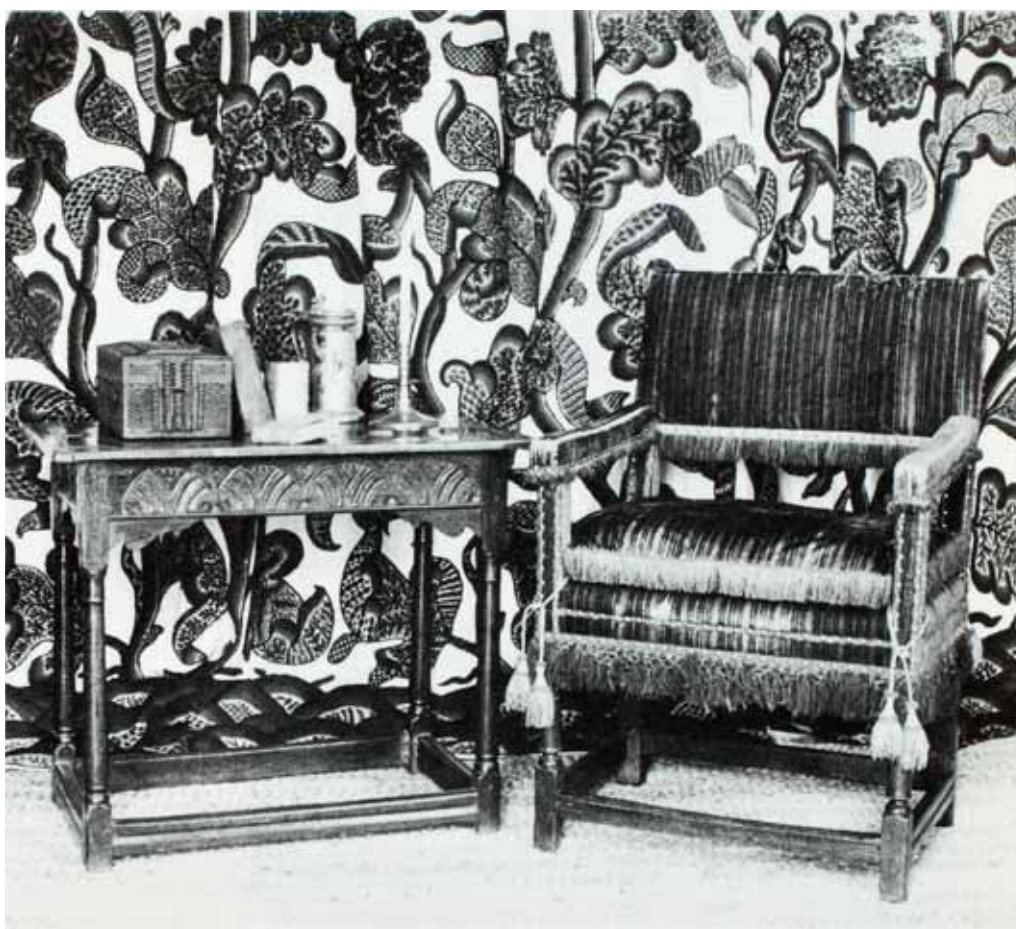
Purchased *Chapel Antiques Ltd.*, Tunbridge Wells, 1st December 1979.





82





Exhibition catalogue *Early Oak & Textiles* illustrating Lot 82

82

AN EXTREMELY RARE AND APPEALING CHARLES I JOINED OAK AND UPHOLSTERED OPEN ARMCHAIR, CIRCA 1640

Aside from the oak legs and stretchers re-upholstered entirely in 17th century red velvet fixed with brass dome-headed nails, with thread fringe detail to the lower rectangular padded back, the underside of the almost flat armrests, the edges of the squab-seat cushion and the front and side seat rails, the column-turned front legs joined by delicate run-moulded stretchers, 70cm wide x 63.5cm deep x 101.5cm high, (27 1/2in wide x 25in deep x 39 1/2in high)

£6,000 - 8,000

Provenance

Ex. J. Muir Collection.

With S. W. Wolsey, 71 Buckingham Gate, London.

Purchased *Leonard Lassalle (Antiques) Ltd.*, Tunbridge Wells, 27th September 1984.

Exhibited:

Exhibited *The Antique Dealers' Fair and Exhibition*, Grosvenor House, London, 13th June - 28th June, 1956; and *Early Oak & Textiles - A Joint Exhibition*, Peta Smyth Antique Textiles and Leonard Lassalle (Antiques) Ltd., 1980.

Literature

This armchair is illustrated and discussed Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700* (2009), p. 140, Plate 154. It is described by the author as 'fine and rare'.

A highly similar armchair, illustrated Victor Chinnery, *Oak Furniture: The British Tradition* (1993), p. 128, Figure 2:133, (John Fardon Collection). Comparisons can also be made with several fine and impressive early 17th century pieces of upholstered furniture at Knole House, Kent. The renowned 'Knole Settee' is illustrated *ibid.* p. 129, Figure 2:134. Several other items of comparable upholstered furniture from Knole House are illustrated Percy Macquoid, *The Age of Oak* (1925), pp. 174 - 183. An upholstered oak armchair, of similar form to this lot, from the collection at Hardwick Hall, Derbyshire, is illustrated *ibid.*, p. 181, Figure 148.







85

83
FOUR LATE 17TH/EARLY 18TH CENTURY CREWEL WORK PANELS, ENGLISH, CIRCA 1700, INCORPORATED INTO TWO SIMILAR 20TH CENTURY CURTAINS

Worked in a variety of stitches in blue, green and aubergine threads against the original twill ground, with typical large flowerheads and furled leaves around a meandering vine, *comprising large panels stitched together and with later borders and later backing behind the original twill, the first 185cm wide x 215cm high; the second 244cm wide x 215cm high, (2)*

£1,000 - 1,500

Provenance

Purchased *Leonard Lassalle*, Sussex, 28th December 1989.

The crewel work panels to these curtains are a match for the fragments in Lot 84.

84

FRAGMENTS OF LATE 17TH/EARLY 18TH CENTURY CREWEL WORK, ENGLISH, CIRCA 1700, INCORPORATED INTO TWO SIMILAR 20TH CENTURY CURTAINS

Worked in a variety of stitches in blue, green and aubergine threads against the original twill ground, with typical large flowerheads and furled leaves around a meandering vine, *comprising fragments stitched together and with later borders and later backing behind the original twill, the largest crewel fragment 78cm wide x 127cm high, the first curtain 136cm wide x 204cm high overall; the second curtain 132cm wide x 181cm high overall, (2)*

£500 - 700

Provenance

Purchased *Leonard Lassalle*, Sussex, 28th December 1989.

The crewel work fragments to these curtains are a match for the crewel work in Lot 83.

85

AN EARLY 18TH CENTURY GROS- AND PETIT-POINT NEEDLEWORK SOFA-BACK, FRENCH, CIRCA 1720

In the *Chinoiserie* taste, showing a dignitary riding an elephant, a procession before him, attendants behind, all in a landscape of exotic flowers and birds, *later bordered and mounted on a stretcher, 176cm wide x 61cm high; 197cm wide x 73cm high including later borders*

£1,500 - 2,000

Provenance

Purchased *Peta Smyth - Antique Textiles*, London, 23rd July 1996.

86

TWO SILK AND VELVET APPLIQUÉ TABLE RUNNERS, THE FABRIC 17TH CENTURY, SPANISH

The crimson velvet applied in a design of scrolling foliage and stylised flowers, with later fringed and tasselled ends, *the first 132cm wide x 25cm deep, the second 88cm wide x 25cm deep, together with two silk damask table mats, crimson and gold, the edges finished with metallic ribbon, 50cm wide x 23cm deep, (4)*

£300 - 500

Provenance

Purchased *Peta Smyth - Antique Textiles*, London, 15th December 1988 [the appliqué runners].





87

87
**A LATE 17TH/EARLY 18TH CENTURY NEEDLEWORK,
 PROBABLY A CUSHION COVER, FRENCH, CIRCA 1700,
 SUSANNAH & THE ELDERS**

Worked in wools and silks, Susannah depicted naked by a fountain beneath a tree in the Palace garden, the two Elders accosting her, the Palace beyond, all in a border stitched with flowers, fruit, and leaves, later framed, 58cm wide x 53cm high including frame

£700 - 1,000

Provenance

Purchased *Peta Smyth - Antique Textiles*, London, 23rd December 1987.

The Book of Daniel recounts the story of Susannah, a beautiful Hebrew wife who is accosted by a pair of lecherous voyeurs whilst bathing in her garden. They proposition her, and on her refusal to accede to their demands, accuse her of meeting a lover. She is arrested and sentenced to death for promiscuity when Daniel intervenes suggesting that the two men are questioned separately. When their testimonies contradict each other, Susannah is reprieved. The triumph of her virtue was a popular theme amongst 17th and 18th century needlewomen.

88

**A 17TH CENTURY VELVET, SILK AND METAL THREAD
 APPLIQUÉ RUNNER, ITALIAN**

Couched with scrolling tendrils of foliage and flowers against a blue velvet ground, 142cm wide x 25.5cm deep

£200 - 300

Provenance

Purchased *Alistair Sampson Antiques Ltd incorporating Tobias Jellinek Limited*, 18th March 1992.



88





89

89

A LATE 16TH/EARLY 17TH CENTURY VELVET, SILK AND METAL THREAD APPLIQUÉ AND EMBROIDERED PANEL, SPANISH/ITALIAN

In the Renaissance manner, centred by a crescent-topped obelisk with metal-thread grotesque mask above a coat of arms of *three mallards*, flanked to either side by the torso of an armoured soldier, each bearing a sceptre, the green velvet ground stitched with scrolls and fruit, all within a border with raised work Solomonian columns with Corinthian capitals, with metal fringe, 56.5cm wide x 42cm high

£200 - 300

90

A 16TH/17TH CENTURY SILK AND METAL THREAD NEEDLEWORK RUNNER, EUROPEAN

Worked with Renaissance motifs against a cream silk ground, including a cartouche, winged grotesques, foliate scrolls and flowers, *later backed, later velvet borders*, 129cm wide x 35cm high

£200 - 300



90





91

91

A LATE 19TH/EARLY 20TH CENTURY COTTON AND SILK EMBROIDERED PANEL, OR SUZANI, USBEKISTAN, CIRCA 1900

The ground of three strips, joined together and stitched with a design of pink flowerheads within scrolling leafy foliage in turquoise silk, 116cm wide x 155cm deep

£500 - 700

Named for the Persian word for needle, a Suzani is a traditional Uzbekistani embroidered textile usually made from silk or cotton. Typically a Suzani was made in several parts embroidered by different village women, which were later assembled resulting in slight variations in alignment and pattern across the finished product. Once complete, the Suzani was presented as a part of a bride's dowry.





92 (detail)

92

A SET OF FOUR LARGE RED AND GOLD TASSELED CURTAIN TIE-BACKS, 20TH CENTURY

Together with a blue and gold example, a blue example, and a pink and gold example, *the set of four approximately 72cm high, (7)*

£300 - 500

Provenance

Purchased *Leonard Lassalle (Antiques) Ltd.*, Tunbridge Wells, 7th December 1985.

93

AN EARLY 17TH CENTURY LENGTH OF RED AND CREAM CISELÉ VELVET, ITALIAN

The cut and uncut red velvet pile on a cream ground, in a point repeat pattern of foliate scrolls and rosehips or pomegranates, within narrow vertical borders of alternating flowerheads and fruit, *later green, red and metallic fringe to ends, 232cm wide x 55.5cm deep*

£700 - 1,000

Provenance

Reputedly from the collection of the *Williamsburg Museum*, Virginia. Purchased *Peta Smyth - Antique Textiles*, London, 1980s.

See a similar example, in green, in the collections of the *Victoria & Albert Museum*, 147-1880.

The technique of velvet weaving took a very long time: under optimal circumstances, a weaver could progress at the rate of no more than 200 feet in a year. In Western Europe, expertise in velvet-weaving was restricted at this period to various Italian cities (e.g. Lucca, Florence, Genoa, Venice) and to certain centres in Spain, some of which had gained their knowledge through the import of Italian craftsmen (e.g. Valencia).



93





94

94

A GOOD EARLY 17TH CENTURY ASH TURNED ARMCHAIR, ENGLISH, CIRCA 1620 - 60

Of compact triangular form, with multiple turned tapering back post, from which radiate six ball-turned spindles rising to the prominent cresting rail, the boarded seat framed within turned rails, the front uprights with bold ball-finials, the design of which is repeated below the seat level, a pair of elliptical front spindles, **together with a cushion**, custom-made using a 17th century verdure tapestry fragment, 59cm wide x 44cm deep x 83cm high, (23in wide x 17in deep x 32 1/2in high) (2)

£2,000 - 3,000

Provenance

Purchased *Leonard Lassalle (Antiques) Ltd.*, Tunbridge Wells, 5th November 1983. Described on the receipt 'mint condition'.

The cushion purchased *Leonard Lassalle (Antiques) Ltd.*, Tunbridge Wells, 23rd December 1985.

Literature

See Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700* (2009), p. 166, Plate 195, for a similar English turned armchair dated to circa 1590.

A further example, also dated to the late sixteenth century, illustrated, Margaret Jourdain, *English Decoration and Furniture of the Early Renaissance (1500 - 1650)* (1924), p. 258, Figure 361, listed in the collection of A. L. Radford Esq., Bradninch Manor, Devon.

95

A FINE JAMES I OAK AND ELM JOINED STANDING LIVERY CUPBOARD, WEST COUNTRY, POSSIBLY GLOUCESTERSHIRE, CIRCA 1620

Partially enclosed, having a single-piece top, a corbel and triangular boss embellished carved frieze, over a cupboard formed from a single panelled door with canted sides, all carved with stylized foliage, above a lunette carved frieze drawer and open undertier again with a single-piece board, the elm bulbous-turned front supports typically ornately carved, 127cm wide x 44cm deep x 115.5cm high, (50in wide x 17in deep x 45in high)

£12,000 - 18,000

Provenance

With Walter Waddingham, 10 Royal Parade Harrogate, circa 1940.

Ex. S. W. Wolsey Collection

Ex. Mary Bellis Collection.

Ex. J. Muir Collection.

Purchased *Leonard Lassalle (Antiques) Ltd.*, Tunbridge Wells, 14th January 1985. The receipt notes in relation to Mary Bellis that 'it became one of her prize pieces'. A comparable cupboard was included in the 'Showroom Contents From Mary Bellis, Hungerford, Berkshire', *Sotheby's*, London, 24th November 1992, Lot 28, (£9,000 hammer).

Literature

This court cupboard is illustrated S. W. Wolsey and R. W. Luff, *Furniture in England: The Age of the Joiner* (1968), Plate 30 and referred to page 38.





95



Lot 95 illustrated S.W. Wolsey and R.W. Luff, *Furniture in England: The Age of the Joiner*, Plate 30





96

96

A SMALL CHARLES I OAK JOINED STANDING LIVERY CUPBOARD, CIRCA 1640 AND LATER

Having a single boarded cupboard door and conforming fixed panel, all within run-moulded rails, raised on inverted-baluster turned legs, joined by plain stretchers, repairs, possible adaptations, 100cm wide x 42.5cm deep x 75cm high, (39in wide x 16 1/2in deep x 29 1/2in high)

£2,000 - 3,000

Literature

A similar 'joined table with enclosed cupboard' illustrated Victor Chinnery, *Oak Furniture: The British Tradition* (1993), p. 294, Figure 3:177.

97

AN OAK JOINED CRICKET TABLE, ENGLISH

Late 17th century, circa 1680 - 1700

Having a near circular two-piece boarded top, the rails each with lower edge-moulding, the gently splayed baluster-turned legs joined by plain stretchers, possible alterations, 62.5cm wide x 63cm deep x 66cm high, (24 1/2in wide x 24 1/2in deep x 25 1/2in high)

£1,200 - 1,800

Provenance

Purchased *Leonard Lassalle (Antiques) Ltd.*, Tunbridge Wells, 5th November 1983.



97





98

98

A RARE MID-16TH CENTURY OAK BOARDED CHEST, ENGLISH, CIRCA 1550

The lid with front moulded edge and exterior strap-hinges, the front board with chip-carved ends, the sides each with a carved cross to the apex of the high ogee arch cutaway support together with a scroll-profiled front below the base board, 123.5cm wide x 37cm deep x 60cm high, (48 1/2in wide x 14 1/2in deep x 23 1/2in high)

£600 - 800

Provenance

Purchased *Leonard Lassalle (Antiques) Ltd.*, Tunbridge Wells, 15th March 1982. Described on the receipt as 'an interesting XVth century quartered plank chest'.

Literature

The carved crosses to the side boards on this lot are reminiscent of those found on 16th century English boarded stools, a large selection of which are illustrated Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700* (2009), pp. 193 - 199.

99

A CHARLES I OAK JOINED COFFER, WEST COUNTRY, POSSIBLY GLOUCESTERSHIRE, CIRCA 1640

Having a boarded lid with front moulded edge, three front panels, each unusually carved with a leaf enclosed arch, the capital and plinth to each pillar formed from incised-carving, the chain-carving to each arch repeated on the muntin rails, twin panelled sides, high extended stile supports, 132.5cm wide x 47cm deep x 73cm high, (52in wide x 18 1/2in deep x 28 1/2in high)

£700 - 1,000

Provenance

Purchased *Alistair Sampson Antiques incorporating Tobias Jellinek Antiques Limited*, London, 9th July 1987. Described on the receipt as a 'Good English Coffe', 'rich dark colour and original surface'.



99





100

100

AN 18TH CENTURY AND LATER OAK AND ASH FARMHOUSE TABLE

The top with two impressive wide boards between cleated ends, a central small drawer to each long frieze, raised on rectangular-section legs, joined by a H-shaped stretcher, old alterations to base, 76cm wide x 198.5cm deep x 76cm high, (29 1/2in wide x 78in deep x 29 1/2in high)

£1,500 - 2,000

101

A CHARLES II OAK JOINED COURT CUPBOARD, ENGLISH, CIRCA 1660

Of relatively small proportions, having a run-moulded frieze raised on baluster ring-turned end-columns, enclosing a pair of panelled cupboard doors centred by a fixed panel, a reverse arrangement below, with a narrow twin-panelled cupboard door to the centre, further panels to each side, restorations, 136cm wide x 52cm deep x 151.5cm high, (53 1/2in wide x 20in deep x 59 1/2in high)

£800 - 1,200

Provenance

Purchased *Leonard Lassalle (Antiques) Ltd.*, Tunbridge Wells, 16th December 1987.

An adhesive paper collection label to the interior reads 'Paul Collection'.

102

A MID-17TH CENTURY OAK JOINED SIDE TABLE, CIRCA 1650 AND LATER

Having a three-quarter cleated boarded top, a single frieze drawer with moulded lower-edge, the column-turned legs joined by run-moulded stretchers, 91cm wide x 60.5cm deep x 71.5cm high, (35 1/2in wide x 23 1/2in deep x 28in high)

£800 - 1,200

103

AN OAK JOINED PANEL-BACK OPEN ARMCHAIR, ENGLISH

Of broad proportions, incorporating late 17th century timbers, having a fielded back panel, below a bicuspid-shaped and carved cresting, boarded seat and downswept arms, the design of the baluster-turned underarm supports repeated on the front leg design, plain stretchers, 62.5cm wide x 60cm deep x 100.5cm high, (24 1/2in wide x 23 1/2in deep x 39 1/2in high)

£600 - 800

Provenance

Purchased *Angela Page*, *Sion House*, Tunbridge Wells, 14th November 1980.





104 (top)



104

104

A RARE SMALL CHARLES II OAK JOINED OCCASIONAL TABLE, CIRCA 1660 - 80

The single-piece top with simple moulded edge, a drawer to one short frieze, an applied lower edge-moulding to the drawer front which continues on the slightly recessed friezes and upper leg blocks, raised on baluster and ball-turned legs, plain stretchers and turned feet, 39.5cm wide x 61cm deep x 61cm high, (15 1/2in wide x 24in deep x 24in high)

£3,000 - 5,000

Provenance

Purchased *Alistair Sampson Antiques incorporating Tobias Jellinek Antiques Limited*, London, 10th December 1986. Described on the receipt as 'extremely rare'.

105

A 20TH CENTURY COMPOSITION GARDEN URN

With flared, gadrooned rim and cast with a Bacchic procession of cavorting putti amidst vines, on a waisted socle, and raised on a stepped square plinth, 76cm urn diameter x 167.5cm high overall

£500 - 800





106

106

**A RARE AND INTERESTING CHARLES I
OAK JOINED TABLE, CIRCA 1640**

Apparently designed to be portable
The top, rails and upper leg blocks are
separate from the baluster-turned legs and
plain stretchers, the near square-framed
top with a drop-flap to each side opening to
form a circle, the flaps supported on lopers,
closed: 111.5cm wide x 107.5cm deep x
73cm high; open: 149cm wide x 146cm deep

£8,000 - 12,000

Provenance

Purchased Alistair Sampson Antiques Ltd
incorporating Tobias Jellinek Limited, London,
7th December 1992. Described on the
receipt as 'An extremely rare and interesting
early 17th century English oak table...possibly
for travelling purposes'.

Literature

Two examples of oak tables 'with falling
leaves on all four sides' are illustrated R. W.
Symonds, *Furniture making in Seventeenth
and Eighteenth Century England* (1955),
Figures 70 and 71, pp. 48 - 49. The latter
example is from Mostyn Hall, Nr. Holywell,
Flintshire, and the underside of the top,
similar to that found here, is illustrated Figure
72. Both of the illustrated tables are also
designed to be taken apart and the author
questions the purpose of this. It is noted that
an obvious explanation would be reduced
access within a building. However, the 'large
and substantial base' found on each table, is
particularly remarked upon, with the author
concluding that this points to another design
requirement; 'stability'. It is concluded that
both table were designed 'for use on board
a ship', (*ibid.* p. 62). The author lists further
tables of the same design in Southwold
Church, Suffolk; Governor's Palace, Colonial
Williamsburg; and the Chapter House,
Manchester Cathedral, which reputedly
came from Bramshill Park, Hampshire. Victor
Chinnery, *Oak Furniture: The British Tradition*
(1993), illustrates a further comparable oblong
table, described as 'an otherwise normal
rectangular table is fitted with falling leaves,
supported on lopers, which rise to make an
oval top', Figure 3:202, p. 302.





107

107

**A GOOD CHARLES II OAK JOINED PANEL-BACK OPEN
ARMCHAIR, YORKSHIRE, CIRCA 1670**

Having an elongated back panel carved with a highly stylized flowering plant, an arched double-scroll carved cresting, S-scroll carved ears, boarded seat with chip-carved sides, ball-turned front supports and plain stretchers, 58cm wide x 55.5cm deep x 115cm high, (22 1/2in wide x 21 1/2in deep x 45in high)

£4,000 - 6,000

Provenance

Purchased *Leonard Lassalle (Antiques) Ltd.*, Tunbridge Wells, 5th June 1982. Described on the receipt as 'mint and rare'.

Literature

This armchair is illustrated and discussed Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700* (2009), p. 76, Plate 61. The author remarks upon the 'surprisingly little wear on the arms and legs'.



108

A FASCINATING AND RARE CHARLES I OAK AND INLAID JOINED PANEL-BACK OPEN ARMCHAIR, YORKSHIRE/DERBYSHIRE, DATED 1631

The extraordinary back panel carved in the solid with a guilloche-filled arch, the pillars carved with a highly stylized male face and a conforming female face, each wearing a ruff, the spandrels carved with a fluid leaf-and-berry design, chequer-inlaid to the centre with a building facade incorporating columns, towers and a gabled roof surmounted by a bird, probably a dove, above the date and initials '1631 W V', with double scroll-carved cresting and conforming carved ears, the flower-filled strap-work on the top rail continuing on the uprights, which are unusual carved with a single plant contained within an arch, above the punched-decorated downswept arms, the underarm supports and front legs with the same inverted-baluster turning, the lower edges of the seat-rails carved with a rope design which also frames the back panel and is repeated below the cresting, restorations; **together with a seat cushion** upholstered in 17th century puce velvet, with metal fringe detail and rope-ties, 61cm wide x 61cm deep x 108.5cm high, (24in wide x 24in deep x 42 1/2in high)

£12,000 - 18,000

Provenance

Purchased *Alistair Sampson Antiques*, London, 3rd January 1986. Described on the receipt as 'A fine English oak wainscot chair'.

Literature

This remarkable armchair is illustrated and discussed Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700* (2009), p. 100, Plate 101. A further decorative detail is used at the beginning of the book, p. 6. The author refers to this lot as an 'astonishing lovely armchair'. Particular attention is given to the 'wonderful cohesion in the carved elements' and undoubtedly the 'remarkable' back panel. It is reasonably suggested that the carved faces are 'possibly the couple for whom the chair was made'.



108 (detail)





108





109

109

**AN OUTSTANDING AND IMPRESSIVE CHARLES II OAK JOINED
PANEL-BACK OPEN ARMCHAIR, YORKSHIRE, POSSIBLY
LEEDS, CIRCA 1660**

The back panel, shaped cresting and 'ears' all skilfully carved with curled-leaves, the slender arms with a coil carved on either side of the ends, the design of the ball and baluster-turned underarm supports reversed to form the front leg supports, delicate upper-edge moulding to all stretchers, turned front feet, 62cm wide x 56.5cm deep x 116cm high, (24in wide x 22in deep x 45 1/2in high)

£7,000 - 10,000

Provenance

Purchased *Alistair Sampson Antiques*, London, 13th September 1985.

Literature

Illustrated and discussed Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700*, p. 75, Plate 58. The author describes the armchair as 'powerful'.





110

110

A SET OF FOUR EARLY 16TH CENTURY OAK 'ROMAYNE' PANELS, ANGLO-FRENCH, CIRCA 1520

Each carved with a laurel-leaf roundel, two carved with male profile busts, the other two with female profile busts, all beneath Renaissance urns and ornament, and with leaf and berry spandrels below, mounted in a 16th or 17th century oak door frame, with mason's mitres, *the panels 23cm wide x 33.5cm high; 66cm wide x 2cm deep x 91.5cm high overall*

£2,000 - 3,000

Provenance

Purchased Alistair Sampson Antiques incorporating Tobias Jellinek Antiques Limited, London, 10th December 1986.





111



114

111

**A 16TH CENTURY CARVED OAK
COFFER FRONT, NORTHERN FRENCH**

Of three panels, the two outer flanking panels carved with tracery, the top rail above them carved with a capping ogee arch enclosing a petalled oculus, the central panel carved with a face beneath a scallop shell, possibly representing St James, above tracery, 115cm wide x 5cm deep x 74cm high, (45in wide x 1 1/2in deep x 29in high)

£700 - 1,000

Provenance

Purchased *Leonard Lassalle (Antiques) Ltd.*, Tunbridge Wells, 2nd November 1985.

112

**A LATE 17TH CENTURY CARVED OAK
CRESTING, ENGLISH**

Centred by a cherub with outstretched feathery wings, flanked by scrolls, 61cm wide x 14cm high, together with a small pair of 17th century carved oak corbel mounts, English, each carved with leafy acanthus, 7cm wide x 5cm deep x 9cm high, (3)

£200 - 300

Provenance

Purchased *Celia Jennings*, Westerham, 4th June 1998 [the crestring]; *Henry Baines Antique Furniture*, Tunbridge Wells, 19th February 1996 [the corbels].





113 (detail)

113

TWO LATE 15TH/EARLY 16TH CENTURY OAK PEW OR STALL ENDS, EAST ANGLIA, CIRCA 1480 - 1520

Both ogee-arched and topped by a foliated poppy head, the bench end with decorative mouldings, 109cm high & 117cm high, (2)

£800 - 1,200

Provenance

Purchased *Leonard Lassalle (Antiques) Ltd.*, Tunbridge Wells, 1st April 1985.

Literature

Compare a very similar example, a plain bench or stall-end with projecting side and poppy-head finial, from St. Nicholas, King's Lynn, in C. Tracey, *English Medieval Furniture & Woodwork* (1988), p. 103, V & A Museum Number W.14-1921.

Provenance

Purchased *Alistair Sampson Antiques* incorporating *Tobias Jellinek Antiques Limited*, London, 28th January 1994.

Literature

Although in walnut, a timber more typically used in France at this period, figural terms of this design were also carved in England in the late 1580s and 1590s. See, for instance, examples in A. Wells-Cole, *Art & Decoration in Elizabethan & Jacobean England* (1997), Figure 87, an overmantel of 1585 - 95 in the Great Chamber of The Red Lodge in Bristol, and Figures 107 and 109, reproductions from Jan Vredeman de Vries' *Caryatidum*, published in 1565, which was influencing designs for caryatids and terms in England within five years of its publication.

And see the receipt for this lot, which includes the note 'It would seem that these carvings are English. The Lumley Inventory of 1590 describes furniture of walnut, as does Bacon in *Natural Historie* of 1616. The evidence of Tudor inventories of comparatively modest houses would also support the view that home-grown walnut was used in this way, and these carvings would appear likely examples of this work.'



114

114

AN OPPOSING PAIR OF LATE 16TH CENTURY CARVED WALNUT FIGURAL TERMS, ENGLISH/FRENCH, CIRCA 1600, PROBABLY EMBLEMATIC OF FERTILITY

Each carved in relief with a naked female figure, both with tilted head and well-carved features, modelled without arms, with narrow waists and broad hips, and each wearing a medallion at her neck, their lower bodies carved as an acanthus-wrapped pedestal, on a punch-decorated ground, 10cm wide x 4.5cm deep x 33.5cm high, (3 1/2in wide x 1 1/2in deep x 13in high) (2)

£500 - 800





115

115

A RARE AND LARGE LATE 15TH CENTURY/EARLY 16TH CENTURY OAK AND PINE ROOF BOSS FRAGMENT, SOUTH-WEST ENGLAND, CIRCA 1480 - 1520

With traces of paint, and in two parts, the larger oak flower with fleur-de-lys type corners, and leaf and berry spandrels, the smaller pine boss in the form of a five-petalled flower, possibly a rose, with clustered centre, 56.5cm wide x 10cm deep x 50cm high

£1,000 - 1,500

Provenance

Purchased *Leonard Lassalle (Antiques) Ltd.*, Tunbridge Wells.

116

AN EARLY 16TH CENTURY CARVED OAK BOSS FRAGMENT, ENGLISH, CIRCA 1510

Of convex form, and centred by the carved trigram 'IHC' ['IHS'], and carved to the cardinal points with a flower with twisted stamen and poppy-like downswep leaves, 24cm wide x 20.5cm high

£250 - 350

Provenance

Purchased *Janet Dewdney*, Farnborough, 10th February 1993.

This is an unusual instance of the trigram for Christ, or 'IHS' - a pre-Reformation symbol - surviving in England.



116





117

117

A STRIKING AND UNUSUAL ELIZABETH I CARVED OAK PANEL, CIRCA 1570

The thick board carved in the solid with a mask wearing a frilled headdress and ruff, or a veil, within a lower relief scroll-ended strapwork cartouche, 27.5cm wide x 51cm high

£1,500 - 2,000

Provenance

Purchased Alistair Sampson Antiques incorporating Tobias Jellinek Antiques Limited, London, 12th December 1988.

The lobed or frilled head- and neck-gear worn by the mask to this panel could either represent a veil, or a headdress and ruff meeting behind the wearer's ears. See, for instance, the *Clopton Portrait* of Elizabeth I, thought to have been painted between 1558 and 1560 in the first years of her reign, where she is depicted '...with a hooode and cornet...', and where the peak of her hood sitting between her parted hair forms three distinct lobes. Her close-fitting small ruff meets her headdress just beneath her ears, and was a style she had discarded by 1570.





118



118

AN EXTREMELY FINE AND RARE HENRY VIII CARVED OAK PORTRAIT PANEL, CIRCA 1520

Carved from the solid in very high relief with the bust of a man, facing to sinister, wearing a domed hat, with seamed, turned-up brim decorated with four *aiglets*, and carved with jaw-length curly hair, slightly parted lips, moustache and curly beard, wearing a gathered undershirt with narrow embroidered collar, and an embroidered doublet with slashed sleeves, holding a scroll in his right hand, the ground around his head very faintly carved with a delicate spray of three-petal flowers or shamrocks, some flowers formed from unusual pierced holes, 28cm wide x 4cm deep x 49.5cm high, (11in wide x 1 1/2in deep x 19in high)

£4,000 - 6,000

Provenance

Purchased *Alistair Sampson Antiques Ltd incorporating Tobias Jellinek Limited*, London, 11th March 1992.

This astonishing panel is rare in that it is a true portrait panel, reminiscent of early 16th century painted portraits, and not the more common, though still rare, 'Romaine'-type panel - where a bust is carved within a laurel wreath - which are wholly Renaissance in inspiration, even when an attempt is made at realism.

The sitter's clothing - a hat with aiglets and seamed brim, a doublet with slashed sleeves, and an undershirt or chemise with low collar - together with his curly, full beard and shoulder-length hair conform to men's aristocratic fashions prevalent in the 1520s and 1530s.

This date, and the competence of the carver, suggest that this panel depicts a leading figure or aristocrat, a prominent figure at the court of Henry VIII. Indeed, it is tempting to believe that this panel could depict Henry VIII himself, as Joos van Cleve [fl. 1505/8 - 1540/1] painted Henry VIII in the 1530s in a similar way, wearing a jewelled hat, slashed sleeves and holding a scroll inscribed with a verse from Mark 16:15 [Royal Collection RCIN 403368]. It should be noted, however, that other leading figures and clerics were painted holding scrolls during this period; William Paget, 1st Baron Paget [1505 - 1563], Secretary of State and Lord Privy Seal, was painted in 1549 with a lush beard and holding a scroll in his left hand [National Portrait Gallery 961]. In addition, Henry did not always sport a beard and is occasionally depicted clean-shaven. When it is shown, however, it is normally relatively close-cropped, rather than full.



118





119 (detail)

119

A RARE AND EXTREMELY IMPRESSIVE ELIZABETH I CARVED OAK AND POLYCHROME-DECORATED OVERMANTEL, SOUTH-WEST ENGLAND, POSSIBLY BRISTOL, CIRCA 1590

Topped by a run of egg and 'anchor' carving, all above three panels, two with blue-painted rear boards, one painted red, and each with applied arcade over a fan centred by the mask of a cat or bat, above a scroll-edged, pierced and convex cartouche centred by the mask of a hippopotamus, the mount to the central panel possibly a lion, the panels spaced by large figural terms, topped by verdant clusters of fruit and flowers, three of the figures male and one female, one of the former wearing a ruff, collar and chain or necklace about his neck, the other two males with Pharaonic 'beards', all above a lower register with two flanking panels each carved with a crocodile collared and chained to a different species of tree, the central panel carved with a pair of opposing boars or *sangliers*, spaced by corbels formed as hippo masks, a gadrooned rail below, all-over decorated with a variety of flowerheads including Tudor-type roses, and all-over painted a mid- to dark brown, 220.5cm wide x 18cm deep x 112cm high, (86 1/2in wide x 7in deep x 44in high)

£10,000 - 15,000



119 (detail)





Provenance

Purchased Alistair Sampson Antiques incorporating Tobias Jellinek Antiques Limited, London, 9th January 1989.

This overmantel bears a close resemblance to the interior porch in the Great Oak Room in the Red Lodge, Bristol, completed circa 1580 and one of the finest surviving intact late Elizabethan interiors in England. Both employ fan carvings, arcades and statuesque figural terms holding partly un-furled scrolls, or scroll-edged cartouches, at their waists. Moreover, the painted finish to this overmantel, and the blue and red paint used to highlight the cartouches to the three panels, is indicative of production in the South-West of England.

The Red Lodge was built by John Young [d. 1589], a courtier of a merchant family, as a separate place for entertaining guests, situated as it was in the grounds of his much larger family home, The Great House, now demolished. As such, it provided an opportunity to ostentatiously display his wealth, and in so doing reference was made – in the use of Native American masks and other objects - to the foundation of that wealth, trade with the New World. The overmantel offered here, with stylised ‘anchors’ to its upper moulding, the hippopotamus mask mounts, and the distinctly Pharaonic beards to two of the figural terms, was probably conceived in the same spirit.

Exotic beasts like the hippopotamus and crocodile (or alligator) were not unknown in Western Europe, and – although often rendered inaccurately – had featured in bestiaries for centuries. See, for instance, the plaster overmantel at Chipchase Castle, Northumberland, where Africa is represented by a man seated on the back of a crocodile bearing a sprig of balsam, an image derived from Marten de Vos’ *Four Parts of the World*, published circa 1595.

The crocodile had long been specifically emblematic of Egypt in Europe. Indeed, the symbol of the city of Nîmes in France had been a crocodile chained to a palm since 1535, based upon the Roman coin, minted at Nîmes, to commemorate Augustus’ victory in the Battle of Actium in Egypt in 31 BC.

The image was probably first seen in England in 1591, when a French emblem book of the 1550s was translated into English and published in London. *The Heroicall Devises of M. Claudius Paradin – Translated by PS*, f. 81, includes a strikingly similar image of a scaly crocodile chained to an exotic tree, which also appears on a ceiling painted at Rossend Castle, Burntisland, Fife between 1581 and 1621.

This overmantel’s other references to trade and to Africa, its South-Western features, and its lack of heraldry, make it reasonably probable that this overmantel was commissioned by a non-armigerous member of the merchant class in a South-Western English port to record the source of, and to ostentatiously display, his or her wealth.



119 (detail)

LOTS 120 - 197: THE PEWTER COLLECTION OF PETER GOULD

Forty years ago, my friend Peter decided to give up his very well paid job, the company car, and the expense account that went with it. He claims he no longer wanted to work hard for a living! The truth was that even from an early age he had a keen interest in history and a curiosity that took him to many museums. This continued into adulthood. The 17th century, and its social fabric, was of particular interest so he began to collect small items of that period. This brought him into contact with dealers in antiques and he began to envy their lifestyle which enabled them to handle things that gave them great pleasure and an income. He hoped that his hobby could possibly become his livelihood and yield at least sufficient funds to provide for his family, stock his wine cellar and allow him time to pursue his many other interests: so he started dealing full-time in early furniture and complementary objects.

We first met at Pewter Society meetings in the early 1980s. At that time Peter was dealing from his shop and exhibiting at the summer Olympia Fair. Later, he decided to close the shop and deal from home. He then began a fruitful and enjoyable collaboration with his good friend, the late Alistair Sampson, who dealt from premises in Mayfair, London.

For many years Peter was on the Metalware Vetting Committee at the Grosvenor House Antiques Fair. His expertise and help was often sought by others and acknowledged by John Caspall in his book *Making Fire and Light* and by Michael Finlay in *English Decorated Bronze Mortars and Their Makers*. Also, Peter’s help was noted by his good friend Toby Jellinek in his book *Early British Chairs and Seats, 1500 – 1700*.

Peter’s pewter collection consists mainly of 17th and early 18th century pieces. Though not large by some standards, it is of a consistently high quality and condition, with some pieces having

been bought at ‘named’ sales. Items of particular note include a very rare pair of wriggle-work plates by Thomas Widmore [Lot 130]; a pair of broad-rim plates, possibly unique, with hammered all-over decoration [Lot 129] and a prized ‘Mount Edgcumbe’ plate [Lot 126]. Other flatware includes a superb 18½in broad-rim dish with a touch originally struck prior to the Great Fire of London [Lot 136] and a pair of broad-rim dishes, of unusual size, by James Taudin [Lot 132]. There are two exceptionally fine and rare octagonal-base candlesticks [Lots 196 & 197] and a wide selection of salts [Lots 167 - 176]. No less than four flat-lid tankards are included [Lots 177 - 180], one with a very rare wriggle-work portrait of William III [Lot 180]. In the comprehensive assembly of flagons there is an exceptionally fine and large Charles I example [Lot 158] and a Beefeater of equally impressive size [Lot 161].

Away from the world of antiques Peter has many interests. He is an accomplished cook and uses home grown vegetables from his two allotments, as well as maintaining his large, colourful garden at home. His interest in wildlife has taken him to many countries: he has made many trips to India bird watching and observing tigers in the wild. Last, and not least, is his devotion to Liverpool Football Club.

When asked why he was selling his pewter he replied that he ‘was not getting any younger’ and had ‘no wish to dispose of the items in a piecemeal fashion’. He also always claimed he was not really a pewter collector but just wanted something to display on his oak furniture. I, and other members of the Pewter Society, never took this claim seriously and I doubt those who view this collection will do so either.

Malcolm Toothill
Former President of the Pewter Society







120

120

A MULTI-REED-RIM PEWTER PLATE, ENGLISH, CIRCA 1680 - 90

Hallmarks of 'W W', (PS10484), together with ownership initials to rim, touchmark to reverse of 'I D', (OP5550, PS3036), $9\frac{1}{4}$ in, 23.4cm diameter

£250 - 350

Provenance

Ex. Frank Holt Collection, private purchase. A former president of the British Pewter Society, Frank Holt's Pewter Collection was sold Phillips Chester, 20 October, 1998.

121

A MULTI-REED-RIM PEWTER PLATE, ENGLISH, CIRCA 1685

Hallmarks to front rim and touchmark to rear well of Thomas Smith, London, (working years 1675 - 1703), (OP4385, PS8673), ownership triad also stamped to rim, $8\frac{5}{8}$ in, 22cm diameter

£250 - 350

Provenance

Possibly Ex. Sutherland-Graeme Collection, (No. 23).



122

122

A MULTI-REED-RIM PEWTER PLATE, ENGLISH, CIRCA 1690

Ownership initials 'MO' and hallmarks of Thomas King I, London, (working years 1675 - 1708), (OP2752, PS 5505), to rim, 9in, 22.8cm diameter

£250 - 350

123

A MULTI-REED-RIM PEWTER PLATE, ENGLISH, CIRCA 1700 - 10

Ownership triad 'S' over 'E A' to rim, together with the maker's hallmarks and the touchmark to rear of Thomas Taylor, London, (working years 1670 - 1728), (OP4673, PS9240), 9in, 22.8cm diameter

£300 - 400

Provenance

Ex Walter Churcher Collection. Private purchase from Ken Gordon. A former President of The Pewter Society, Ken Gordon's Pewter Collection was sold Bonhams Chester, May 2008.



121



123



125

124

A MULTI-REED-RIM PEWTER PLATE, ENGLISH, CIRCA 1700

With ownership initials 'E W' stamped to rim, touchmark to rear of Thomas Hick, London, (working years 1669 - 1727), (OP2304, PS4634), *diameter 8¾in, 22.3cm*

£200 - 300

Provenance

Ex. Walter Churcher Collection. Private purchase from Ken Gordon.

125

A SET OF SIX WAVY-EDGE PEWTER PLATES, ENGLISH, CIRCA 1760

Each of five-lobed form, the rim with applied double-reed edge and engraved possibly with the arms of MADDOCKS, Vron Yw and Glanywern impaling another, touchmark to the rear of Thomas Chamberlain, London, (working years 1732 - 1775), (OP873, PS1603), *9¾in, 25cm diameter, (6)*

£800 - 1,200

MADDOCKS, Vron Yw and Glanywern, North Wales, descended from Sir Robert Penderling, Constable of Dyserth Castle. Possible contenders for the female side of the cartouche, a saltire between four crosses formy, are ANDREWES, CALEBOT of Norfolk, FRANCIS of Derbyshire, Suffolk and Essex, LACON and Turyn of Ireland.



126



126 (detail)

126

A RARE SEMI-BROAD-RIM PEWTER PLATE, DEVON, CIRCA 1625 - 35

With single incised-line to rim edge, together with the engraved shield armorial of Piers Edgcumbe, (d. 1660), Cotehele House, Cornwall, hallmarks to the front rim and touchmark to rear of Nicholas Dolbeare, Ashburton, Devon, (working years 1620 - 1651), (PS2909), $8\frac{3}{4}$ in, 22.2cm diameter overall; rim only 3.3cm, (30%)

£1,000 - 1,500

Provenance

Cotehele House, Cornwall. Now a National Trust property.

It is possible that this lot was included in *Sotheby's* sale of 266 pieces of pewter from Cotehele House, 1st June 1956.

Literature

See *Journal of the Pewter Society*, Vol. 40, Autumn 2014, pp. 36 - 39; and Vol. 18, Autumn 2002, p. 28 for an article entitled 'The Dolbeares of Ashburton'.

127

A MULTI-REED BROAD-RIM PEWTER PLATE, ENGLISH, CIRCA 1660 - 70

A row of four hallmarks to rim, each of a lion passant in rectangular outline, touchmark to rear of 'I ?', 9 $\frac{3}{4}$ in, 24.8cm diameter overall; rim only 4.9cm, (40%)

£800 - 1,000



127



128

128

A MULTI-REED BROAD-RIM PEWTER PLATE, ENGLISH, CIRCA 1670

Hallmarks to front rim and touchmark to rear of William Hills, London, (working 1655 - 1679), (OP5694, PS 4656), 9 $\frac{3}{4}$ in, 24.8cm diameter overall; rim only 4.2cm, (34%)

£500 - 800

Provenance

Ex. John L. Grant Collection, (No. 17).



129



129

AN EXTREMELY RARE PAIR OF MULTI-REED BROAD-RIM HAMMERED PEWTER PLATES, ENGLISH, CIRCA 1660 - 70

Each with all-over hammered decoration, hallmarks to rim front and touchmarks to rear almost certainly of Joseph Hodges I, London, (working 1661 - 1682), (PS4711), $9\frac{3}{4}$ in, 24.6cm diameter overall; rim only 4.7cm, (38%), (2)

£2,000 - 3,000

Although the maker's marks found here have been attributed to Joseph Hodges II, (PS4711), his working years, 1697-1710, would appear too late for this particular pair of plates and it can therefore be suggested that these marks were also used by his father.

It is exceptionally rare to find this type of all-over hammered decoration on 17th century broad-rim plates.



130

130

A RARE PAIR OF SINGLE-REED WRIGGLE-WORK PEWTER PLATES, WINCHESTER, HAMPSHIRE, CIRCA 1720

Each decorated to the well with three stylized flowerheads and tendril-like leaves, one rim with broken S-curves the other with conforming arcs, both with stamped ownership initials 'AH', touchmarks to reverse of Thomas Widmore, Winchester, (working years 1716 - 1763), (PS10174), 8 7/8in, 22.5cm diameter, (2)

£3,000 - 4,000

Literature

Only two other decorated plates by this maker have been recorded. They were sold *Sotheby's*, The Kenneth Bradshaw Collection, Lot 44, 13th June 1977, and are now in the Collection of Winchester City Council. See *Journal of the Pewter Society*, Spring 2007, Vol. 27, p. 31, for an article on Winchester pewterers which illustrates both plates and discusses the working life of Thomas Widmore in some detail.



131



131

**A RARE PAIR OF SINGLE-REED
WRIGGLE-WORK PEWTER PLATES,
WORCESTER, CIRCA 1720**

Each decorated to the well with stylized flora,
the rim with meandering tulip-heads, London
label and touchmark to rear of Edward Trapp,
Worcester, (working years 1713 - 1753),
(PS9542), 9 1/8in, 23.2cm diameter, (2)

£2,000 - 3,000

Provenance

Ex. John L. Grant Collection, (Nos. 22 & 21 or
23). Formerly with Richard Munday.



132

132

A FINE PAIR OF ENGRAVED BROAD-RIM PEWTER DISHES, ENGLISH, CIRCA 1680

Of unusual size, each rim engraved with the mantled arms of VAN THIEL, touchmark to rear of Jauques Taudin II, London, (working years 1673 - 1693), (OP4651, PS9219), 14½in, 36.9cm diameter overall; rim only 6.6cm, (36%), (2)

£3,000 - 5,000

Provenance

Ex. Dr. H. P. Hutchinson Collection, sold *Christie's*, 2nd November 1959, Lot 22.

Ex. Kenneth Bradshaw Collection, sold *Sotheby's*, 13th June 1977, Lot 97, (£1200), purchased by Richard Munday.

A Henrik Van Thiel lived in Colchester, Essex, in the late 17th and early 18th centuries and had five children baptised at the Dutch Church there between 1693 and 1703.

133

AN INCISED-BROAD-RIM PEWTER DISH, POSSIBLY OXFORDSHIRE, CIRCA 1680 - 1700

Stamped ownership initials 'F C' to rim above hallmarks possibly of John Cave I, Banbury, (working years 1674 - 1703), (OP857, PS1591), traces of touchmark to rear, 14 7/8in, 37.8cm diameter overall; rim only 7.1cm, (38%)

£300 - 500





134

134

**A RARE MULTI-REED-RIM WRIGGLE-WORK PEWTER DISH,
LONDON/CAMBRIDGE, CIRCA 1700 - 10**

The well decorated with a 'crowned' plant, a bird resting on each of the three highly stylized buds, the rim decorated with meandering leaves and stamped ownership triad 'G' over 'I E', with the initials 'I G' repeated in the well, hallmarks to rim front and touchmarks to rear of John Pettit, London and Cambridge, (working years 1683 - 1713), (OP3638, PS37), 15in, 38cm diameter,

£3,000 - 4,000

From 1706 John Pettit is recorded as working in Cambridge.

Provenance

Ex. Rollason Collection.

With Richard Munday prior to May 1970.

Ex Stanley Shemmell Collection, sold *Bonhams*, Chester, 26th October 2006, Lot 91.

Howard Cotterell Guarantee Label, No. 1195, to rear. See Lot 162.

Literature

This fine wriggle-work dish is illustrated *The Journal of the Pewter Society*, April 1976, front cover.



135

135

**A BROAD-RIM PEWTER CHARGER, POSSIBLY BRISTOL,
CIRCA 1660**

Ownership triad 'S' over 'W A' rim, together with the hallmarks and touchmark to rear of William James, *16½in, 42cm diameter overall; rim only 8.3cm, (40%)*

£700 - 1,000

The maker's marks on this charger are apparently unrecorded. They may possibly relate to Quaker Bristol pewterer, William James, working 1660 - 1702, (PS5149).



136

136

**AN EXTREMELY FINE BROAD-RIM
PEWTER CHARGER, ENGLISH, CIRCA
1660 - 80**

The exceptionally wide rim struck with the ownership triad 'D' over 'H T', hallmarks to the rim front and touchmark to rear of Robert Jones, London, (working years 1657 - ?), (OP5730, PS5276), 18 3/8in, 46.6cm diameter; rim only 9.5cm (41%)

£4,000 - 6,000

The dated touchmark is number 27 on the London Touch Plate. It was restruck after the Great Fire of London circa 1670.



137

137

A PLAIN BROAD-RIM PEWTER CHARGER, ENGLISH, CIRCA 1670

The rim engraved with mantled arms of rare design, indistinct touchmark to the rear rim, 19 $\frac{3}{4}$ in, 50.2cm diameter overall; rim only 8.6cm, (34%)

£600 - 800

The unusual arms may possibly be those of CLARKE, Baron of the Exchequer.

138

A MULTI-REED BROAD-RIM PEWTER CHARGER, WORCESTERSHIRE, CIRCA 1680

The hallmarks to front rim and touchmark to rear of Sampson Bourne II, Worcestershire, (working 1677 - 1689), (OP5464, PS845), ownership initials 'T F', 20 1/8in, 51.1cm diameter; rim only 8.2cm, (32%)

£800 - 1,200

139

A MULTI-REED BROAD-RIM PEWTER CHARGER, ENGLISH, CIRCA 1680

Four indistinct hallmark to rim, faint touchmark to rear, also stamped with the ownership initials 'M M', 20 $\frac{1}{4}$ in., 51.5cm diameter; rim only 8.6cm, (33%)

£300 - 400



140

140

AN IMPRESSIVE SINGLE-REED WRIGGLE-WORK PEWTER CHARGER, ENGLISH, CIRCA 1710

With unusual decoration, the well with three doves resting on a single large lily or carnation flowerhead, the rim with a geometric banded design, together with the ownership initials 'ID' and hallmarks of Philemon Angel, London, (working years 1684 - 1712), (OP94, PS201), London label to rear of well, 18¼in, 46.2cm diameter

£3,000 - 4,000

Provenance

A single-reed 13in diameter dish by the same make, again with wriggle-work decoration, illustrated C. A. Peal, *British Pewter & Britannia Metal For Pleasure and Investment*, p. 107, Figure 43.



141



142

141

TWO PEWTER SPICE OR 'TOY' DISHES, ENGLISH, CIRCA 1660

Both with a plain rim, one stamped with the ownership triad 'A' over 'AG', the other stamped 'IB', both with touchmark to rear, almost certainly the same maker, (PS13404), 3 7/8in, 9.9cm diameter (2)

£500 - 800

142

A PEWTER BROTH BOWL, ENGLISH, CIRCA 1700

Typically with mid-fillet and flared lip, on stepped foot-ring, 15.5cm diameter

£150 - 200

143

A PEWTER BROTH BOWL, BIRMINGHAM, CIRCA 1775

With moulded lip, short stem and flared foot, touchmark to the underside of Birch & Villiers, Birmingham, (working 1770 - 1785), (OP430, PS712), 5½in, 13.3cm diameter, 3¼in, 8.3cm high

£100 - 150

144

A MULTI-REED-RIM SHALLOW PEWTER BOWL, ENGLISH, CIRCA 1690 - 1710

With gentle booge and pronounced boss, a row of three hallmarks, each a lion face, to rim, 31cm diameter, 3.5cm high

£300 - 400

145

A SINGLE-REED-NARROW-RIM DEEP PEWTER BOWL OR BASIN, GLASGOW, CIRCA 1810

With steep booge, touchmark of Graham and Wardrop, Glasgow, (working years 1774 - 1812), (version A or B, OP1943, PS46), inside the flat base, 23.7cm diameter, 6.5cm high

£200 - 300

Literature

See Peter Spencer Davies, *Scottish Pewter 1600-1850* (2014), p. 268.

146

A SINGLE-REED-NARROW-RIM DEEP PEWTER BOWL OR BASIN, GLASGOW, CIRCA 1830

With very steep booge, hallmarks of David Scouler, Glasgow, (working years 1819 - 1845), (PS9304,) to the centre of the flat base, 22.5cm diameter, 6.6cm high

£150 - 200

Literature

See Peter Spencer Davies, *Scottish Pewter 1600-1850* (2014), p. 271.

147

A SINGLE-REED-RIM DEEP PEWTER BOWL OR BASIN, CIRCA 1830 - 50

Having a gently flared rim, steep booge and flat base with foot-ring, diameter 25.3cm, 6.9cm high

£100 - 150



148



149



150

148

AN O.E.W.S. HALF-PINT BUD PEWTER BALUSTER MEASURE, ENGLISH, CIRCA 1720

Incised lines to the body and lid, maker's mark of *R B*, (working years 1720 - ?) to collar, (PS 10819), single-curve handle with cylindrical strut attachment, 8.8 fl.oz capacity, 12.6cm high

£300 - 500

149

AN O.E.W.S. PINT BUD PEWTER BALUSTER MEASURE, ENGLISH, CIRCA 1720

Plain body, the lid stamped with the initials 'IG' together with a crowned *WR* mark, the underside of the lid unusually with incised lines which are traditionally, as the case here, reserved solely for the top of the lid, single-curve handle with cylindrical strut attachment, 17 fl.oz capacity, 16.3cm high

£300 - 500

150

AN O.E.W.S. QUART BUD PEWTER BALUSTER MEASURE, ENGLISH, CIRCA 1700 - 20

With slender plain body, single-curve handle with strut attachment, 34 fl.oz capacity, 22cm high

£400 - 600



151



154

151

AN O.E.W.S. GILL DOUBLE-VOLUTE PEWTER BALUSTER MEASURE, ENGLISH, CIRCA 1760 - 80

With plain body, typical incised lines to lid, single-curve handle with ball terminal and lower diamond attachment, 4.2 fl.oz capacity, 10.3cm high

£300 - 400



155

152

AN O.E.W.S. HALF-PINT DOUBLE-VOLUTE PEWTER BALUSTER MEASURE, ENGLISH, CIRCA 1770

With plain body, a single-curve handle typically with hooded-ball terminal and diamond strut attachment, 8.5 fl.oz capacity, 13cm high

£200 - 300

153

AN O.E.W.S. PINT DOUBLE-VOLUTE PEWTER BALUSTER MEASURE, ENGLISH, CIRCA 1790

The body and lid with an unusual number of incised lines, crowned WR to lid, the handle with ball terminal and lower diamond strut attachment, 15.7cm high

£200 - 300

154

AN O.E.W.S. QUART DOUBLE-VOLUTE PEWTER BALUSTER MEASURE, ENGLISH, CIRCA 1760 - 80

Plain body, handle with hooded-ball terminal and lower diamond strut attachment, verification mark to collar along with maker's mark of William Fasson, London, (working years 1758 - 1800), (OP1639, PS3268), 20.4cm high

£400 - 600

155

AN O.E.W.S. PINT HAMMERHEAD PEWTER BALUSTER MEASURE, ENGLISH, CIRCA 1700

Double incised lines to body together with ownership initials, single-curve handle with lower 'diamond' strut attachment, 17 fl.oz capacity, 16cm high

£800 - 1,200



156



156

A LARGE AND IMPRESSIVE JAMES I PEWTER FLAGON, CIRCA 1610 - 20

Of typical gently tapering form, with chattering to base, ovolo moulded foot, bun-lid with flattened-ball knob, unrecorded maker's mark of *T W* stamped twice to the side of the erect thumbpiece, 70 fl.oz capacity, 33.5cm high

£4,000 - 6,000



157

157

A SMALL JAMES I PEWTER FLAGON, CIRCA 1610 - 20

Of usual slightly tapering form, ovolo moulded foot, flattened-ball knob with single-fillet to bun-lid, erect thumbpiece, 45 fl.oz capacity, 28.5cm high

£3,000 - 4,000

Provenance

Ex. Sutherland-Graeme Collection, (No. 10), sold *Sotheby's*, 3rd June 1965, Lot 76.

Ex. Stanley Shemmell Collection, sold *Bonhams*, Chester, 26th October 2006, Lot 178.



158

158

**A LARGE AND IMPRESSIVE CHARLES I PEWTER FLAGON,
CIRCA 1630 - 40**

The cylindrical body on a bold cavetto moulded foot, knopped bun-lid, pierced-heart and bar thumbpiece, swan-neck handle, 4 O.E.W.S. pint capacity, *33.5cm high*

£5,000 - 8,000





159

159

AN ELEGANT CHARLES I PEWTER FLAGON, CIRCA 1640

With certain unusual design features compared to typical Charles I flagons, namely the drum has a pronounced taper with the addition of a low single-fillet, the ovu-moulded foot-rim is aligned with the taper of the drum and the design of the knob to the bun-lid is rather elaborate, a typical pierced-heart and bar thumbpiece, indistinct and apparently unrecorded maker's mark to handle, 45 fl.oz capacity, 29.6cm high

£3,000 - 4,000





160

160

A SMALL CHARLES I PEWTER FLAGON, CIRCA 1640

The usual gently tapering body with pairs of upper and lower incised lines, flat base, the bun-lid later engraved to the centre with the initial 'D' and date '164?', pierced-heart and bar thumbpiece, ownership initials 'GL' stamped to the handle, unidentified touchmark in base, 42 fl.oz capacity, 24.5cm high

£2,500 - 3,500



161

161

**A LARGE AND IMPRESSIVE BEEFEATER PEWTER FLAGON,
ENGLISH, CIRCA 1675**

With plain drum and ovolo foot, twin-lobed thumbpiece cast with 'tear-drop', swan-neck curved handle, maker's hallmarks to stepped lid and touchmark in base of William Westcott, London, (working years 1637 - 1682), (OP6030, PS9956), 6 O.E.W.S. pint capacity, 30.5cm high

£3,000 - 4,000



162

162

A SMALL BEEFEATER PEWTER FLAGON, ENGLISH, CIRCA 1680

With cylindrical drum, ovolo moulded spreading foot, twin-cusp thumbpiece cast with 'tear-drop', swan-neck curved handle, indistinct maker's hallmarks and touchmark inside base, 45 fl.oz capacity, 22.5cm high

£2,000 - 3,000

Provenance

Howard Cotterell Guarantee Label, (No.1338) to the underside of the lid. Howard H. Cotterell, the author of *Old Pewter: its Makers and Marks in England*, (1929), was a highly respected authority on British pewter during the first half of the 20th century and produced a number of authentication certificates for quality pieces which were each given a unique reference number.



163

163

A BEEFEATER PEWTER FLAGON, ENGLISH, CIRCA 1680

The gently tapering drum with narrow band of chattering to base, ovolo moulded foot, twin-cusp thumbpiece cast with 'tear-drop', hallmarks to stepped lid of Thomas Lupton, (working 1665 - ?), (PS6007), 57 fl.oz capacity, 27.5cm high

£2,000 - 3,000



164

164

A SMALL BEEFEATER PEWTER FLAGON, ENGLISH, CIRCA 1690

With usual plain tapering body, spreading ovolo moulded foot, large twin-lobed thumbpiece, hallmarks to stepped lid and touchmark in base of maker 'R S', (PS9196), 42 fl.oz capacity, 24cm high

£2,000 - 3,000



165

165

A PEWTER FLAGON/LAVER, ENGLISH, CIRCA 1720

The tapering drum with broad mid-fillet, the very slightly domed-lid with front 'pip' and locating flange to the underside, twin-lobed thumbpiece, single-curve handle with boot-heel terminal, hallmarks to lid, 83 fl.oz capacity, 25.3cm high

£500 - 800

The hallmarks (animal face, buckle, lion passant, ?) may refer to pewterer William Eddon, London, (working years 1690 - 1747), (OP1503, PS3067). The flagon would appear to be an English, rather than Scottish, example. The capacity conforms to either 5 Scots Ale pints or 5 O.E.W.S. pints.



166

166

A RARE YORK ACORN-SHAPED PEWTER FLAGON, CIRCA 1750

With unknopped dome-lid, rams-horn thumbpiece, single-curve handle with boot-heel terminal, 90 fl.oz capacity, 29.5cm high

£3,000 - 5,000

Provenance

Ex. John Russell Collection, sold *Bonhams* Chester, 15th October 2008, Lot 102.



167





167

A PEWTER CAPSTAN SALT, CIRCA 1690

With plain waisted body, unidentified crowned rose touchmark to the underside of base, 5.9cm high

£300 - 500

168

A PEWTER TRENCHER SALT, ENGLISH, CIRCA 1700

Of bulbous form, with moulded lip and diminutive foot rim, 6cm diameter, 4.3cm high

£200 - 300

169

A PAIR OF PEWTER TRENCHER SALTS, ENGLISH, CIRCA 1700

Of cylindrical form, with incised lip and slender foot rim, 7cm diameter, 2.5cm high, (2)

£500 - 800

Provenance

Ex. Stanley Shemmell Collection. Sold *Bonhams* Chester, 26th October 2006, Lot 183.

170

A PAIR OF PEWTER TRENCHER SALTS, ENGLISH, CIRCA 1700

Each of squat bulbous form with moulded lip, stamped ownership initials 'IP' to the underside of each foot rim, 6.1cm diameter, 4.5cm high, (2)

£300 - 500

171

A PAIR OF PEWTER TRENCHER SALTS, ENGLISH, CIRCA 1720

Each of cylindrical bulbous form, with slender 'fillet' to lip and waisted foot rim, 7cm diameter, 4.7cm high, (2)

£300 - 500



172



173



174

172

A PAIR OF PEWTER TRENCHER SALTS, ENGLISH, CIRCA 1720

Each of circular, squat, bulbous form, with narrow single-fillet to upper body and diminutive spreading foot, 7.4cm diameter, 3.5cm high, (2)

£500 - 800

Provenance

Ex. Stanley Shemmell Collection. Sold *Bonhams* Chester, 26th October 2006, Lot 227.

173

A PAIR OF PEWTER CUP SALTS, ENGLISH, CIRCA 1780 - 1800

Each of squat bulbous form with spreading foot, monogram engraved to body, 7.4cm diameter, 5.7cm high, (2)

£150 - 200

174

A PAIR OF PEWTER CUP SALTS, ENGLISH, CIRCA 1800

Each of squat bulbous form, with moulded lip and stepped spreading foot, 7.3cm diameter, 5.9cm high, (2)

£200 - 300

175

A PAIR OF PEWTER CUP SALTS, ENGLISH, CIRCA 1800 - 20

Each of slightly unusual form, the cup raised on a typical stem of a smaller diameter than the spreading foot, 8.5cm diameter, 8cm high, (2)

£200 - 300

176

A PAIR OF LARGE PEWTER CUP SALTS, ENGLISH, CIRCA 1800 - 50

Each with moulded lip, tall stem and flattened dome foot, 10cm diameter, 7.6cm high, (2)

£200 - 300



175



176



177

177

A RARE WRIGGLE-WORK ALE-PINT PEWTER FLAT-LID TANKARD, POSSIBLY WIGAN, CIRCA 1680

Of small proportions, the drum and stepped lid decorated with flora, front denticulations to lid, bombé thumbpiece and swan-neck handle with ribbed boot-heel terminal, touchmark inside base of *GF*, (MPM5580c, PS3659), 21 fl.oz capacity, 15.5cm high

£5,000 - 8,000

Literature

See John D. Davis, *Pewter at Colonial Williamsburg* (2003), p. 193, no. 239, for a wriggle-work flat-lid tankard also by pewterer *GF*.



177 (detail)



177 (detail)



178

178

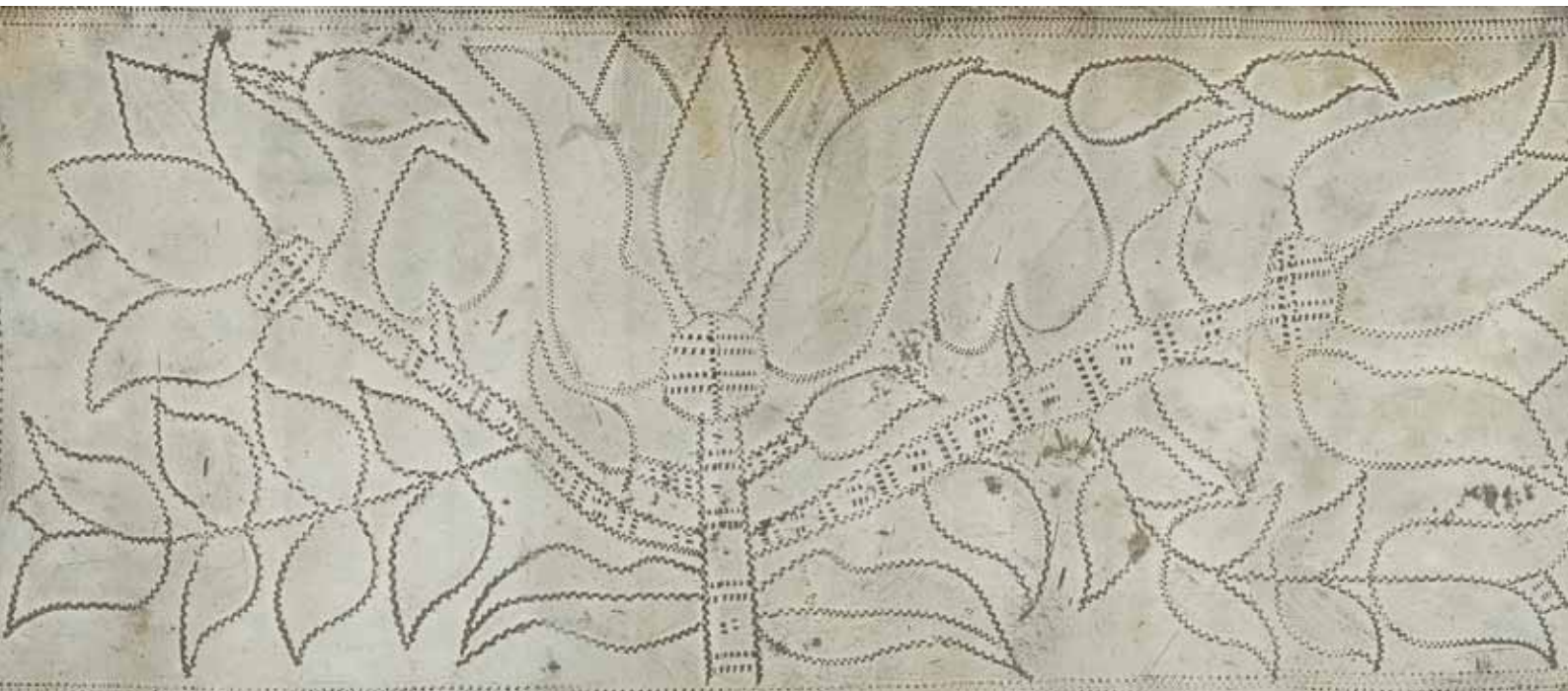
**A RARE AND FINE WRIGGLE-WORK O.E.W.S. QUART PEWTER
FLAT-LID TANKARD, POSSIBLY WIGAN, CIRCA 1685**

The drum decorated with bold stylized tulips, a further single flowerhead to the stepped lid, the brim of the lid with meandering decoration, pierced front denticulations and ownership initials 'IM', bombé thumbpiece, the swan-neck hollow handle with upper cut-card decoration and scroll terminal, the lower handle attachment with diamond-shaped re-enforcement, touchmark inside base of *RF*, (suggested working years 1680 - ?), (PS15606), 33 fl.oz capacity, 19.3cm high

£8,000 - 12,000



178 (detail)



178 (detail)



179 (detail)





179

179

**A RARE O.E.W.S. QUART PEWTER FLAT-LID TANKARD,
LINCOLNSHIRE, CIRCA 1690**

With plain drum, the stepped lid with reeded brim and front pierced denticulations, bombé thumbpiece and S-shaped handle ending in scroll terminal, touchmark inside base together with hallmarks to both lid and collar of George Kent I, Lincoln, (working years 1688 - 1731), (OP5748, PS5625), 31 fl.oz capacity, 16.2cm high

£5,000 - 8,000



180

180

**AN EXCEPTIONALLY RARE AND FINE ROYAL PORTRAIT
WRIGGLE-WORK PEWTER FLAT-LID TANKARD, CIRCA 1695 -
1700**

The drum engraved with a portrait of William III with a crown and initials 'W R' all within an oval, floral decoration to either side which continues on the stepped lid, the reeded brim with front denticulations and stamped ownership initials 'AC', ram's horn thumbpiece, swan-neck handle with boot-heel terminal, dated touchmark inside base of maker CB, (working 1670 - ?), (PS1295), 28 fl.oz capacity, 15.8cm high

£10,000 - 15,000

There are thought to be around ten recorded flat-lid tankards with portraits of William III alone. There are approximately double this number of wriggle-work flat-lid tankards with portraits of William and Mary together.

This lot can be compared with a wriggled tankard, by the same pewterer, in the collection of the Royal Cornwall Museum, Truro.

Further examples are in the Colonial Williamsburg Collection, illustrated John D. Davis, *Pewter at Colonial Williamsburg* (2003), p. 191, no. 237; the Victoria and Albert Museum Collection, illustrated A. North, *Pewter at the Victoria and Albert Museum*, pp. 78 - 79, no. 66a & b, (item no. 63-1945); The New Hampshire Historical Society Collection, Concord, USA, (item no. 1993/062); The Little Collection, sold *Christie's*, London, 1st May 2007, Lot 113, (£19,200); The Collection of The Worshipful Company of Pewterers of London, illustrated *Supplementary Catalogue of Pewterware*, 1979, no. S3/304 and included in an exhibition of *Pewterware with Royal Associations*, Pewterers Hall, 1st - 13th July 1974, no. 31, together with another example, no. 30.



180 (detail)



180 (detail)



181

181

**A RARE O.E.W.S. QUART SINGLE-FILLET PEWTER TAVERN
POT, CIRCA 1715**

The slender truncated cone body with broad mid-fillet and simple
lip, S-curve handle with tongue thumbrest and hooded ball-terminal,
17cm high

£1,500 - 2,000



182

182

A QUART PEWTER MUG, ENGLISH, CIRCA 1720 - 40

The truncated cone body with low single-fillet and engraved monogram, S-curve handle with boot-heel terminal, the upper handle stamped with the ownership triad 'R' over 'C W', indistinct maker's mark to rim, possibly William Shayler, London, (working 1734 - ?), (OP4226, PS8425), 38 fl.oz capacity, 14.5cm high

£500 - 700

183

AN ALE-QUART TULIP-SHAPED PEWTER MUG, WORCESTERSHIRE, CIRCA 1760

Single mid-fillet to body, single-curve handle with hooded ball terminal, touchmark inside base and hallmarks to rim of Christopher Banckes, Bewdley, (working years 1746 - 1788), (PS407), stamped 'X' above and 'G' below hallmarks, 40 fl.oz capacity, 16cm high

£250 - 350



183

184

AN ALE-QUART STRAIGHT-SIDED PEWTER MUG, ENGLISH, NORTH-EAST, CIRCA 1800

With plain tall body, single-curve handle with lower flush attachment, Northumberland County and Newcastle-Upon-Tyne verification marks to collar, 40 fl.oz capacity, 16cm high

£80 - 120

185

A QUART PLAIN TULIP-SHAPED MUG, ENGLISH, CIRCA 1850

The body engraved 'Dav(d) Cooper', double-curve handle with fish-tail terminal, stamped 'QUART' to rim, hallmarks also to rim and touchmark inside base of Charles James del Vecchio, London, (working 1841 - 1863), (PS2842), 16.5cm high

£200 - 300

This touchmark is often found with the business predecessor hallmarks of Nathaniel Barber I and II, (PS14, PS15391).



187



189

186

AN O.E.W.S. QUART DOME-LIDDED PEWTER TANKARD, CIRCA 1720

The straight-sided body with low narrow single fillet, ram's horn thumbpiece, the handle with upper cut-card decoration and boot-heel terminal, 35 fl.oz capacity, *18cm high*

£300 - 500

187

AN O.E.W.S. QUART DOME-LIDDED PEWTER TANKARD, CIRCA 1720

The straight sided body with low narrow single fillet, ownership triad 'M' over 'F B' to rim, ram's horn thumbpiece, the handle with upper cut-card decoration and boot-heel terminal, 35 fl.oz capacity, *18.5cm high*

£400 - 600

188

AN ALE-QUART DOME-LIDDED PEWTER TANKARD, ENGLISH, CIRCA 1720 - 30

Having a straight-sided body with low single fillet, solid chair-back thumbpiece, hollow S-shaped handle with hooded-ball terminal, Crowned X mark to rim and touchmark inside base of Edward Ubly, London, (working years 1716 - 1738), (OP4835, PS9626), crowned ownership initials 'M ?' to the underside of the base, 40 fl.oz capacity, *18.7cm high*

£200 - 300

189

AN O.E.W.S. QUART DOME-LIDDED PEWTER TANKARD, CIRCA 1720

The straight-sided body with low narrow single fillet, ram's horn thumbpiece, the handle with upper cut-card decoration and boot-heel terminal, 34 fl.oz capacity, *18cm high*

£600 - 800



190

190

AN ALE-QUART DOME-LIDDED PEWTER TANKARD, CIRCA 1720

The straight-sided body with low narrow single fillet, solid chair-back thumbpiece, handle with hooded-ball terminal, hallmarks to rim and touchmark in base of William Eddon, London, (working years 1690 - 1747), (OP1503, PS3067), rim also with a stamped X and crown mark, 40 fl.oz capacity, 18cm high

£1,000 - 1,500



191



192



194



193



195

191

A HALF-REPUTED-QUART SINGLE-HANDLED PEWTER CUP, ENGLISH, PROBABLY WIGAN, CIRCA 1750

A band of knurled decoration below the simple lip, the single-curve handle with short tongue thumbrest and boot-heel terminal, 13.5 fl.oz capacity, 7.5cm high

£200 - 300

192

A O.E.W.S. QUART TWO-HANDLED PEWTER CUP, PROBABLY WIGAN, CIRCA 1750

The body with incised lines to flared lip and single mid-fillet, each handle with ridged thumbrest and boot-heel terminal, chattering above the foot rim, approximately 32 fl.oz capacity, 12cm high

£300 - 400

193

A TWO-HANDLED PEWTER CUP, WORCESTERSHIRE, CIRCA 1800

With very slender mid-fillet to body, each handle with ridged thumbrest and ball terminal, hallmarks to rim and touchmark to the underside of Ingram and Hunt, Bewdley, (working years 1778 - 1807), (OP5708, PS 5094), 18 fl.oz capacity, 11cm high

£200 - 300

194

A PEWTER PEPPERETTE, ENGLISH, CIRCA 1770

Of typical pear-shape, with a single mid-fillet and a knopped and pierced screw-top, maker's mark of Henry Joseph, London, (working years 1736 - 1792), (OP2686, PS 5290), to the underside of the base, 11.5cm high

£200 - 300

Literature

See John D Davis, *Pewter at Colonial Williamsburg* (2003), p. 149, no. 179, for a spice pot of similar form also by Henry Joseph, a pewterer who predominantly made hollow ware for export to America.

195

19TH CENTURY COMMUNION PEWTER: TO INCLUDE TWO LAVERS/SPOUTED FLAGONS, TWO FOOTED-CUPS AND A SHALLOW DISH, SCOTTISH

The pair of flagons each having a broad mid-fillet to the standard tapering spouted drum and engraved 'THE COMMUNION CUP AT KILLBRIDE', with urn-shaped knob to the flat-lid and twin-lobed thumbpiece, 26.5cm high; together with a pair of footed-cups, each having a deep bowl with flared rim engraved to the centre 'United Associate/Con(g) W. Kilbride/1829', the stem with a pronounced central rib, on a double-domed spreading foot, 25.4cm high; and a plain rim dish, indistinct maker's marks struck twice to rear, along with a 'London' label, and ownership initials 'W L' over 'L S', 16 1/4 in diameter, (5)

£800 - 1,200



196

196

**A RARE AND FINE OCTAGONAL-BASE PEWTER
CANDLESTICK, ENGLISH, CIRCA 1685**

With ribbed pillar stem, octagonal-shaped scone, drip-pan and base, renowned maker's mark A T in a diamond to scone, (PS 9606), 18.8cm high

£6,000 - 8,000

Provenance

Ex. Mendip Farmhouse Collection, sold Clevedon salerooms, Bristol, 22 February, 1996.

Literature

This fine candlestick is illustrated and discussed, Jan Gadd, *Pewter Candlesticks: English Candlesticks of the Second Half of the 17th Century* (2004), p. 73, (PRP47).

The author describes and illustrates three further candlesticks by this maker:

PRP43 - sold these rooms, January 2015, Lot 220, (£6,750).

PRP49 - offered here Lot 197.

PRP48 - sold The Frank Holt Collection, *Phillips* Chester, 20th October 1998, Lot 78, (£6000).



196 (detail)



197



197 (detail)

197

**A RARE AND HIGHLY IMPRESSIVE LARGE OCTAGONAL-BASE
PEWTER CANDLESTICK, ENGLISH, CIRCA 1685**

The ribbed pillar stem with pronounced waist, octagonal-shaped scone, drip-pan and base, renowned maker's mark 'AT' in a diamond, (PS 9606), to scone, 23cm high

£8,000 - 12,000

Literature

This fine candlestick is illustrated and discussed, Jan Gadd, *Pewter Candlesticks: English Candlesticks of the Second Half of the 17th Century* (2004), p. 74, (PRP49).

The author describes and illustrates three further candlesticks by this maker. See previous lot.



198

**LOTS 198 - 210:
PEWTER - VARIOUS PROPERTIES**

198

**AN EXCEPTIONALLY LARGE MULTI-REED-RIM PEWTER
CHARGER, ENGLISH, CIRCA 1700**

Worn touchmark to rear, below the engraved initials 'B F', 25½in,
64.8cm diameter

£800 - 1,200

Literature

See *Journal of the Pewter Society*, Vol. 28, Autumn 2008, p. 3, for a list of known chargers with a diameter of 23in. or above. Only twenty recorded examples are listed with a diameter greater than this lot.



199



199

TWO PEWTER LIDDED FLAGONS/LAVERS, ONE SCOTTISH CIRCA 1800, THE OTHER ENGLISH CIRCA 1764

Both with typical tapering drum and mid-fillet, the very slightly domed-lid with locating flange to the underside, twin-lobed thumbpiece, both with maker's mark inside the base; one by William Scott III, Edinburgh, (working 1790 - 1826), (PS 18408), *25.8cm high*; the other by William Charlesley, London, (working years 1729 - 1770), (PS1623), the handle engraved with the initials and date 'R B' (?) / '1764', *25.2cm high*, (2)

£400 - 600

200

A MULTI-REED-RIM PEWTER CHARGER, WORCESTERSHIRE, CIRCA 1690

Ownership initials 'ED' to rim, together with hallmarks and touchmark to rear of John Greenbank II, Worcester, (working years 1675 - 1700), (OP5619, PS4058), *20in, 50.7cm diameter*

£300 - 400

201

A MULTI-REED-RIM PEWTER DISH, WORCESTERSHIRE, CIRCA 1690

Hallmarks to rim and touchmarks to rear of John Trapp II, Worcester, (working years 1677 - 1713), (OP5977, PS9547), *16 5/8in, 42.3cm diameter*

£250 - 350

202

A MULTI-REED-RIM PEWTER CHARGER, POSSIBLY BRISTOL, CIRCA 1700

Stamped ownership initials 'El' to rim, touchmark of IF, (suggested working dates 1680 - 1710), (PS18331), struck twice to rear, *16 5/8in, 42.2cm diameter*

£250 - 350

203

A PINT DOME-LIDDED PEWTER TANKARD, WORCESTERSHIRE, CIRCA 1800

With plain tulip-shaped body, palmette-type thumbpiece, double C-scroll handle with hooded-ball terminal, maker's mark inside base of Ingram & Hunt, Bewdley, Worcestershire, (working years 1778 - 1807), *16cm high*; together with an **O.E.W.S. gill pewter harvester measure, circa 1800**, West Country, having a typical harvester-shaped body with round collar, the single-curve handle with flush lower attachment, touchmark under base of Edgar Curtis & Co., Bristol, (working years 1793 - 1801), (OP1266A, PS2148), *11cm high*; a **pewter lidded ale jug**, again West Country, circa 1800 - 20, the bulbous body with single-fillet, grated spout, double-domed lid and open chair-back thumbpiece, double C-scroll overlap handle, 'G' over crowned X-mark inside base, *21cm high*; and **two brass-alloy bulbous measures**, 19th century, one of pint capacity with Victorian verification mark to collar, the other a half-pint example, (5)

£500 - 700



204 (part)

204

AN O.E.W.S. HALF-PINT BUD PEWTER BALUSTER MEASURE, YORK, CIRCA 1720

Two pairs of incised lines to body, line decoration also to lid which is centred by the maker's mark of *I H*, York, (suggested working years 1690 - 1750), (PS5040), *12.4cm high*; together with **a half-pint double-volute pewter baluster measure**, circa 1800, with plain body, the single-curve handle with diamond strut attachment and ball terminal, maker's mark of Randall Moring, London, (working 1780 - 1832), (OP5794, PS6547), *12.6cm high*; and **a French 'demi deci-litre' lidded measure**, typically with heart-shaped thumbpiece, *8.6cm high*, (3)

£500 - 800

205

A MULTI-REED-RIM PEWTER CHARGER, WIGAN, CIRCA 1700

Ownership initials 'ES' to rim, together with the hallmarks and touchmark to rear of Adam Bankes IV, Wigan, (working years 1671 - 1716), (OP222a, PS66), *20 1/4in, 51.5cm diameter*

£500 - 800

206

TWO PEWTER BALUSTER MEASURES, ENGLISH

To include an **O.E.W.S. pint bud** example, circa 1730, with twin incised lines to body, the lid stamped *GR* twice, *16.5cm high*; together with an **O.E.W.S. gill double-volute measure**, circa 1790, with plain body, the lid engraved '2oz', *8.3cm high*, (2)

£500 - 700

207

A MULTI-REED-RIM PEWTER CHARGER, WORCESTERSHIRE, CIRCA 1720

Ownership initials 'IB' to rim, hallmarks, touchmarks and London label to rear of well of Edward Trapp, Worcester, (working 1713 - 1753), (PS9542), *20 1/8in, 51.2cm diameter*

£200 - 300

208

A PAIR OF MULTI-REED-RIM PEWTER CHARGERS, ENGLISH, CIRCA 1710

Each with ownership initials 'CD' to rim, together with hallmarks and touchmark to rear of John Barlow, London, (working years 1698 - 1744), (OP256, PS 447), *20 1/8in, 51cm diameter*, (2)

£800 - 1,000



206



208





209

209

THE WORSHIPFUL COMPANY OF FISHMONGERS: EIGHT PEWTER CHARGERS, ENGLISH, CIRCA 1710 - 60

Each engraved with the arms of The Worshipful Company of Fishmongers, seven single-reed chargers with the touchmark and hallmarks of John Shorey I, London, (working years 1683 - 1722), (OP5923a, PS8461), each engraved with a pre-fixed 7 'item' number next to the arms; the remaining charger with plain-rim, circa 1760, the arms of a different design and bearing the touchmark and hallmarks of Joseph Spackman, (working years 1749 - 1799), together with Fenchurch Street Label (listed as working at this address 1757 - 1763), (PS8801), 20¼in, 51.5cm diameter, (8)

£4,000 - 6,000

The Worshipful Company of Fishmongers is one of over a hundred Livery Companies of the City of London. In terms of precedence it is ranked fourth, after Mercers, Grocers and Drapers. A guild of 'sellers of fish and seafood', it was granted a Royal Charter by Edward I around 1272. This created a monopoly; maintaining that no fish could be sold within the City except by the Company, and was maintained into the 15th century. The Company's livery hall, Fishmongers' Hall, is situated on the banks of the Thames, next to London Bridge.

See following lot.



210

210

**THE WORSHIPFUL COMPANY OF FISHMONGERS: TWELVE
PLAIN-RIM PLATES, ENGLISH, CIRCA 1740 - 60**

Each engraved with the arms of The Worshipful Company of Fishmongers, five with the touchmark of Joseph Spackman, (working years 1749 - 1799), together with Fenchurch Street Label (working at this address 1757 - 1763), (PS8801); three by Nicholas Jackman, London, (working years 1699 - 1740), (OP2552, PS5110); and four by Samuel Ellis, London, (working 1721 - 1765), (OP1547, PS3103), 9¾in, 24.9cm diameter, (12)

£800 - 1,200

See previous lot.

LOTS 211 - 276:
THE PROPERTY OF A GENTLEMAN OF
SPITALFIELDS, LONDON [PART I]



Engraved by T. Higham from a Drawing by J. Jones for the Walks through London.

Christ Church, Spitalfields.



211

211

A LATE 17TH CENTURY BRASS SIX-BRANCH CHANDELIER, CONTINENTAL, CIRCA 1690

The stem topped by a trefoil-shaped loop and cast with a series of broadening, flattened ball knops, above a disc fitted with six scrolling and chamfered branches topped by petal-cast and lobed dished drip-pans and straight-sided candle-sockets with moulded rims, all above the stem's waisted and gadrooned bulb with pointed pendant finial, *drilled for electricity, 45cm diameter x 38cm high*

£800 - 1,200

Literature

See P. N. & H. Schiffer, *The Brass Book* (1978), p. 217, Figure A, which illustrates a Dutch 17th century chandelier which has a similarly cast, multi-knopped upper section.

212

A LATE 17TH/EARLY 18TH CENTURY BRASS SIX-BRANCH CHANDELIER, DUTCH, CIRCA 1700

Topped by a trefoil-shaped loop, on a knopped and vase-cast stem, the ball below with mid-fillet and pendant finial, the branch ring cast with undulating edge and issuing six scrolling branches terminating in drip-pans and tulip-shaped candle-sockets, *drilled for electricity, 46cm diameter x 44cm high*

£700 - 1,000



212



213

213

AN EARLY 18TH CENTURY BRASS CHANDELIER, DUTCH/CONTINENTAL, CIRCA 1700

Topped by a waisted hanging loop, above a knopped and vase-cast shaft issuing six scrolling candle arms, each terminating in a dished drip-pan and an ovoid candle-socket with moulded rim, all above the stem's ball-shaped bulb, with foundry patch and with 'Huguenot' acorn pendant finial, *drilled for electricity*, 43cm diameter x 44cm high

£600 - 800



214

214

AN EARLY 18TH CENTURY BRASS SIX-BRANCH CHANDELIER WITH REFLECTORS, DUTCH/EUROPEAN

The stem with trefoil-shaped loop above a knopped stem fitted with dished and pierced reflectors, the lower bulb fitted with a disc for the scrolling candle branches, terminating in a dished drip pan and a waisted candle socket, *drilled for electricity*, 36cm high excluding hanging chain x 42cm diameter

£500 - 700

215

AN 18TH CENTURY BRASS SIX-BRANCH CHANDELIER, DUTCH

Elements to stem lacking, the turned stem with lower ring issuing six scrolling branches each terminating in a dished drip-pan and a tulip-shaped candle socket, *drilled for electricity*, 45cm diameter x 37cm high

£300 - 500



216

216

AN EARLY 18TH CENTURY BRASS SIX-BRANCH CHANDELIER, DUTCH, CIRCA 1700 - 1730

Topped by a pierced trefoil-shaped loop, the knopped stem terminating in a ball and issuing six scrolling branches, each fitted with a dished candle tray and a waisted candle-socket on a short, knopped stem, *drilled for electricity*, 51cm diameter x 35cm high

£700 - 1,000

217

A VERY SMALL EARLY TO MID-18TH CENTURY BRASS FOUR-BRANCH CHANDELIER, DUTCH, CIRCA 1730

Topped by an oval loop above a balustroid stem with ball-knop terminal, the scrolling branches slotting horizontally into a central disc and fixed with turned pins, each branch with dished drip-pan and tulip-shaped candle socket, 35cm diameter x 27cm high

£800 - 1,200

Literature

See P. Hornsby, *Collecting Antique Copper & Brass* (1989), p. 81, Figure 153 for a similar small chandelier of only three branches.



217



218

218

AN 18TH CENTURY BRASS SEVEN-BRANCH CHANDELIER, WITH HOOPS FOR GLASS OIL OR INCENSE RESERVOIRS, FRENCH

Topped by a trefoil-shaped loop, the knopped stem issuing six scrolling branches cast with leaf-like sprigs, and each fitted with a brass hoop in place of a drip-pan, a gadrooned ball with pendant finial below, 52cm diameter x 30cm high

£500 - 700

A chandelier with similar sprigged arms and hoops for glass reservoirs hangs in The Eating Parlour at Dennis Severs' House, 18 Folgate Street, Spitalfields.

A chandelier with hoops alone, and no candle sockets, with similar sprig-decorated arms, was in the collection of Roger Warner, sold *Christie's*, 20th & 21st January 2009, Lot 440.

219

A PAIR OF 18TH CENTURY CAST BRASS TWIN-BRANCH WALL SCONCES, FRENCH

Each topped by a suspension loop above a knopped stem terminating in a filleted ball and a 'Huguenot' acorn pendant finial, issuing a pair of sprigged candle branches, each topped by a moulded drip-pan and a reed-decorated candle socket, drilled for electricity, 26cm wide x 16cm deep x 46cm high, together with a 17th century and later brass single-branch wall sconce, Dutch, having a moulded circular backplate, stamped with a number, possibly '01', and topped by an integral scroll-edged and pierced suspension plate, the associated 'S'-scroll branch terminating in a dished drip-pan and a socket with everted rim, 8cm wide x 22.5cm deep x 18cm high, (3)

£300 - 500



219



220

220

A PAIR OF LATE 17TH/EARLY 18TH CENTURY CARVED GILTWOOD SEVEN-LIGHT WALL SCONCES, ITALIAN

Each having a volute-topped backplate carved with winged cherub masks flanking a grotesque, issuing from its mouth an acanthus-wrapped cornucopia topped by a later lobed, sheet metal drip tray with an edge formed from undulating leaves and fitted with one large central candle socket encircled by six smaller candle sockets, 27cm wide x 36cm deep x 41cm high, (10 1/2in wide x 14in deep x 16in high) (2)

£1,200 - 1,500

221

A MID-18TH CENTURY REPOUSSÉ BRASS THREE-BRANCH WALL SCONCE, FRENCH

Of oval form, a central spray of flowers flanked by Rococo scrolls and foliage, mounted with associated leaf-cast scrolling candle arms topped by dished drip-pans and waisted candle sockets, *drilled for electricity*, together with **a late 17th/early 18th century repoussé sheet brass sconce reflector plate, Scandinavian**, circular and with a large heart beneath a circular boss, the ground decorated with flowers and bunches of grapes, 41cm diameter, (2)

£300 - 500



222

223

A PAIR OF CARVED GILTWOOD WALL SCONCE BACKPLATES

18th century

Each of cartouche shape and formed as an opposing pair of pierced and scrolling acanthus leaves, the branch socket formed as a flowerhead, *lacking candle branches*, 22.5cm wide x 33.5cm high, (2)

£500 - 700

Provenance

Purchased *Sotheby's*, 19th - 21st September 2006, Shrubland Park, Suffolk - Country House Sale.

222

AN UNOPPOSING PAIR OF LATE 17TH/EARLY 18TH CENTURY SHEET BRASS REPOUSSÉ WALL SCONCES, CIRCA 1690 - 1720, FRENCH

With traces of gilding, each topped by a scallop shell above a pagoda-topped drapery-hung cartouche enclosing a female bust, amidst foliate scrolls, *lacking candle branches*, 27cm wide x 35cm high, (2)

£600 - 800



223



224

224

A PAIR OF LATE 17TH/EARLY 18TH CENTURY BRONZE WALL SCONCES, CIRCA 1690 - 1710, LATER ENGRAVED

With traces of silvering to reverse, each cast with a flaming urn flanked by a pair of cherubs perching on scrolls above bird heads, and each centred by a gadroon-edged cartouche, one later engraved with the initials 'AM', the other with a crest *out of a ducal coronet a demi-lion rampant ducally crowned*, *lacking candle branches*, 15cm wide x 20cm high, (2)

£600 - 800

225

A WALNUT, PARCEL-GILT AND NEEDLEWORK WALL SCONCE, IN THE 18TH CENTURY MANNER

Topped by a giltwood scroll-edged pediment above a *gros* and *petit-point* needlework shield-shaped panel stitched with a lady in a landscape with flowers, in a gilt slip and a bolelection-moulded walnut-veneered surround, fitted with a pair of scrolling candle branches each terminating in a dished drip-pan and a lipped candle socket, *the backplate 23cm wide x 47.5cm high*

£600 - 800



225

227

AN EARLY 19TH CENTURY BRASS PENDANT LANTERN, ENGLISH

Of octagonal form, topped by an axe-head bale handle, the domed roof fitted with four dormer vents, above pierced friezes, the hinged glazed door enclosing a pair of candle-sockets, raised on eight pointed ball feet, *19cm wide x 19cm deep x 34cm high, (7in wide x 7in deep x 13in high)*

£500 - 800

A set of lanterns of a very similar design hang in 26 Whitehall, part of the complex of Admiralty buildings fronted by the *Admiralty Screen* designed by Robert Adam and which served as the residence of the First Lord of the Admiralty. Winston Churchill was one of its occupants.



226

226

A LATE 17TH CENTURY AND LATER REPOUSSÉ SHEET BRASS WALL SCONCE, DUTCH, CIRCA 1690

Centred by the bust of a Roman Emperor, crowned with a laurel wreath and with aquiline nose, against a punch-decorated ground, within a cartouche formed from foliate scrolls spaced by waisted oval reflector bosses, with original riveted strap branch socket, beneath a later fitting with gadrooned plate issuing a pair of curving candle branches, topped by dished drip-pans and candle sockets with everted rims, *24.5cm wide x 28.5cm high*

£500 - 700



227



228

228

A BRONZE TWO-PART ANDIRON PLATE, OF 'STUART ENAMEL' TYPE

Lacking enamel, the upper plate cast with the Royal Coat of Arms within the garter, and lush foliate mantling, the lower part cast with a pair of Atlas figures flanking a spray of flowers issuing from a basket, 26cm wide x 47cm high

£500 - 700

A pair of 17th century brass and enamel andirons of this design are in the collections of the *Metropolitan Museum*, New York, Accession Number 64.101.1611 & 1612.

229

A LARGE PAIR OF 18TH/19TH CENTURY WROUGHT IRON LOG TONGS, CONTINENTAL

Heavily wrought, the slightly curving jaws with scroll terminals, the handle shafts with short wrythen section and knopped grips, 102cm high

£200 - 300



229



230

230

A PAIR OF MID-17TH CENTURY BRASS AND WROUGHT IRON ANDIRONS, DUTCH, CIRCA 1650

Each with a central iron rod clad in the sectional brass stem of three swelling and moulded knops, raised on divergent iron front supports with 'penny' feet and an 'L'-shaped rear billet bar, 34cm wide x 52cm deep x 78cm high, (13in wide x 20in deep x 30 1/2in high) (2)

£500 - 800

Literature

A similar pair of upright, slender andirons with multiple knops is shown in the fireplace of a bedchamber in a Dutch house, painted circa 1630 by Gonzales Coques [d. 1684]. See P. Thornton, *Authentic Decor: The Domestic Interior 1620 - 1920*, p. 27, Figure 16.



232

231

A BRASS AND WROUGHT IRON FIRE CURFEW, OR HASTENER, DUTCH, IN THE 18TH CENTURY MANNER

The brass shield of semi-circular convex form, repoussé-decorated with bosses and gadrooned, fitted with a wrought iron handle and raised on three wrought iron supports united by an iron stretcher, 57cm wide x 18cm deep x 51.5cm high, together with an 18th century repoussé-decorated brass coal bucket, Dutch, of navette shape, the exterior lined with repoussé brass and decorated with masks, foliate scrolls and arabesques, 41cm wide x 30cm deep x 41cm high, and a repoussé-decorated copper bowl, Dutch, with everted rim and gadrooned body, 24.5cm diameter x 8.5cm high, (3)

£500 - 800

Literature

P. Hornsby, *Collecting Antique Copper & Brass* (1989), p. 106, Figure 215, illustrates a similar curfew. Some of these were fitted to the reverse with an iron grate for keeping food warm.

232

AN EARLY 16TH CENTURY BRASS ALMS DISH, GERMAN, CIRCA 1500 - 1550

With shallow bowl centred by a swirl of petals within a border of script and a gadrooned boogie, the rim with fleur-de-lys punched decoration and rolled edge, 37.5cm diameter (14 1/2in diameter)

£500 - 700

Literature

See H. P. Lockner, *Messing* (1982), p. 51, Figure 56a, for an almost identical dish. Lockner describes the petals to the boss of this dish as 'Fischblasenmotiv', or 'fish bubbles'.

233

A LATE 17TH/EARLY 18TH CENTURY LEADED BRONZE MORTAR, GLOUCESTERSHIRE, ATTRIBUTED TO ABRAHAM RUDHALL I [FL. 1684 - 1718]

With everted rim, cast twice to the body with the Royal Arms incorporating the cipher 'CR', 13cm diameter x 10.5cm high, together with a mid-17th century leaded bronze mortar, Whitechapel, London, possibly by John Clifton [fl. 1632 - 1640], the rim cast to the underside with an alternating band of foliate scrolls and shells, the same band to the waist, with footrim, 15cm diameter x 11.5cm high, and a mortar or bowl of copper alloy or brass, the body cast with three blade knops, 14.5cm diameter x 7cm high, (3)

£300 - 500

Literature

See M. Finlay, *English Decorated Bronze Mortars & their Makers* (2010), p. 41, Figure 50, for a mortar cast with the same medallion of the Royal Arms and attributed to Abraham Rudhall I of Gloucester. The author notes 'this version of the Royal Arms is very similar in design to the enamel bosses sometimes inset into pewter chargers of the James I and Charles I periods and it seems possible that a slightly larger version of one of these may have been brought into service to provide the stamp which was used on these mortars, all of whose decoration is usually extremely shallow, and has often worn almost away.'

See *ibid.*, pp. 66 - 67 and Figures 87 & 88, for mortars made by John Clifton, the foreman of the Whitechapel Foundry who briefly presided over it on the death of Thomas Bartlet, who died in 1632 when his son was still a minor.



233 (part)



234

234

TWO MID-18TH CENTURY BRASS BARBER'S BOWLS, CIRCA 1750

The first oval, French or Dutch, with traces of silvering, and with a small lip around the concave cut-out to the rim, with copper rivet for a suspension loop, now lacking, the rim engraved with a coat of arms, *azure, a bend argent between three acorns slipped and two bird's feet*, beneath a duke's coronet, 35.5cm wide x 27cm deep x 6.5cm high, the second circular, English, with rolled rim, 27cm diameter x 8.5cm high, (2)

£500 - 800

Literature

A mid-18th century brass barber's bowl with the same lip around the concavity in the rim is illustrated P. N. & H. Schiffer, *The Brass Book* (1994), p. 369, Figure 4. A circular English barber's bowl is illustrated *ibid.*, p. 368, Figure 2.



235

235

AN 18TH CENTURY BRASS MONEY BOX, DUTCH

Of broadening cylindrical form, topped by a brass wire handle, and with moulded cover, a pair of shaped hasps secured by small iron padlocks, with a stepped and moulded footrim, 25.5cm high

£300 - 500

Literature

A similarly conceived money box with decorative shaped hasp, and attributed to early 18th century Germany is illustrated P. N. & H. Schiffer, *The Brass Book* (1978), p. 123, Figure A. The authors speculate that 'possibly this box was used to collect money for a church'.

236

A 17TH/18TH CENTURY WROUGHT IRON HAMMER, POSSIBLY A COBBLER'S HAMMER

Having an octagonal, slightly convex head decorated with incised lines, and with a curving, wedge-shaped, chisel-form peen, the haft with decorative chamfers and notches, and with knop terminal, 10.5cm wide x 26cm high

£200 - 300



236



237

237

A LATE 17TH/EARLY 18TH CENTURY BRASS FOLDING AND ADJUSTABLE BOOKSTAND OR TABLE LECTERN, FLEMISH/DUTCH

The bookplate profusely pierced and engraved with foliage and flowers and the Christogram 'IHS', one flower also engraved with a cipher, possibly 'MAR', with fold-out engraved book-rest, the bookplate rising and falling on an iron strut support in a moulded brass frame, engraved to the front rail 'IVH', raised on four cast brass feet, *when folded flat 38cm wide x 32cm deep x 12cm high, (14 1/2in wide x 12 1/2in deep x 4 1/2in high)*

£500 - 800

238

AN EARLY 19TH CENTURY BRASS DOG COLLAR, ENGLISH

With moulded rim and with an iron staple catch and three slots to adjust the fit, engraved 'Mr Thos. Robt. Begbie Madeira', *12cm diameter at largest extent*

£300 - 500

A Thomas Robert Begbie was baptised at St. Mary le Strand, Westminster, on the 5th September 1786, a son to William and Mary Begbie. A Thomas Robert Begbie married Bridget Caffery at St. George the Martyr in Southwark on the 2nd January 1815.



238

239

A SMALL COLLECTION OF 17TH/18TH AND 19TH CENTURY NUTCRACKERS AND SNUFF BOXES

To include **an early 18th century brass lever-action combination nutcracker, stamped '?HAUN', probably Birmingham**, one lever terminating in a stopper or tamper, the other in a pricker, *9.5cm high*, **a mid-18th century brass lever-action nutcracker, probably Birmingham**, with balustroid stems and curving handles, *10cm high*, **a late 17th/early 18th century brass screw-action nutcracker, English/Dutch**, with pierced handle, *7cm high when at smallest extent*, **two 19th century treen screw-action nutcrackers**, one of coquilla, carved with roundels and a heart, *10.5cm high*, the second of moulded circular form, *4.5cm diameter x 6.5cm high*, together with **an 18th century white metal-mounted, mother of pearl and brass-inlaid snuff box**, of oval form, with slightly domed cover, *8cm wide*, **an 18th century and later brass snuff box, in the form of a shoe**, the toe later-elongated, the buckle engraved with a bird, stamped to the underside 'KDL W & X', *22cm wide*, **an 18th century red-lacquered brass snuff box**, decorated with a Chinoiserie scene, *9m wide*, **a pewter snuff box**, of circular form, bearing a paper label to interior reading 'Queen Anne Comfit or Sweet Box from the Halliday Collection', *7cm diameter*, and **a small 19th century brass snuff box or bonbonnière**, in the form of a lion's head, with hinged cover, *3.5cm high*, (10)

£300 - 500

Literature

See R. Gentle & R. Feild, *Domestic Metalware 1640 - 1820* (1998), p. 287, Figures 1 & 3, for a 17th and an 18th century brass screw-action nutcracker.

See P. N. & H. Schiffer, *The Brass Book* (1978), p. 377, Figure D for a combination lever-action nutcracker with stopper, or tamper, and pricker.



240 (part)

241

A GROUP OF THREE SNUFF BOXES

To include a **small mid-18th century cast brass tobacco box, circa 1750**, of octagonal form, with stepped sides, the top with hinged cover engraved with wavy lines and stars, and twice with the letters 'N' and 'O', 5.5cm wide x 5cm deep x 1.5cm high, together with an **18th century brass tobacco box, Dutch**, of oval form with external slotted hinge, the cover engraved with a coat of arms beneath a crown and with crossed swords, amidst foliate scrolls, 8.5cm wide x 6cm deep x 2cm high, and an **18th century shell and copper snuff box**, the mottled shell with copper baseplate, fitted with a hinged cover and lightly engraved with geometric floral roundels, 9.5cm wide x 6cm deep x 4.5cm high, (3)

£400 - 600

Literature

A similar shell snuff box, with a scalloped brass mount, illustrated R. Gentle & R. Feild, *Domestic Metalwork 1640 - 1820* (1998), p. 431, Figure 29.



241 (part)

240

AN EARLY 18TH CENTURY HORN SNUFF BOX, ENGLISH

Of oval form, carved to the cover with a coat of arms *quarterly, first and fourth, three fusils conjoined in fess [MONTAGU], second and third a cross in dexter chief, the dexter supporter a griffin wings elevated, the sinister supporter a wyvern erect on his tail [SPENCER], the crest out of an earl's coronet a barred helm a demi-griffin wings addorsed*, 9cm wide x 10.5cm deep x 2.5cm high, together with **three 18th century horn snuff boxes**, after John Obrisset, one with a copper hinge, another impressed with a portrait bust titled 'Octavia', the third with an indistinct scene, *the largest 9cm wide x 11cm deep x 3cm high*, (4)

£400 - 600



242

242

A RARE 17TH CENTURY COPPER ALLOY OR BRASS PENDANT CASE, POSSIBLY FOR A PORTRAIT MINIATURE OR A MIRROR, PROBABLY CONTINENTAL

Of oval form with shaped and pierced suspension lug, the cover hinged and the top and secured at the bottom by a swivelling catch, the interior gilt, *now used as a tinder box and containing a steel*, 6cm wide x 7mm deep x 10.5cm high including lug and pendant finial

£500 - 700



243 (part) back



243 (part) front

243

A CHARLES II WHITE METAL-MOUNTED LIGNUM VITAE DIPPER CUP, THE MOUNT ENGRAVED WITH THE DATE 1677

Of typical form, turned with a reeded moulded band, the rim with white metal mount with lambrequin bottom edge, engraved 'W. Turner 1677' and 'So?elly', [possibly 'Clovelly'] with low footrim, 8cm wide x 7cm deep x 7cm high, together with **a turned fruitwood dipper cup or small bowl, the rim with white metal mount**, the turned bowl with high footrim, the moulded mount with undulating lower border engraved 'M*E to I*A', 8.5cm diameter x 5.5cm high, (2)

£800 - 1,200

Recent Provenance

The lignum vitae dipper cup from the collection of Lawrence W. Hodson [1863 - 1933] and thence by descent until acquired by the present owner.

244 Y Φ

A LATE 17TH CENTURY AND LATER IRON AND SILVER-INLAID PIQUÉ-WORK IVORY TABLE KNIFE AND FORK, ENGLISH, CIRCA 1680

Both having a tapering, round-section handle inlaid in silver wire with tulips, and vines, with plain steel ferrule and cap, the fork with two tines and a knopped slender stem, the knife blade with square point tip, with cutler's marks of a scimitar and a quatrefoil, the knife 22cm high; the fork 19cm high, (2)

£600 - 800

Literature

For a similar pair, inlaid in silver with a similar pattern but embellished with coloured enamel, see P. Brown, *British Cutlery* (2001), p. 92, Figure E.

A similar pair is in the collection of the *Victoria & Albert Museum*, M.976&A-1926.



244



245

245

**A LATE 17TH/EARLY 18TH CENTURY POLYCHROME-
DECORATED AND PARCEL GILT TOBACCONIST'S SIGN,
CIRCA 1700**

The pot-bellied figure modelled wearing a feathered headdress and skirt, a plug of tobacco in the crook of his left arm, a pipe in his right, standing on a mound, raised on a later rectangular base with cut corners, 67.5cm high (26.5in high)

£1,500 - 2,000

Literature

See E. H. Pinto, *Treen & Other Wooden Bygones* (1985), Plate 436 and p. 412 for a very similar example.



246 (part)



247

246

A RARE 18TH CENTURY BRASS-MOUNTED HOLLOWED-OUT BURR MAPLE, OR POSSIBLY WALNUT ROOT, TOBACCO JAR-BOWL, DUTCH

With moulded brass rim and footrim, *lacking cover*, 24.5cm diameter x 13cm high, together with a 17th/18th century turned fruitwood apothecary's *searce*, in two parts, the dished top with serrated edge and fine wire sieve mesh, 11cm diameter x 5.5cm high, a turned candlestick, with reeded stem, 25cm high, a late 18th/early 19th century oak bottle carrier, with domed cover and faceted octagonal body, 18cm high, and a turned footed cup, 11.5cm diameter x 13.5cm high, and (5)

£500 - 700

Literature

See E. H. Pinto, *Treen & Other Wooden Bygones* (1970), Figure 355, for a similar bowl, described as 'a Dutch community table tobacco bowl', and in the accompanying text on p. 342, as a 'very rare, Dutch, 18th century tobacco jar-bowl...hollowed out of a walnut root, handsomely mounted in brass.' Pinto notes that it 'may have been used for passing tobacco round the table at a guild or similar meeting...[or] it may have been used for conditioning tobacco leaves in various juices during the process of snuff making'. The illustrated bowl, like the bowl in this lot, has a 1 inch rebate around the rim, which allowed for its close-fitting lid to move up and down as it acted as a press.

Apothecaries' *searces* are described by Pinto as 'shallow bowls which screw on to a hollow stem and foot and together form a sieve and receptacle. In the base of the bowl is inserted a fine brass wire mesh...They were used for sieving powders, the fine powder passing into the receptacle, leaving lumps or impurities in the bowl. They are now considerable rarities.' Several are illustrated *ibid.*, Plate 6, and described on p. 18.

247 Y Φ

A 17TH CENTURY EBONY, IVORY AND INLAID FOLDING CHESS AND MERELS BOARD, GERMAN/ITALIAN

The interior with a board for chess, the exterior for merels, with stellar inlaid corners and chequer-inlay, 47cm wide x 48cm deep x 3cm high when open; 48cm wide x 23.5cm deep x 6cm high when folded

£500 - 700



248

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TWO GEORGE III STEEL KEYS, ENGLISH, REPUTEDLY THE KEYS TO THE INTERIOR SAFE OF THE STRONG ROOM OF THE PELICAN LIFE INSURANCE OFFICE, LOMBARD STREET

Each key having an oval bow, a balustroid stem and a two-part angular scroll-cut bit, *the keys 15.5cm and 15cm high*, enclosed in a boarded oak box with sliding cover, with a paper label fixed with sealing wax with inked inscription, '2 Keys of the interior Safe of the Strong Room of the Pelican Life Insurance Office No. 70 Lombard Street, 1st April 1813', the box also with two indistinct red wax seals, *the box 18cm wide x 12cm deep x 5cm high, (7in wide x 4 1/2in deep x 1 1/2in high)* (3)

£200 - 300

The Pelican Life Insurance Company was founded in 1793 and took 70 Lombard Street as its office in 1797. Famous policy holders included Lady Emma Hamilton, William Pitt the Younger, Thomas Stamford Raffles (the founder of Singapore), Lord Byron and Percy Bysshe Shelley.

The artificial stone entablature which stood over the entrance to the Pelican offices at 70 Lombard Street is in the collection of the *Museum of London* [ID No: 2001.63].



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A GEORGE II WHITE METAL-MOUNTED LEATHER MUG OR TANKARD, ENGLISH, CIRCA 1720

The white metal mount with reeded and lambrequin lower edge, above a broadening cylindrical body, with stitched seams and handle with kicked scroll terminal, *14cm high*

£600 - 800

250

A 17TH LEATHER BLACKJACK, ENGLISH

Of baluster outline with a pinched spout, and stitched seams, *the handle later repaired, 20cm high*

£500 - 800

251

A LARGE 17TH/18TH CENTURY LEATHER COSTREL OR BOTTLE, ENGLISH

Of typical form with stitched ends, the shoulders pierced with two small circular lugs for a cord, *24cm wide x 20cm deep x 28cm high, (9in wide x 7 1/2in deep x 11in high)*

£500 - 700

252

AN 18TH/19TH CENTURY SMALL WAX BUST, POSSIBLY OF SIR ISAAC NEWTON

Modelled looking to sinister, with wig, *lacking socle, 23cm high*

£300 - 500



253



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THREE CARVED STONE CORBELS OR LINE-STOPS, FRENCH

Two with berry-carved tips and tendrils of foliage and acanthus, the third with moulded upper and lower rims and central band of foliage and fruit, *the largest 15cm diameter x 15cm high, (3)*

£400 - 600

254

AN LATE 18TH/EARLY 19TH CENTURY RED SANDSTONE MARKER OR MEMORIAL STONE, ENGLISH

Of arched top, carved with the words 'TURN / Again Whittington / Lord Mayor of / London / Old English' in a variety of scripts, above a twelve petalled flower, *31cm wide x 9.5cm deep x 49.5cm high, (12in wide x 3 1/2in deep x 19in high)*

£800 - 1,200

Literature

See A. D. Mills, *A Dictionary of London Place Names* (2010), p. 272, where under the entry 'Whittington Stone', it is noted '(at Highgate) Haringey. A stone (replacing earlier ones and giving name to a public house) standing at the foot of Highgate Hill said to mark the spot where according to the appealing legend Richard ('Dick') Whittington heard the sound of Bow Bells (those of St. Mary-le-Bow in Cheapside) urging him to 'Turn again, Whittington, thrice Mayor of London'. This stone, according to *The Gentleman's Magazine*, Volume XCIV of July - December 1824, was placed there by Dick Whittington on the spot where he heard the Bow bells where it remained until 1795, when it was removed by a publican to Islington. It was later replaced.

The stone offered here with an inscription closer to the text of Dick Whittington's story (the stone at Highgate reads 'thrice Mayor of London', whilst most textual versions of the story just read 'Mayor of London') is probably associated with one of the many places in London keen to claim the Whittington story as a local one. Various versions of his life have him 'turning again' at either Bunhill or at Holloway.



254

255

A CARVED WOODEN DOLL

Possibly 17th century

Carved with her hands clasped at her waist and wearing a flared skirt, *19cm high*

£300 - 500

Literature

See V. Chinnery, *Oak Furniture: The British Tradition* (2002), p. 397, Figure 3:469 for a doll carved in oak with similar features.



256

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**A LATE 17TH CENTURY AND LATER
SILVERED WALL MIRROR, DUTCH,
BEARING THE ARMS OF CULPEPPER
OF LEEDS CASTLE, KENT**

Topped by a probably associated strapwork cresting carved with a flowering urn flanked by cherubs, the later plate in a foliate and floral surround and topped by an acanthus-framed shield, painted in polychrome with *argent, a bend engrailed gules*, for CULPEPPER, 81cm wide x 147cm high

£3,000 - 5,000

Provenance

Formerly in the collection Mrs Edward Remington-Hobbs, daughter of the Honourable Olive, Lady Baillie, of The Maiden's Tower, Leeds Castle, Kent and sold by her family at *Sotheby's*, 13th September 2006, Lot 18.

When cleaned following the Sotheby's sale the silvered shield to the top-rail of the mirror surround was found to be painted with the arms of Culpepper, the family who owned Leeds Castle between 1632 and 1710.

Sir Thomas Culpepper the elder of Hollingbourne purchased Leeds Castle in 1632 and his son, Sir Cheney, restored the castle at ruinous expense. On his death in 1663, Thomas, Second Lord Culpepper, purchased Leeds Castle from the creditors of Sir Cheney's estate. Absent at his estates in America for much of his ownership (in 1680 he was appointed Governor of Virginia), the Castle was used as a prison for some six hundred captured Dutch and French sailors. Sir Thomas' daughter Catherine died in 1710 and the Castle then passed to the family of her husband, Thomas, Fifth Lord Fairfax.



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**A LATE 16TH/EARLY 17TH CENTURY
EBONISED AND PARCEL-GILT WALNUT
PORTABUSTO, ROME, CIRCA 1600**

Having a square top above a concave frieze, the front support carved with scrolls, foliage and a grotesque mask, the inside face of the rear support carved in low relief, the two joined by a stretcher, on paw-carved feet, black-painted and with gilt highlights, 42cm wide x 44cm deep x 126cm high, (16 1/2in wide x 17in deep x 49 1/2in high) overall, the top 33cm x 34cm

£2,000 - 3,000

Literature

For similar examples see A. Pedrini, *Italian Furniture Interiors and Decorations of the 15th & 16th Centuries* (1949), p. 142, Figure 364.

A carved giltwood pair of identical design but a different size sold *Sotheby's*, 12th November 2013, Lot 170. Other similar examples sold *Sotheby's*, Haute Époque, 29th October 2003, Lot 77 and 1st November 2005, Lot 77. These *portabusti* are variously attributed to both Rome and Florence.





Jan Joseph Horemans the Elder, *Bourgeois Interior* (detail)

258

AN EARLY 18TH CENTURY AND LATER SET OF OAK MURAL PORCELAIN SHELVES, DUTCH, CIRCA 1710

Of three open breakfront tiers joined by turned spindles, topped by a moulded arch flanked by a pair of small turned vase stands, 70cm wide x 12cm deep x 60cm high, (27 1/2in wide x 4 1/2in deep x 23 1/2in high)

£600 - 800

Literature

Almost identical sets of shelves appear in three paintings by Jan Joseph Horemans the Elder [Antwerp, 1682 - 1759], differing only in that they all have additional spindles beneath the arch, and five, rather than two, small turned vase stands to the top shelf. See also P. Thornton, *Authentic Decor: The Domestic Interior 1620 - 1920* (1993), p. 86, for another of Horemans paintings featuring these shelves.

Shelves such as these were a direct corollary of the passion for Oriental porcelain which gripped Europe in the 17th and 18th centuries, and they were made in both England and on the Continent. See, for instance, a set dated to the reign of Queen Anne in the collection of Roger Warner [*Christie's*, 20th & 21st January 2009, Lot 298] with shelves with the same breakfront profile.

There is a similarly conceived pair of mural shelves, made in England at the end of the 17th century, at Drayton House, Northamptonshire, the home of Sir John Germain of Anglo-Dutch descent. These shelves were included in a 1990 Ashmolean exhibition, *Kakeimon: Porcelain from the English Country House*, where it was noted that 'the display of objects was limited during this period as the sparse furnishings were confined to the edges of the rooms. At Drayton this was overcome with some rare gilt shelves, designed to be hung on the walls. One has the arms of the Duchess of Norfolk (d. 1705) and the other three bear the arms of Lady Betty Germain.' [See M. Hinton & O. Impey, *Kakeimon* (1990), p. 17 and Figure 2.]



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A CHARLES I BOARDED OAK DESK BOX, NORTH COUNTRY, POSSIBLY DERBYSHIRE, CIRCA 1640

The lid with reed-moulded edge and probably later initials, 'SV', the front and sides carved with interlaced lunettes with leaf terminals, and with volutes, 58cm wide x 38cm deep x 24cm high, (22 1/2in wide x 14 1/2in deep x 9in high)

£500 - 700

Compare the doors of Lot 345 below, carved with a very similar interlaced design.

260

AN ELIZABETH I/JAMES I BOARDED OAK BOX, CIRCA 1600 AND LATER

The later top above front and side friezes carved with arcades of stop-flutes, decorated with punched lines and circles, *later top and rear board*, 56.5cm wide x 30cm deep x 17cm high, (22in wide x 11 1/2in deep x 6 1/2in high)

£300 - 500

261

A WALNUT-VENEERED AND INLAID SPICE OR TABLE-TOP CABINET

Elements late 17th/early 18th century

The edge-moulded top and hinged doors inlaid with chequer inlay, enclosing an arrangement of four short, one deep and one long drawer, all with applied edge mouldings, with edge-moulded baseboard, 43.5cm wide x 32cm deep x 28.5cm high, (17in wide x 12 1/2in deep x 11in high)

£500 - 700

262

A JAMES I BOARDED OAK BOX, CIRCA 1610

The rectangular top with moulded edge above a front frieze carved with full-length flutes decorated with punched circlets, the sides and rear board with decorative mouldings, 56cm wide x 39cm deep x 25.5cm high, (22in wide x 15in deep x 10in high)

£500 - 700

263

AN EARLY 18TH CENTURY AND LATER JOINED OAK BOX, DATED 1702

Of dovetailed construction, the front board incised with the date '1702' and with the words 'THE TOWNE BOCX', all three words spaced by a column of three dots, *the baseboards later*, 72cm wide x 36cm deep x 27cm high, (28in wide x 14in deep x 10 1/2in high)

£300 - 500

264

AN 18TH CENTURY LEATHER-COVERED AND STUDDED DOME-TOPPED TRAVELLING TRUNK, ENGLISH

All-over decorated with dome-topped studs in a pattern of floral scrolls, studded to the front twice with the initials 'GR' beneath St. Edward's crown, 105cm wide x 54.5cm deep x 50.5cm high, (41in wide x 21in deep x 19 1/2in high)

£300 - 500



262



265



265



265

265

A CHARLES II AND LATER CHESTNUT AND OAK BOARDED DOCUMENT OR TABLE CABINET, CIRCA 1675

The two-plank top with cleated and moulded edge, above a well, fitted to the interior with an iron swivelling catch and a timber drop-catch to lock the fall-front below, enclosing four small and one long drawer around a central deep drawer, the latter lined with late 17th century paper block-printed in blue with a design of pomegranates, flowers and foliage, the deep drawer also secured by the drop-catch above, applied all-over with geometric mouldings, raised on four turned feet, *the top and backboards later*, 52cm wide x 38cm deep x 40.5cm high, (20in wide x 14 1/2in deep x 15 1/2in high)

£1,200 - 1,800

Literature

Two similar examples, one with a flat top, the other with a slope, both of walnut and dated to circa 1675, are illustrated V. Chinnery, *Oak Furniture: The British Tradition* (2002), p. 377, Figures 3:428a & 3:428b. Figure 3:429b, showing the example topped by a slope with its front fall open, has a similar drop-catch for the fall, visible beneath the lock between the two uppermost short drawers.

A similar example, an earlier model with lidded pediment, sold *Christie's*, 25th February 2014, Lot 179.

Compare Lot 321, with fragments of lining paper of a very similar design.



269



266 (part)



268



267

266

A 17TH CENTURY OAK AND POLYCHROME-PAINTED ARMORIAL MOUNT, ENGLISH

The scroll-topped shield carved with two conjoined shields, that of a husband and wife, the dexter shield quartering the arms of 1. MORRISON, 2. PIGOTT, 3. ASHE and 4. ?, the sinister shield painted with the arms of KIRKPATRICK, flanked on the left by a winged cherub, 51.5cm wide x 5.5cm deep x 25cm high, together with an 18th century carved giltwood mount, carved with a bull between a pair of wings, 15cm wide x 9cm deep x 15.5cm high, an early 17th century carved oak figural term, English, circa 1620, modelled as a bearded man, his arms crossed over his torso, above a volute-topped and swag-draped pedestal, 10.5cm wide x 6cm deep x 57cm high, and a small 17th century carved oak figural mount, English, *Adam*, carved with fig leaves, mounted on a later board and in a later frame, the figure 23.5cm wide; overall 25cm wide x 5.5cm deep x 36.5cm high, (4)

£600 - 800

267

A FINELY-CARVED LATE 17TH/EARLY 18TH CENTURY OAK CARTOUCHE, ENGLISH, LATER PAINTED WITH INITIALS AND THE DATE '1733'

Centred by an oval cabochon within a laurel wreath, later painted in red with the initials 'G?B' and the date '1733', above a grotesque mask, all within a surround of foliate scrolls and peonies, and topped by a foliate crown, carved from a re-claimed piece of timber, the reverse heavily moulded, 41cm wide x 4cm deep x 33cm high, (16in wide x 1 1/2in deep x 12 1/2in high)

£600 - 800

268

A WELL-CARVED 17TH CENTURY OAK FRIEZE FRAGMENT, ENGLISH

Carved as a grotesque, 'Green Man'-type mask with open mouth and acanthus leaves for hair, between a pair of bold moulded volutes, each with a centre more prominent than their edge, and carved with flowerheads and leaves within trefoil-shaped lunettes, 56cm wide x 4.5cm deep x 26cm high, (22in wide x 1 1/2in deep x 10in high)

£300 - 500

269

OF NAVAL INTEREST: A 19TH CENTURY POLYCHROME-PAINTED PANEL, ENGLISH

Centred by a coat of arms charged with a chevron and a cartwheel, above a banner reading 'BEHOLD OUR ?', four sailors with sashes held out at their waists processing beside it, an anchor and mill-wheel to the far right, with steam, or clouds, beyond, 30cm wide x 22cm high

£300 - 500



270

270

A LATE GEORGE III POLYCHROME-DECORATED AND PARCEL-GILT PANEL, CARVED WITH THE ARMS OF GEORGE III AS USED BETWEEN 1801 AND 1816

Carved in deep relief, the inescutcheon topped by the Electoral bonnet, with foliate mantling, a thistle and a rose, all in a moulded oak frame, overall 76cm wide x 7cm deep x 66cm high, (29 1/2in wide x 2 1/2in deep x 25 1/2in high)

£1,000 - 1,500

The Royal Coat of Arms used in England was altered following the Acts of Union of 1800, which united the Kingdoms of Great Britain and Ireland. At the same time, King George III abandoned his ancestors' ancient claim to the French throne (France had become a republic), and so the French fleur-de-lys was removed from the Royal Arms. England now occupied the first and fourth quarters, Scotland the second, and Ireland the third. After 1816, the Electoral bonnet above the inescutcheon was replaced by an Imperial crown.

271

AN EARLY 18TH CENTURY POLYCHROME-DECORATED CUPBOARD PANEL, DUTCH

Probably from a food cupboard, one side painted with a spray of tulips and other flowers in a twin-handled gadrooned urn, the other side painted in ochre and red with a riband-tied spray of foliate scrolls, pierced with five ventilation holes, 29.5cm wide x 83cm high

£300 - 500

272

A SET OF THREE EARLY 17TH CENTURY CARVED OAK AND INLAID PANELS, POSSIBLY SOUTH-WEST ENGLAND, CIRCA 1620

Probably from a coffer, the central nearly square panel centred by a Tudor Rose *slipped and crowned*, between unusual cipher-like interlacing scrolls, all beneath an upper register of leaf-and-berry spandrels and a beaded arcade inlaid with fruitwood plaques, the two flanking rectangular panels with conforming carving and inlay, all against a punched ground, and within a rippled edge, the nearly square panel 32cm wide x 33cm high; the rectangular panels 22cm wide x 33cm high, (3)

£300 - 500

The Tudor rose *slipped and crowned*, that is shown with a stalk and leaves, and topped by a crown, was the Royal symbol of England after 1603.



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A RARE JAMES I CARVED OAK PANEL, WITH REMAINS OF ORIGINAL PLASTER, CIRCA 1610, POSSIBLY ORIGINALLY INSTALLED AT SUFFOLK HOUSE, A JACOBEOAN PALACE ON THE STRAND

Topped by a Duke's coronet between a pair of six-petalled flowers above an oval cartouche surmounted by a spray of five leaves and edged with strapwork, enclosing the initials 'A' and 'C' united by a finely-carved tasselled knot, above a tasselled swag with foliate pendant, the lower third with remains of paint and plaster and a run of moulding to the bottom edge, with inked inventory number 'C 1047', 29.5cm wide x 2cm deep x 60cm high, (11 1/2in wide x 0 1/2in deep x 23 1/2in high)

£800 - 1,200

This panel and its inventory number [C 1047] bear a close resemblance to a panel on display at the *Museum of London* [C 1092], which was reputedly removed from Suffolk House on the Strand.

Both panels are similarly conceived and executed. The Museum's panel, finely carved with a snarling lion's mask, has the same pierced strapwork border to the cartouche, similar tasselled swags, and a comparable spray of five elongated and pointed leaves. It also appears to have been carved into a very similar board, which may have traces of plaster to its bottom edge.

How the initials 'A' and 'C' relate to Suffolk House is unclear at present. United as they are by a tied cord, and beneath a ducal coronet, they could be the initials of the first names of a couple just married, or recently elevated to a dukedom. Alternatively, they could be the initials of the first and last names of a single individual.

Suffolk House, 'a stately palace' in Charing Cross, was the largest Jacobean mansion in London. Built by the Earl of Northampton in around 1605, in 1614 Northampton's nephew, Thomas Howard, Earl of Suffolk, took over the ownership of the house. Suffolk held office as Lord High Treasurer, but lost his post in 1618 when he was accused of extortion and fraud. The house was sold to the Earl of Northumberland in the 1640s. It was thus known successively in the 17th century as Northampton House, Suffolk House and finally Northumberland House. It was bought by the Metropolitan Board of Works and demolished in 1874 to make way for a new road, Northumberland Avenue, which linked the Strand to the Embankment.



273



273 (detail)



274



Major John André

274

OF COLONIAL AMERICAN INTEREST: A FINE LATE 18TH CENTURY CARVED OAK PORTRAIT BUST, CIRCA 1780, PROBABLY OF MAJOR JOHN ANDRÉ [1750 - 1780], A BRITISH ARMY OFFICER HANGED AS A SPY

Modelled looking slightly downwards and to sinister, his hair tied back and with a single curl at each temple, wearing a shirt and cravat beneath a coat with buttoned collar and lapels, on a rectangular-section waisted socle, and a later plinth base, *an iron suspension hook to reverse, the bust and socle 51cm high; 60.5cm high including later base*

£8,000 - 12,000

John André was, for a brief period at the end of the 18th and the beginning of the 19th centuries, and on both sides of the Atlantic, one of the most celebrated figures of the day. Hanged in 1780 by American forces during the War of Independence, he was mourned by George Washington just days after his death as 'an accomplished man and gallant officer', and 'more unfortunate than criminal'.

André was born in London in 1750 to wealthy Huguenot parents from Geneva and Paris. Educated at St. Paul's School and at Westminster, he enlisted in the Army in 1770 and served first in Canada as a Lieutenant. He was promoted to the rank of Major and Adjutant General in 1778.

Colonial society was charmed by his skills as an artist and poet, singer and linguist, and he was a much admired figure both in Philadelphia (where he lived with the family of Benjamin Franklin) and later in New York. Serving as his regiment's social director in the winter of 1778, he was behind the Mischianza, a party held to honour the retiring British General Howe, and one of the most legendary in American history. At a cost of 3,312 guineas, events included a regatta along the Delaware River accompanied by three musical bands and a seventeen-gun salute by British warships, a procession, a tournament of jousting knights, and a ball and banquet with fireworks display.

André became aide to the newly arrived General Sir Henry Clinton, Howe's replacement, and in 1779 was put in charge of the British Secret Intelligence network. On 10th May, he received word that American Major General Benedict Arnold, then military commander of Philadelphia, wished to defect, and thus was put in train the sequence of events that would cement his fame in Revolutionary history and also lead to his death. Arnold, commander of West Point, a key American fortress on the Hudson River, offered to surrender the fort's plans in exchange for £20,000 and a commission in the British Army equal to his current American rank.

Following negotiations at the end of September, André was captured behind enemy lines and in disguise without his uniform with the West Point plans hidden in his boot. He was sentenced to death and hanged at Tappan, New York on 2nd October 1780. So popular was André that many of the Americans who had gathered to watch his execution cried.

Almost immediately after his death, ballads were written about him, and his image was circulated in a number of engravings and prints. In 1790, New York dramatist William Dunlap produced his play *André: a Tragedy in Five Acts* and presented it at the Park Theatre; many of the sets had been painted by André himself. A simple memorial was erected on the site of his death in Tappan by James Lee, a merchant of New York, but was later replaced in 1879. In 1820, his remains were exhumed by James Buchanan, George III's Consul at New York, and were returned to England to be buried at Westminster Abbey near a monument in the Nave designed by Robert Adam. Its inscription memorialised him as 'universally beloved and esteemed by the Army in which he served, and lamented even by his foes'.



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A WILLIAM & MARY YEW-WOOD AND OAK JOINED GATELEG TABLE WITH BOX-TOP, ENGLISH, CIRCA 1690

Yew-wood base, having a semi-circular hinged top above a shallow well, a conforming rear drop-leaf supported by a gate, column-turned legs and curved rectangular-section front stretcher with moulded upper edges, on Braganza-type feet, *closed*: 86.5cm wide x 45.5cm deep x 65cm high

£1,000 - 1,500

A comparable example sold *Bonhams* Chester, 19th January 2012, Lot 433, (£5,250). Another example with baluster-turned legs sold *Sotheby's*, 'The Rous Lench Collection', Friday 4th July 1986, Lot 756.

Similar oak tables are illustrated in Ralph Edwards, *Dictionary of English Furniture* (1986), Vol. III, p. 240, Figure 24; and Victor Chinnery, *Oak Furniture: The British Tradition* (1993), p. 311, Figures 3:325 and 3:326; all dated between circa 1680 - 90.



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A GEORGE II OAK LIBRARY BOOKCASE, CIRCA 1740

With moulded and cavetto cornice, above a pair of astragal glazed panelled doors, each enclosing pairs of adjustable shelves, the lower-section with two panelled doors, enclosing six further adjustable shelves, bracket-shaped plinth, *158cm wide x 43cm deep x 163.5cm high, (62in wide x 16 1/2in deep x 64in high)*

£3,000 - 5,000



277

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**AN EXCEEDINGLY RARE OAK JOINED CHILD'S CHAIR,
ENGLISH, CIRCA 1620 - 40**

The back panel carved with a large central star-rosette within an interlaced 'ribbon' surround, a double row of guilloche carving to the top-rail, the single-piece seat with thumb-moulded edge, raised on inverted baluster-turned front legs, joined by plain stretchers, 45.5cm wide x 41cm deep x 85.5cm high, (17 1/2in wide x 16in deep x 33 1/2in high)

£4,000 - 6,000

Literature

This lot is illustrated and discussed Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700* (2009), p. 151, Plate 172. The author makes reference to this type of chair as perhaps an example of a '*littel chayre so often referred to in early inventories*'. See Plates 171, 173 and 175, *ibid.*, pp. 150 - 152; along with a James I oak chair, The Peter Gywnn Collection, (Ref. F2), sold Sotheby's, 27th November 2001, Lot 57, (£4,560).



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**A GOOD CHARLES II OAK JOINED CHILD'S HIGH-CHAIR,
YORKSHIRE, CIRCA 1660 - 70**

Having a back panel with a single carved and punched-decorated lozenge encircled by fine carved scrolls, the run-moulded top rail with an integral scroll-shaped cresting, the substantial downswept arms on front baluster-turned underarm supports, a single-piece seat board, the column-turned front legs with uniform incised-line decoration, formerly with adjustable footboard and restraint bar, 40cm wide x 35.5cm deep x 104.5cm high, (15 1/2in wide x 13 1/2in deep x 41in high)

£5,000 - 8,000

Literature

Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700* (2009), illustrates and discusses several children's high chairs pages 147 - 156.



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**A LATE 17TH CENTURY OAK JOINED CHEST OF DRAWERS,
ENGLISH, CIRCA 1680 - 1700**

Typically in two parts, with four long drawers, each drawer front with applied mitred-mouldings, to include one deep drawer with raised moulding, 104.5cm wide x 59.5cm deep x 96.5cm high, (41in wide x 23in deep x 37 1/2in high)

£600 - 800

280

**A LATE 17TH CENTURY OAK JOINED CHEST OF DRAWERS,
WITH GEOMETRIC MOULDED FRONT, ENGLISH 1680 - 1700**

Having a boarded top with thumb-moulded edge, a single shallow drawer with pairs of mouldings spaced by *corbels*, over a deep drawer and a pair of drawers, all with elaborate fruitwood split mouldings, on four bun feet, 105.5cm wide x 60cm deep x 99cm high, (41 1/2in wide x 23 1/2in deep x 38 1/2in high)

£600 - 800



280



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281

**A CHARLES II OAK JOINED PANEL-BACK OPEN ARMCHAIR,
LANCASHIRE, CIRCA 1670**

Having a back panel carved with typical stylized scrolling flowerheads, a deep scroll-shaped and pierced cresting rail again carved with flora and with the addition of a dragon head to either end, set between pyramid-finial uprights, downswept arms, the boarded seat wrapping around the baluster-turned underarm supports, on column ring-turned front legs, run-moulded stretchers, 63cm wide x 60cm deep x 106.5cm high, (24 1/2in wide x 23 1/2in deep x 41 1/2in high)

£1,000 - 1,500

Literature

A similar example in the collection at Chetham's Hospital, Manchester, illustrated Ralph Edwards, *Dictionary of English Furniture*, Vol. I, p. 235, Figure 31. See also exhibition catalogue *Oak Furniture from Lancashire & the Lake District*, Stable Court, Exhibition Galleries, Temple Newsam, Leeds, 26th September - 27th October 1973, No. 21, for an oak armchair with a virtually identical carved back panel and cresting, listed as being loaned from Clayton Hall by the then Manchester Corporation.



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A COPPER ALLOY PRICKET CANDLESTICK, WITH TRACES OF ENAMEL

In the 13th century Limoges style, possibly incorporating some early elements

The pentagonal drip-pan with bulbous corners and notched underside, the stem of two parts either side of a flattened ball knob, on a trifurcated base and downswept supports, the base and knob cast with foliate scrolls, retaining very small traces of blue and turquoise enamel, the candlestick sectional and joined by a long bolt, *21cm high*

£800 - 1,200

A very similar candlestick sold, *Christie's*, Amsterdam, 2nd - 3rd October 2012, Lot 271 [€1,250].



283

283

A 13TH CENTURY COPPER ALLOY OR BRONZE PRICKET CANDLESTICK, NETHERLANDISH, CIRCA 1250

The 3cm pricket in a dished drip-pan on a slightly broadening stem with flattened ball knob, raised on a domed base and three downswept tapering supports and domed feet, *13cm high including pricket*

£1,500 - 2,000

Provenance

Purchased *Christie's*, King Street, 11th November 2004, Lot 59.



283 (detail)



285



284



286

284

A LATE 15TH CENTURY/EARLY 16TH CENTURY COPPER ALLOY SOCKET CANDLESTICK, NORTH-WEST EUROPEAN, CIRCA 1500

The socket with square extraction apertures above a blade-knopped stem, and a dished drip-pan integrally-cast with the blade-knopped and ribbed spreading circular base, 9cm base diameter x 19.5cm high

£300 - 500

Literature

See C. Bangs, *The Lear Collection* (1995), Number 55, for a similar example.

285

AN UNUSUAL MID-19TH CENTURY WROUGHT IRON TABLE RUSHNIP, CIRCA 1850

Having tapering rectangular jaws and a rectangular-section stem and long rectangular-section arm with twist-work curve, on a broad tripod base terminating in diamond feet, 20.5cm high

£300 - 400

Literature

The combination of stem profile, long arm with twist-work curve and broad base do not readily conform to known regional types. The twist-work bend to the arm is a feature of Midland rushnips, but the broad base is more typical of rushnips from County Donegal. See R. Ashley, *The Rushlight & Related Holders: A Regional View* (2001), p. 192, Figure 147 A & p. 146, Figure 100.

286

AN EARLY 19TH CENTURY WROUGHT IRON AND OAK TABLE RUSHNIP WITH CANDLE SOCKET COUNTERWEIGHT, PROBABLY WELSH, CIRCA 1820

Having rectangular jaws on a square and rectangular-section stem, the 'U'-shaped rectangular-section arm terminating in a closed conical candle socket with unusual piercings, possibly for wax extraction, raised on a rectangular-section oak base with rounded upper corners and angles, 29.5cm high

£300 - 400

Literature

See R. Ashley, *The Rushlight & Related Holders: A Regional View* (2001), p. 87, Figure 54 A, for an example with similar profile stem and arm.



287

287

A LATE 17TH/EARLY 18TH CENTURY PINE AND OAK PANEL-BACK JOINED ARMCHAIR, SCOTTISH, PROBABLY EAST COAST, DATED '1728'

The shape influenced by French caquetteuse designs, the back with two raised and fielded panels, set below an oak top rail which is carved with the initials and date, 'W P AD1728', the flat outsplayed open arms on ring-turned underarm supports, boarded seat, on multiple ring-incised turned front legs, joined by plain stretchers, 64.5cm wide x 52.5cm deep x 111cm high, (25in wide x 20 1/2in deep x 43 1/2in high)

£1,500 - 2,000

Literature See Bernard D. Cotton, *Scottish Vernacular Furniture* (2008), pp. 147 - 154, for several 17th and 18th century joined panel-back Scottish armchairs, many of which are dated, albeit in a more controlled way than found on the top rail of this lot. It is possible this armchair dates from circa 1680 - 1700, with the initials and date added later. However, the relative plain form of the chair may indicate an 18th century date.

Two comparable pine and oak armchairs, attributed to the Scottish East Coast, are illustrated Victor Chinnery, *Oak Furniture: The British Tradition* (1993), p. 467, Figures 4:110 & 4:411 and both sold through *Bonhams*; Chester, 19th April 2012 (£8,125) and Edinburgh, 'The Property of Viscount Strathallan', 2nd May 2012, (£20,000), respectively.

288

AN UNUSUAL ASH AND POSSIBLY SYCAMORE/FRUITWOOD PRIMITIVE CHAIR

Early 19th century

The high back having a rear fielded panel set within curve-ended uprights and an ogee-shaped top rail, the outsplayed scroll-ended open arms morticed through the back uprights and raised on simple front arm supports morticed through the broad rectangular dished seat, on four simple 'oval'-shaped splayed legs, 65cm wide x 61cm deep x 119.5cm high, (25 1/2in wide x 24in deep x 47in high)

£1,000 - 1,500



288



289

289

**A CHARLES I SMALL OAK JOINED COURT CUPBOARD,
SOUTH-WEST, CIRCA 1640**

Having an arcaded and stiff-leaf carved pendant-hung frieze, enclosing a pair of recessed carved and punched-decorated panelled cupboard doors, each carved with a flowerhead-filled lozenge and centred by a conforming fixed panel, the upright rails each guilloche-carved, above a pair of triple-panelled cupboard doors, the carving to the top panel of each lower door matching the frieze design, mastic-composition inlaid initials 'R B' to the lower doors, 131cm wide x 54cm deep x 165cm high, (51 1/2in wide x 21in deep x 64 1/2in high)

£1,000 - 1,500



290 (top)



290

290

AN OAK FARMHOUSE TABLE, POSSIBLY WELSH

Circa 1800 and later

The impressive single-piece top with cleats to each long edge, the base with square-section tapering legs joined by a high H-form stretcher, alterations, 253cm wide x 77cm deep x 78.5cm high, (99 1/2in wide x 30in deep x 30 1/2in high)

£800 - 1,200



291

291

**AN OAK JOINED AND CARVED BOX SETTLE, YORKSHIRE,
CIRCA 1700 - 50**

The back with five raised panels, all carved with stylized flowers and fruiting vine, the top rail with conforming meandering decoration, the hinged boarded seat above three panels each carved with leaf-filled scroll-lunettes, the downswept open arms on baluster-turned underarm supports, applied spiral-turned split mouldings to both ends, 186cm wide x 62.5cm deep x 113cm high, (73in wide x 24 1/2in deep x 44in high)

£1,500 - 2,000

Literature

Although the carving employed here is intrinsic of late 17th century design it is distinctively similar to a settle dated '1756' at Lotherton Hall, Leeds, Yorkshire; illustrated Victor Chinnery, *Oak Furniture: The British Tradition* (1993), p. 478, Figure 4:138. The author expressly refers to the 'curiously archaic design' of the piece. Designs associated with the 17th century were continued to be used on some items of Yorkshire oak furniture well into the 18th century and it is possible that this lot is one such example. A further comparable Yorkshire/Derbyshire box settle, carved with the date '1720', is illustrated Percy Macquoid, *A History of English Furniture: The Age of Oak* (1925), p. 215, Figure 188.

LOTS 292 - 311:
THE PROPERTY OF DANNY ROBINSON



293



296



297 (part)



294



295

292

AN EARLY 16TH CENTURY BRASS CANDLESTICK, FLEMISH, CIRCA 1500

Having a tapering candle socket with decorative corrugations and square extraction apertures, the slender stem with four blade knops above further turned rings, the domed and waisted base topped by an integral steep-sided drip-pan, with slightly flared footrim, 10.5cm base diameter x 23cm high

£500 - 700

Literature

For similar examples of this late 15th/early 16th century type, see C. Bangs, *The Lear Collection* (1995), pp. 66 - 80 and Nos. 23 - 35.

293

A LATE 18TH/EARLY 19TH CENTURY WROUGHT IRON AND FRUITWOOD TABLE RUSHNIP WITH CANDLE SOCKET, NORTH-WEST WALES, PROBABLY CAERNARVONSHIRE OR MERIONETHSHIRE, CIRCA 1800

Having unusual short and broad arrow jaws secured by a dome-headed large rivet, with twistwork stem and long twistwork arm terminating in a rolled candle socket, raised on a domed and stained fruitwood base, 26cm high

£300 - 500

Literature

The profile of the jaws, the large rivet and the length of the arm, which only begins to curve over halfway down the length of the stem, suggest an attribution to North Wales. See R. Ashley, *The Rushlight & Related Holders: A Regional View* (2001), pp. 53 - 59 for comparable examples.

294

A PAIR OF GEORGE II/GEORGE III BRASS CANDLESTICKS, CIRCA 1760

The straight-sided candleholder with central rib, topped by a flared bobèche of six line-decorated lobes, raised on an inverted baluster stem with lobed knop and a square scalloped or ruffled base, the stems seamed, 23cm high, (2)

£300 - 500

Literature

A very similar pair illustrated E. Koldeweij, *The English Candlestick* (2001), p. 147, Cat. 129.



292

295

A PAIR OF LATE 18TH CENTURY SHEET BRASS EJECTOR CANDELSTICKS, OF 'HOGSCRAPER' TYPE, ENGLISH, CIRCA 1780

Each having a hanging hook and a double 'wedding band' knop to the stem, the ejector knob cast and of trefid form, each raised on a domed and moulded circular base, the stems attached to bases by means of an iron washer, 10.5cm base diameter x 19cm high, (2)

£300 - 500

296

A PAIR OF 19TH CENTURY EMBOSSED SHEET BRASS WALL SCONCES

Each with arched backplate embossed and punch decorated and pierced for hanging, and each with a semi-circular drip-pan fitted with a candle socket with rolled rim, 10cm wide x 7cm deep x 25.5cm high, (3 1/2in wide x 2 1/2in deep x 10in high) (2)

£300 - 500

297

A MID-19TH CENTURY SHEET IRON AND HORN PENDANT AND HAND LANTERN, CIRCA 1850

The conical chimney pierced with flowers and circles, the body of cylindrical section and with a horn panel to either side of, and in, the hinged door, enclosing a removable tinned iron lantern candlestick, with flute-edged pan, strap handle and rolled socket, the lantern's tubular handle topped by a second rolled candle-socket in a dished drip pan, the bottom of the handle with cap for storing a spare candle, 32cm high, together with a 19th century wrought iron lantern hook, fitted with a spike for driving into a wall or beam, with decorative finial, and pendant scroll-ended hook, (2)

£200 - 250



299

298

A SMALL COLLECTION OF METALWARE

To include a 17th century lead heraldic mount, a *stag trippant*, with traces of painted decoration, 7cm wide x 9cm high, together with a 19th century iron salmon spear, of five barbed tines issuing from a socket-form handle, 8cm wide x 18.5cm high, a sheet iron and glass scarer, in the form of a cat's face with glass eyes, 14cm wide x 14cm high, and a Victorian steel skewer holder, with registration mark, and two metal skewers, the holder 8cm wide x 6cm high, (4)

£250 - 350

299

A RARE LATE 17TH CENTURY WROUGHT IRON AND BRASS BRAZIER, PROBABLY DUTCH, CIRCA 1680

Topped by an iron ring fitted with a pair of knopped bale handles, and with three articulated pointed catches, the ring fixed on three downswept supports topped by circular stands, all on a square-section stem topped by decorative downswept 'leaves' above two brass ball knobs, raised on three curving downswept supports terminating in brass ball feet, 67cm high

£600 - 800

Literature

It is probable that this brazier is one and the same as the 'trivet' illustrated R. Gentle & R. Feild, *Domestic Metalware 1640 - 1820* (1994), p. 351, Figure 1, where it is described as English.

300

AN 18TH CENTURY WROUGHT IRON GAME CROWN

The iron strap issuing seven pendant hooks, the central suspension loop issuing a further three hooks, the ring approximately 30cm in diameter, together with a 19th century wrought iron game or meat hook, having a wrythen stem and issuing four hooks, 74cm high, (2)

£250 - 350

301

AN 18TH CENTURY WROUGHT IRON ARTICULATED DOWN-HEARTH TOASTER

Fitted with an articulated carrier for bread, and also with two pairs of prongs for larks, the handle with a curving shaft and flattened grip with ram's head terminal, 65cm high, together with an 18th century wrought iron toasting fork, of three staggered tines and a handle with chamfered decoration, 66cm high, and an 18th century iron shovel, the short handle with two swelling knobs and a ball terminal, 64cm high, (3)

£300 - 500

Literature

The articulated carrier allows the toaster to toast both sides of a piece of bread, or possibly meat, merely by turning the handle, and without having to touch the food. See J. Seymour Lindsay, *Iron & Brass Implements of the English House* (1970), p. 34, and Nos. 171, 172 and 175 for similar contrivances.



303

303
A LATE GEORGE III IRON STANDING LARKSPIT, CIRCA 1800

The lyre-shaped adjustable toaster fitted with five twin-pronged spits, and rising and falling on a stem capped by an urn finial, and with curving rear handle, raised on three downswept supports terminating in penny feet, 87.5cm high

£200 - 300



302

302
AN 18TH CENTURY AND LATER WROUGHT IRON MURAL RACK, CONTINENTAL

The backplate issuing five pendant hooks and topped by three riveted finials, two fleur-de-lys flanking a scroll-topped heart, 40.5cm wide x 37cm high

£200 - 300



304

304
A SMALL EARLY TO MID-19TH CENTURY STEEL AND WROUGHT IRON FOOTMAN, WITH RARE EMBER OR COAL DRAWER, CIRCA 1820-1840

The rectangular top with four semi-circular piercings around a pierced seven-pointed star, the front frieze with shaped apron, one end frieze fitted with a drawer for hot coals or embers, raised on a pair of curving front supports terminating in penny feet, 20cm wide x 17cm deep x 18cm high, (7 1/2in wide x 6 1/2in deep x 7in high)

£150 - 200



305

305
A LATE 18TH/EARLY 19TH CENTURY WROUGHT IRON ROTARY GRIDIRON, WITH MAKER'S MARK, CONTINENTAL, CIRCA 1800

The revolving plate filled with decorative scrolls, the tapering handle with hook terminal and struck maker's mark of the initials 'MN' above a five-pointed star, all within a heart, 31cm diameter x 59.5cm high

£250 - 350



306

306

A FIRST HALF OF THE 16TH CENTURY BRASS ALMS DISH, NUREMBERG, CIRCA 1500 - 1550, *THE ANNUNCIATION*

The central scene in an encircling band of floral and foliate-filled guilloché, and a gadrooned boogie, the rolled rim having two bands of punch decoration, one of fleur-de-lys, the other of leaves, stamped 'V.L.' to rim, and struck with an 'E' to its underside, 38cm diameter

£700 - 1,000

Literature

See H. P. Lockner, *Messing* (1982), p. 64, Figure 97, for a very similar example.

307

A 17TH/18TH CENTURY LEATHER COSTREL, ENGLISH

Of typical form with stitched ends, the curving shoulders pierced with square apertures for suspension, 20cm wide x 15cm deep x 19.5cm high, together with a small leather jack, of typical form with stitched handle, 17cm high, (2)

£500 - 700

308

A LATE GEORGE III WALNUT AND INLAID MURAL SALT BOX WITH DRAWER, CIRCA 1820

The arched backplate pierced for suspension, with hinged cover, the front inlaid with a lozenge and with dogtooth-inlaid edges, a banded short drawer below, 22.5cm wide x 15cm deep x 40.5cm high, (8 1/2in wide x 5 1/2in deep x 15 1/2in high)

£250 - 350



307

309

A SMALL LATE 16TH CENTURY/EARLY 17TH CENTURY CARVED OAK FIGURE, DUTCH/GERMAN, POSSIBLY ST. PAUL

Modelled with balding head and with a beard, in his right hand a sword, 30.5cm high, together with a pair of 17th century carved oak figural term fragments, emblematic of *Fertility*, each topped by an Ionic capital above a naked female torso, 9.5cm wide x 19.5cm high, (3)

£400 - 600

310

A SMALL LATE 16TH/EARLY 17TH CENTURY CARVED OAK FIGURE GROUP, FLEMISH, THE VIRGIN & CHILD

The infant Christ cradled in the Virgin's left arm and holding an orb, 34cm high

£400 - 600



310

311

AN EARLY 17TH CENTURY CARVED ELM FIGURE, ENGLISH, CIRCA 1620

With traces of polychrome decoration, the bearded man wearing a crown, and with stylised breastplate and armour, 22.5cm high

£400 - 600



311



312

312

A SMALL CHARLES II OAK JOINED GATELEG OCCASSIONAL TABLE, CIRCA 1680

The oval drop-leaf top raised on baluster silhouette and pierced trestle end-supports, joined by a moulded platform stretcher, on sledge-type feet, each gate constructed using wavy-shaped rails, 83.5cm wide x 63.5cm deep x 65.5cm high, (32 1/2in wide x 25in deep x 25 1/2in high)

£800 - 1,200

Literature

Two gateleg occasional tables of trestle-end form and both with similar wavy-shaped gates, are illustrated Victor Chinnery, *Oak Furniture: The British Tradition* (1993), p. 307, Figures 3:219 & 3:223.



313

313

**A CHARLES II OAK JOINED SPINDLE MURAL CUPBOARD,
CIRCA 1670 AND LATER**

Having a row of fixed spindles next to a conforming spindle-filled door, repeated below, all within run-moulded and fine gauge-carved rails, single interior shelf, replacements, possible adaptations, 79.5cm wide x 17.5cm deep x 62.5cm high, (31in wide x 6 1/2in deep x 24 1/2in high)

£1,500 - 2,000



314

314

A GEORGE III OAK FARMHOUSE TABLE, CIRCA 1800

The top formed from four boards, a simple fine moulded lower edge to all frieze rails, raised on rectangular-section tapering legs, joined by a slender stretcher of H-form, 256cm wide x 84cm deep x 77cm high, (100 1/2in wide x 33in deep x 30in high)

£2,000 - 3,000

315

A GEORGE II OAK JOINED ENCLOSED LOW DRESSER, POSSIBLY SHROPSHIRE, CIRCA 1740

With three cockbeaded drawers, over a pair of arched fielded panelled cupboard doors, centred by a conforming elongated fixed panel, 175.5cm wide x 52cm deep x 82.5cm high, (69in wide x 20in deep x 32in high) 176cm.

£800 - 1,200



315

316

**A CHARLES I OAK JOINED PANEL-BACK OPEN ARMCHAIR,
NORTH COUNTRY, CIRCA 1670 AND LATER**

The back of two panels, each confidently carved with pairs of leaf S-scrolls centred by a small flowerhead, the back mid-rail carved with meandering stylized tulips, the top rail carved with a pair of flowerhead-filled lunettes, the uprights each guilloche-carved above the high-set downswept open arms, baluster-turned underarm supports, the boarded seat with thumb-moulded edges, the front seat rail with integral spandrels, turned front legs joined by plain stretchers, restorations, 60.5cm wide x 53cm deep x 112cm high, (23 1/2in wide x 20 1/2in deep x 44in high)

£700 - 1,000



316



317



318



319

317

AN EARLY 19TH CENTURY LEATHER-UPHOLSTERED AND BRASS-STUDED TRAVELLING TRUNK, ENGLISH, CIRCA 1820

With original lock and key, decorated to the hinged cover and front with scrolls and a flowerhead, fitted to the ends with a pair of iron bale handles, 69cm wide x 37cm deep x 43cm high, (27in wide x 14 1/2in deep x 16 1/2in high)

£500 - 700

318

A SMALL CHARLES II BOARDED OAK BOX, CIRCA 1670

The two-piece top opening on pintel hinges to reveal a vacant interior, the front line-carved with concentric roundels, within punched lozenges and with punched flowerheads, an egg and dart moulding below, 54cm wide x 30.5cm deep x 24cm high, (21in wide x 12in deep x 9in high)

£300 - 500

319

AN UNUSUAL LATE 17TH CENTURY AND LATER JOINED OAK BOX, PROBABLY SOUTH-WEST ENGLAND

Joined with pegs, carved to the front and side boards with opposing leaf-filled lunettes, raised on four unusual corner stiles with turned feet, 68.5cm wide x 48.5cm deep x 31cm high, (26 1/2in wide x 19in deep x 12in high)

£400 - 600

There is a 17th century carved oak box with feet in the collections of Haddon Hall, Derbyshire.



320

320

A 17TH CENTURY OAK AND WROUGHT IRON STRONG BOX, GERMAN

With all-over decorative mouldings forming panels, and wrought iron straps, corner mounts and handles, with three locks, 63cm wide x 40cm deep x 36cm high, (24 1/2in wide x 15 1/2in deep x 14in high)

£800 - 1,200

321

A MID- TO LATE 17TH CENTURY OAK AND EBONISED BOARDED OAK BOX, DUTCH/FLEMISH, CIRCA 1670

The hinged cover applied with a dentil moulding beneath its edge and enclosing a pen tray and three niches below, the front and sides applied with reeded mouldings to form 'panels', each panel with square and button bosses, a long drawer with conforming decoration below, with remnants of 17th century block-printed lining paper to drawer, 79.5cm wide x 56cm deep x 38cm high, (31in wide x 22in deep x 14 1/2in high)

£500 - 800

Recent Provenance

Sold with a postcard dated 21st July 1931 from *Wallace King, Ltd.* of Norwich, addressed to Major W. J. Spurrell, The Dales, Sherringham which reads, '17th century Flemish oak box, panelled and moulded with ebonised squares and bosses, with drawer under 31 x 22...This is Hampton's description of this lot. Wallace King.'

Compare Lot 265, lined with paper of a very similar design.



321



322

322

AN EARLY 17TH CENTURY BOARDED OAK DESK BOX, ENGLISH, CIRCA 1620

The slope applied with a moulded bookrest, enclosing a fitted interior of shelves and drawers, the front carved with a run of leaf-filled roundels, the sides with jewel strapwork and foliate scrolls, 64cm wide x 53cm deep x 30.5cm high, (25in wide x 20 1/2in deep x 12in high)

£600 - 800

Illustrated

'Antique Collecting: The Journal of the Antique Collectors' Club' (January 1979, Vol. XIII), No. 8, p. 37, Fig. 16.

A box with similar hinges and with decorated ends, dated to circa 1590 and at that time in the collection of the *Victoria & Albert Museum*, is illustrated O. Brackett, *English Furniture Illustrated* [2nd Edition], p. 100, Plate XXXIV, a.



324

323

A CHARLES II BOARDED OAK DESK BOX, CIRCA 1680

The fixed top and thick single-piece hinged slope with chip-carved ends, enclosing an interior with moulded shelf, the front carved with the initials 'SA', between a scrolling vine of berried fruits, the end boards with conforming carving, the base-boards with chip-carved edges and moulded front edge, the left end board with ownership mark 'IH', 73cm wide x 50.5cm deep x 25cm high, (28 1/2in wide x 19 1/2in deep x 9 1/2in high)

£400 - 600



323

324

A WILLIAM & MARY OAK DESK BOX, OF DOVETAIL CONSTRUCTION, PROBABLY YORKSHIRE, CIRCA 1690

The single-piece slope with book rest, enclosing an interior fitted with two small drawers either side of four niches with secret compartments and two secret drawers, the front board finely carved with the initials 'EE' between tulips and roses and meandering foliage, 72cm wide x 52.5cm deep x 31.5cm high, (28in wide x 20 1/2in deep x 12in high)

£300 - 500



325

325

**A LARGE 17TH CENTURY NEEDLEWORK WALL HANGING,
FLEMISH, CIRCA 1630, ESTHER & AHASUERUS**

Ahasuerus enthroned beneath a canopy, Esther with attendants kneeling before him, all in a landscape with trees and other figures beyond, *reduced and with later borders*, 240cm wide x 217cm high

£2,000 - 3,000



326



326 (detail)

326

A MID-17TH CENTURY AUDENARDE TAPESTRY, FLEMISH, CIRCA 1650, *NABOTH'S VINEYARD*

Woven to the foreground with a procession, King Ahab requesting Naboth's vineyard, and Naboth refusing, to the right King Ahab beseeching Naboth on bended knee, in the upper right corner Naboth being stoned, all against a backdrop of Renaissance buildings, and in a landscape, and all within narrow strapwork borders and a broad border of flowering urns, sprays of tulips birds and cherub masks, the figures throughout outlined in black, 340cm wide x 300cm high

£10,000 - 15,000

The tapestry depicts scenes from the life of Naboth, a central figure of a story from the Old Testament. Naboth was the owner of a plot on the eastern slope of the hill of Jezreel, close to the palace of Ahab, who wished to acquire it. The King promised compensation, based upon the assumption that Naboth's vineyard was owned in fee simple; Naboth, however, had inherited his land from his father, and, according to Jewish law, could not alienate it. Accordingly, he refused to sell it to the king.

Ahab became deeply annoyed at not being able to procure the vineyard. Returning to his palace, he collapsed in a sulk, lying on his bed, his face to the wall, and refused to eat. His wife, Jezebel, after learning the reason for his depression, promised that she would obtain the vineyard for him. To do so, a mock trial was held and Naboth, condemned to death on trumped-up charges, was stoned.

Outlining figures in black was a characteristic of tapestries produced in Audenarde.



327



328

**LOTS 327 - 352:
RECENTLY REMOVED FROM LONGLEY OLD HALL,
LONGLEY, HUDDERSFIELD**

327

A 17TH CENTURY VERDURE TAPESTRY FRAGMENT, FLEMISH

Showing a landscape with a bird, possibly a goose, beside a tree, sunflowers and other foliage, *later backed and bordered, 80cm wide x 111cm high*

£500 - 700

328

A 17TH CENTURY VERDURE TAPESTRY VERTICAL BORDER FRAGMENT, FLEMISH

Worked with a spray of peonies, tulips and foxgloves, amidst foliage, *later framed and glazed, later ribbon border, the fragment 37.5cm wide x 75cm high; 49cm wide x 86cm high overall*

£400 - 600

329

A PAIR OF CUSHIONS, EACH MADE FROM 17TH CENTURY VERDURE TAPESTRY FRAGMENTS, FLEMISH

Woven with flowers and foliate scrolls, each cushion made from two joined fragments, with brown plush velvet backing and brown fringe, *46cm wide x 41cm high, (2)*

£250 - 350

330

THREE SQUARE CUSHIONS, INCORPORATING 17TH CENTURY VERDURE TAPESTRY BORDER FRAGMENTS, FLEMISH

Woven with peonies, tulips, poppies and roses against green and blue foliage, *all approximately 34cm wide x 34cm high, (3)*

£150 - 200

331

FOUR CUSHIONS, INCORPORATING 16TH/17TH CENTURY TAPESTRY FRAGMENTS

To include a rectangular cushion of verdure tapestry, *53cm wide x 40cm high*, a square cushion woven with a pink and yellow foliate scroll, against a blue ground, *42cm wide x 42cm high*, a small rectangular cushion woven with a peach amidst foliage, *37cm wide x 29cm high*, and a rectangular cushion woven with grapes and foliage, *42cm wide x 32cm high*, all with decorative fringe, *(4)*

£400 - 600

Provenance

The third cushion, woven with a peach, ex-Roger Warner Collection, and purchased *Christie's*, 20th January 2009.



331



331



329

330



331



331





334 (detail)

332

THREE TABLE RUNNERS, INCORPORATING 16TH AND 17TH CENTURY TAPESTRY BORDER FRAGMENTS, FLEMSIH

To include a runner of 16th century tapestry, woven with red and pink carnations, fruit and flowers, and blue and green foliage, *later backed and with later metallic ribbon border*, 147cm wide x 22cm high, the second woven in yellows and blues against a pink ground with a suit of armour, urns pedestals and foliage, *later backed and with later metallic ribbon border*, 168cm wide x 20cm high, the third smallest runner of 17th century tapestry, woven with flowers and yellow acanthus, *later backed and with later metallic ribbon border and fringe*, 22.5cm wide x 55cm high, (3)

£500 - 700

Provenance

The two larger runners purchased *Joanna Booth*, King's Road, London. The small runner purchased *Elaine Phillips Antiques Ltd.*, Harrogate, 28th September 2002.

333

THREE TABLE RUNNERS, MADE FROM 17TH CENTURY TAPESTRY FRAGMENTS

The first woven with red and cream flowers and green foliage, *later backed and with later metallic ribbon border*, 27cm wide x 148cm high, the second formed from three fragments of verdure tapestry, *later metallic ribbon borders and fringe*, 30cm wide x 102cm high, and the third finely woven with a parakeet perched amidst foliage and flowers, *later backing and edging*, 31cm wide x 79cm high, (3)

£300 - 500

334

A LARGE PELMET OR TABLE RUNNER, INCORPORATING FRAGMENTS OF A 17TH CENTURY TAPESTRY BORDER

Made from joined sections of a border woven with a repeating pattern of scallop shells and foliage, with metallic ribbon borders, 324cm wide x 25cm high, together with a second pelmet, incorporating fragments of 17th century verdure tapestry, of three joined sections, with metallic ribbon border, its bottom edge with metallic fringe, 208cm wide x 21cm high excluding fringe, (2)

£500 - 700

Provenance

The first runner in this lot purchased *Joanna Booth*, King's Road, London.

335

A 16TH/17TH CENTURY TAPESTRY FRAGMENT, FLEMISH

Woven with a soldier mounted on a rearing horse, attendants behind him, in a landscape, the central scene edged with associated tapestry border fragments, *framed and under glass*, the tapestry 69cm wide x 68cm high; 87cm wide x 85cm high overall

£200 - 300



334 (detail)



336

336

**A PAIR OF NEEDLEWORK PICTURES,
INCORPORATING 16TH/17TH CENTURY
NEEDLEWORK FRAGMENTS**

Worked in woollen and silk cross-stitch, each picture incorporating three fragments, one worked with a squirrel, a monkey and birds amidst foliage, the other with a unicorn, a bird, a lion and a squirrel, all amidst foliage, the joins between fragments covered with metallic ribbon, *framed and under glass*, the needlework 59.5cm wide x 37cm high; 68.5cm wide x 46cm high overall, (2)

£500 - 800

337

**A FRAGMENT OF 17TH CENTURY
TAPESTRY, FLEMISH, MARS & VENUS
CAPTURED IN VULCAN'S NET**

The fragment of oval form, showing a kissing couple in a landscape, Vulcan poised with net behind them, trees beyond, *with later border*; *framed and glazed*, the fragment 45cm wide x 33cm high; 79cm wide x 57cm high

£250 - 350



337



336



338

338

**A CHARLES II OAK JOINED COURT
CUPBOARD, DERBYSHIRE, DATED 1675**

The frieze carved with meandering flora centred by mythical beasts, the design of which is repeated on the lower-section top rail along with the carved date '1675', the upper-section with bulbous-turned end-columns, enclosing a pair of recessed panelled cupboard doors again carved with a pair of mythical beast heads and centred by a floral carved fixed panel between strap-work carved upright rails, a pair of triple panelled cupboard doors below, restorations, 157cm wide x 51cm deep x 161cm high, (61 1/2in wide x 20in deep x 63in high)

£2,000 - 3,000



339

339

**A CHARLES II OAK JOINED PANEL-BACK OPEN ARMCHAIR,
CHESHIRE/DERBYSHIRE, CIRCA 1670**

The elongated back panel carved with an unusual concentric-arc *petal* and linear design enclosing a pair of stylized flowerheads, the double scroll-carved cresting resting directly on top of the guilloche-carved uprights, the downswept arms with prominent rounded-ends, baluster-turned underarm supports, later boarded seat, the inverted baluster-turned front legs joined by plain stretchers, 57cm wide x 59.5cm deep x 114cm high, (22in wide x 23in deep x 44 1/2in high)

£2,000 - 3,000



340

340

AN IMPRESSIVE CHARLES II OAK JOINED PANEL-BACK OPEN ARMCHAIR, CIRCA 1660 - 70 AND LATER

Of broad proportions, the top rail with integral nulled-carved flattened-arch cresting, the back panel carved with a vase filled with angular stylized plants beneath an applied stiff-leaf carved arch and leaf-and-berry carved spandrels, punched-decoration to the top edge of the downswept open arms, on baluster-turned underarm supports, the design of which is repeated on the front legs, later boarded seat, run-moulded stretchers, replacements, *67cm wide x 55.5cm deep x 115cm high, (26in wide x 21 1/2in deep x 45in high)*

£1,500 - 2,000



341

341

**A CHARLES I OAK JOINED SIX-LEG REFECTORY TABLE,
CIRCA 1630 AND LATER**

Having a triple boarded cleated top, plain frieze rails, raised on six baluster-turned legs joined by plain stretchers, alterations, 262cm wide x 78.5cm deep x 73cm high, (103in wide x 30 1/2in deep x 28 1/2in high)

£3,000 - 5,000



342

342

**A CHARLES II OAK JOINED BACKSTOOL, YORKSHIRE/
DERBYSHIRE, CIRCA 1680**

With a row of five reel-turned spindles beneath a large plain arched cresting, the uprights each with scroll-outlined finials, the boarded seat with moulded edge, raised on block and ball-turned front legs, joined by a baluster-turned front mid-stretcher, 53.5cm wide x 44cm deep x 107cm high, (21in wide x 17in deep x 42in high)

£500 - 800

343

A CHARLES I OAK JOINED COFFER, CIRCA 1640

Having a triple panelled lid and front, the design of the nulled carving to the top rail carefully taking account the position of the iron lock escutcheon, 136.5cm wide x 58cm deep x 61.5cm high, (53 1/2in wide x 22 1/2in deep x 24in high)

£500 - 800



343



344

344

**A LARGE AND IMPRESSIVE CHARLES II OAK JOINED HIGH
PANEL-BACK SETTLE, CIRCA 1680**

Having a floor-length back of ten panels all within run-moulded rails, downswept arms on baluster-turned underarm supports, the boarded seat raised on turned front legs, joined by run-moulded stretchers, 191cm wide x 51cm deep x 148cm high, (75in wide x 20in deep x 58in high)

£2,000 - 3,000



345

345

A CHARLES II OAK JOINED COURT CUPBOARD, NORTH COUNTRY, POSSIBLY DERBYSHIRE, CIRCA 1670

Having a pendant-hung frieze carved with pairs of leaf S-scrolls, the block of each pendant carved with a single daisy flowerhead, enclosing a pair of panelled cupboard doors, each carved with radiating rudimentary flora, centred by a fixed panel carved with a pair of birds resting below a highly stylized flowering plant, a pair of triple panelled cupboard doors below, the top panel of each lower door carved with an interlaced fleur-de-lys and whorl design, 147.5cm wide x 52.5cm deep x 166.5cm high, (58in wide x 20 1/2in deep x 65 1/2in high)

£1,000 - 1,500



346

346

**A SET OF FOUR HENRY VIII CARVED OAK PARCHEMIN
WAINSCOT PANELS, CIRCA 1525**

Each with a central twist-carved rib between ogee-ended straps, some carved to top and bottom with a thistle and a flower, others with a thistle and a flower or a bunch of grapes, and flanked by vine leaves, approximately 22.5cm wide x 65cm high, (4)

£500 - 700

347

**A PAIR OF EARLY 17TH CENTURY CARVED OAK FIGURAL
TERMS, CIRCA 1620**

Modelled as a man and woman, probably a husband and wife, he with curly hair and beard, she with a headdress of two peaks, both wearing pleated ruffs and buttoned doublets, and above a scroll-edged cartouche centred by a cherub mask issuing a pendant spray of fruit and flowers from its mouth, rising from a tasselled scroll-edged and tassel-hung pedestal below, 9.5cm wide x 55cm high, (2)

£300 - 500



347



348

348

A PAIR OF EARLY 17TH CENTURY CARVED OAK ARCADED PANELS, FLEMISH, CIRCA 1620

Each carved with a scaly arch raised on strapwork pilasters with Composite capitals, under each arch the figure of a winged female figure, one holding a drape of cloth aloft, the other holding an orb, a snake coiled around her left arm, all above a cartouche-carved panel centred by a cherub mask, with later bosses, 32cm wide x 1.5cm deep x 48cm high, (12 1/2in wide x 0 1/2in deep x 18 1/2in high) (2)

£500 - 700

See footnote to Lot 393.

349

A LARGE EARLY 17TH CENTURY CARVED OAK FIGURAL TERM, ENGLISH, CIRCA 1620

Topped by a lush capital of seven gourds or fruits, the figure with riband-tied long hair, her arms crossed and holding a spray of flowers, rising from a pedestal carved with volutes above an acanthus leaf, 16.5cm wide x 7cm deep x 57.5cm high, (6in wide x 2 1/2in deep x 22 1/2in high)

£300 - 500

Provenance

Purchased *Keith Hockin Antiques*, Stow-on-the-Wold, 2nd June 2006.

350

A LARGE SHEET BRASS BOWL

Bearing a plastic inventory label to reverse reading 'BM 300', possibly for a Museum
With flared rim engraved to its edge with stylised flowerheads, 57.5cm diameter x 13cm high

£300 - 500



349



351

351

A JAMES I BOARDED OAK DESK BOX, CIRCA 1620

The one piece slope with triple-reed moulded edge enclosing three small drawers beneath a shelf, with fluted and punch-decorated frieze, 66.5cm wide x 43cm deep x 28cm high, (26in wide x 16 1/2in deep x 11in high)

£800 - 1,200

352

A SMALL CHARLES II AND LATER BOARDED OAK BOX, POSSIBLY WESTMORLAND, DATED 1684

The top with chip-carved ends and punch-decorated front edge, opening on pintel hinges, the front board carved '1684', the numerals decorated with a circular punch, 43.5cm wide x 30cm deep x 15cm high, (17in wide x 11 1/2in deep x 5 1/2in high)

£400 - 600



352



353

353

A CHARLES II OAK JOINED COFFIN, YORKSHIRE, CIRCA 1660 - 1680

The highly impressive single-piece top with triple-reeded edges, the front with four lozenge-carved panels, stiff-leaf carved muntins and meandering floral-carved top rail, the interior with a rear row of four small drawers set between a lidded till at either end, 159.5cm wide x 53.5cm deep x 64.5cm high, (62 1/2in wide x 21in deep x 25in high)

£800 - 1,200

354

A CHARLES II OAK JOINED COFFIN, CIRCA 1660

The hinged lid having a pair of panels within run-moulded rails, the design repeated to the front with the addition of lunette-carving and punched-decoration to the top rail, the stiles still of good height, 114.5cm wide x 48cm deep x 63cm high, (45in wide x 18 1/2in deep x 24 1/2in high)

£300 - 500



354



355

355

**A CHARLES II OAK JOINED PANEL-BACK OPEN ARMCHAIR,
NORTH CHESHIRE/SOUTH LANCASHIRE, CIRCA 1670 - 80**

The back panel boldly carved with intertwined acanthus leaves enclosing a pair of flowerheads, a similar carved design to the shaped top rail, with the back base rail carved solely with leaves, characteristic elongated pyramid-finials to the back uprights, the downswept arms on column ring-turned underarm supports, the design of which is repeated on the front legs, plain stretchers, replacements, *54cm wide x 63.5cm deep x 107cm high, (21in wide x 25in deep x 42in high)*

£1,500 - 2,000



356

356

**A CHARLES II OAK JOINED PANEL-BACK OPEN ARMCHAIR,
YORKSHIRE, CIRCA 1670**

With a profusely carved high double-scroll outlined cresting, positioned directly on top of the uprights, the back panel with a carved and punched-decorated flower-filled lozenge, a simple leaf carved to each point, the hipped downswept arms on baluster-turned supports, their design repeated on the front legs, replaced seat with applied moulded edge, a moulded outer top edge to the side and front stretchers, 64.5cm wide x 52.5cm deep x 120.5cm high, (25in wide x 20 1/2in deep x 47in high)

£1,000 - 1,500



357



357



357

357

A RARE LATE 13TH CENTURY LATTEN OR COPPER ALLOY STEELYARD WEIGHT, OR WEIGHT OF AUNCAL, ENGLISH, CIRCA 1272 - 1300

Having a lead core, of slightly flattened spherical form and with integrally-cast triangular suspension lug, the shoulder engraved with a band of reversed barred triangles, the body with three shields cast in relief with a lion rampant, a double-headed eagle and three chevrons respectively, 6.5cm diameter x 7cm high

£3,000 - 5,000

Provenance

Unearthed in Wiltshire on 1st March 2006 and registered with the Portable Antiquities Scheme [<https://finds.org.uk/database/artefacts/record/>] with ID WILT-2FAE84.

The arms on this weight represent:

- the lion rampant of Richard Plantagenet, Earl of Cornwall (1209 - 1272), and of his son Edmund (1249 - 1300)
- the double-headed eagle of either the 'King of the Romans', a title to which Richard, Earl of Cornwall was elected in 1257, or of Germany or Hansa
- the three chevrons of the House of Clare, into which Edmund, Earl of Cornwall married in 1272.

In 1260, Richard Plantagenet, Earl of Cornwall, persuaded his brother, Henry III, to grant a charter to the German or Hansa merchants of the London Steelyard - members of the Hanseatic League - and it is believed that they cast these weights bearing his arms in gratitude to their benefactor.

There is some doubt as to whether the double-headed eagle represents the arms of the Hanse, or of Richard in his role as 'King of the Romans' from 1257. The presence of the arms of the House of Clare to this example, however, suggests that it dates from the last quarter of the 13th century, when Edmund, Earl of Cornwall armed himself with their three chevrons following his marriage to Margaret de Clare in 1272.

In use, these weights would have been pushed along the arm of an unequal balance until they counterbalanced whatever was suspended - the commodity being weighed - at the other end. A *terminus ad quem* for this steelyard weight is provided by the extinction of the Earldom of Cornwall on Edmund's death in 1300, although it is possible that they were still made after his death. In any case, this method of weighing - which was much open to fraud - was forbidden in 1350. It was replaced by the equal-arm balance, still in use today.

Other examples sold in The Peter Gwynn Collection, *Sotheby's*, 27th November 2001, Lot 5, and in The Clive Sherwood Collection, *Sotheby's*, 22nd May 2002, Lot 94. See other examples in *The Museum of London*, A247 and 29.175/3.

358

AN ELIZABETH I LEADED BRONZE MORTAR, NORFOLK, CIRCA 1580

Probably by an as yet unidentified founder of Norwich
Cast three times with a portrait medallion of Elizabeth I, and with single small lug handle, 12cm diameter x 10cm high, together with an associated leaded bronze pestle, of double-ended form, and with central knob, 15.5cm long, (2)

£500 - 700

Literature

See M. Finlay, *English Decorated Bronze Mortars & their Makers* (2010), pp. 88 - 90 for a discussion of this foundry, attributed to Norwich on the basis of the Norwich City Arms which decorate a mortar in this group.

See Figure 158 for an almost identical mortar, stamped three times with a portrait medallion of Elizabeth I, and with small lug handle, and pp. 89 - 90, where the author speculates that these mortars might have been made to commemorate Elizabeth I's visit to the city in 1578.

359

A BRONZE MORTAR, FLEMISH/DUTCH, CAST WITH THE DATE 1608

Cast beneath the rim with the motto 'AMOR VINCIT OMNIA' and the date '1608', and at the waist with a band of Renaissance portrait medallions amidst foliage, applied with a pair of zoomorphic handles, 15cm diameter x 14.5cm high, together with an associated 17th century bronze pestle, of double-ended form with central ball knob, 21cm high, (2)

£700 - 1,000

360

A LATE 17TH CENTURY LEADED BRONZE CAULDRON, ATTRIBUTED TO JOHN STURTON I OF SOUTH PETHERTON, SOMERSET

Cast with a pair of handles, the lower parts protruding beyond the upper parts, and with foundry marks of a 'Chinese I', and the four-arc mark, on three ribbed outswept supports, 26cm rim diameter x 22cm high

£300 - 500

Literature

See R. Butler & C. Green, *English Bronze Cooking Vessels & their Founders 1350 - 1830* (2003), pp. 116 - 118, for other examples of the work of John Sturton I, whose relationship to the better-documented founders Thomas and William Sturton is still unclear.

Note, p. 117, that the two illustrated cauldrons by John Sturton I have lug handles with lower parts protruding beyond the upper.



358



359



360



361

361

A MID-16TH CENTURY BRASS ALMS DISH, NUREMBERG, CIRCA 1550, ST. GEORGE & THE DRAGON

St. George slaying the dragon with his spear, a princess looking on, within a narrow border of punched five-petalled flowers, a broader border of foliate-filled guilloche, the rim with rolled edge and spire-type punch decoration, 38.5cm diameter

£600 - 800

Literature

See H. P. Lockner, *Messing* (1982), p. 61, Figure 86 for a similar example.

362

A SMALL 17TH CENTURY POLYCHROME-DECORATED IRON TABLE CASKET, GERMAN

Lacking flared skirt

The hinged cover mounted with straps embellished with flower-form rivets, a pair of opposing Roman emperors in roundels painted to the front, the ornate lock to the lid's underside shooting two bolts, 14.5cm wide x 7.5cm deep x 7cm high, (5 1/2in wide x 2 1/2in deep x 2 1/2in high)

£500 - 700

A similar example, painted with figures, also lacking flared skirt, sold *Christie's*, South Kensington, 30th November 2010, Lot 354 [£1,625]. An example with skirt sold *Christie's*, South Kensington, 1st October 2014, Lot 420 [£1,750].



362



362 (detail)

363

AN EMBOSSED AND PUNCH-DECORATED BRASS WARMING PAN, DUTCH, DATED 1639

The domed cover pierced to the centre with a pair of rampant lions flanking a vacant shield, a lozenge beneath the shield bearing the date '1639', all within a border of alternating pierced and embossed stars, the brass pan supported on an iron ring socketing into a brass handle with cast knobs, 34cm diameter x 119cm high

£300 - 500



363

364

AN UNUSUAL LATE 18TH/EARLY 19TH CENTURY WROUGHT IRON LARKSPIT TOASTER, RAISED ON A FAT-CATCHING STAND, ENGLISH, CIRCA 1800

The fork-like spit of three pairs of prongs and with turned knob terminal, swivelling and sliding forward and backward on an iron rod set into the handle of the trivet-form stand below, the circular bowl stand with articulated bail for adjusting the angle of a grease-pan, fixed by means of a pin, raised on three downswept supports terminating in penny feet, 57cm high

£300 - 500

Literature

See J. Seymour Lindsay, *Iron & Brass Implements of the English House* (1970), Figure 147 for an example which is similar but with fixed, rather than tilting, circular top.

365

A RARE DATED LATE 17TH/EARLY 18TH CENTURY CAST BRASS SKIMMER, CIRCA 1706

Of heavy gauge brass, the handle engraved with the initials 'A.G.R.' and the date '1706', 21.5cm diameter x 64.5cm high, together with a smaller late 17th/early 18th century cast brass skimmer, English, circa 1700, with near-flat pan, 16.5cm diameter x 53.5cm high, an 18th century brass and wrought iron slice, the cartouche-shaped blade engraved with leafy quatrefoils, with brass-riveted wrought iron handle, 50cm high, and an unusually wriggle-work decorated 18th century cast brass ladle, of typical form, the terminal with rectangular piercing, and decorated with delicate wriggle-work foliage, 41cm high, (4)

£300 - 500

Literature

Late 17th and 18th century cast brass skimmers survive in relatively large numbers. A number of them survive with maker's marks, but a dated example is rare. See R. Butler, *A Study Collection of Marked Domestic Brass and Other Base Metalware, c. 1600 - c. 1900* (2001), p. 29 [maker 'DT'], p. 49 [maker 'IW'], p. 73 [maker 'RB'], p. 92 [maker 'WD'], p. 94 [maker 'WK'], pp. 98 - 100 [maker's mark a cross with pellets].



364



365 (detail)



365



367



367

366

A LARGE 19TH CENTURY GILT SHEET METAL WINE COOLER OR CISTERN, DUTCH

Of oval form with everted rim, fitted to either end with a cast brass handle in the form of a lion mask with foliate mane, and with reeded brass ring in its mouth, raised on four cast brass paw feet, 77cm wide x 60cm deep x 31cm high, (30in wide x 23 1/2in deep x 12in high)

£600 - 800

367

A PART-SET OF THREE EARLY VICTORIAN BRASS ALLOY IMPERIAL STANDARD MEASURES, IRISH, DATED 1867, FOR COUNTY ANTRIM

by J. Tylor & Sons, Warwick Square, Newgate Street, London
All numbered '1412', of Imperial Standard Bushel, Gallon and Quart capacities, the two former with balustroid handles, all with crowned 'VR', 'ER' and 'GR' ciphers, the Exchequer portcullis mark, and a variety of verification marks, the earliest for 1883, the bushel engraved with the maker's name, *the bushel 49cm diameter, (3)*

£1,500 - 2,000

Literature

See C. Ricketts & J. Douglas, *Marks & Marking of Weights & Measures of the British Isles*, p. 110, Appendix V, where it is noted that in 1867, a full-set of Imperial Standards was issued to the Clerk of the Peace of County Antrim under indenture number 1412.



366



368

368

A RARE AND UNUSUAL ELIZABETH I/JAMES I OAK JOINED CUPBOARD ON STAND, GLOUCESTERSHIRE, CIRCA 1600 - 20

The boarded top with moulded edge rails, meandering scroll strapwork carving to all frieze rails, raised on elongated bulbous-carved end-supports, each with Ionic capital, enclosing a pair of recessed panelled cupboard doors, each door with chain-carved rails and a foliate strapwork-carved panel centred by a button-boss, the open-shelf with deep egg-and-dart carved edges, above a similar scroll strapwork-carved long drawer, again raised on elongated bulbous end-supports, joined by an open undertier, with lunette leaf-filled carved base drawer, 112.5cm wide x 58.5cm deep x 47.5cm high, (44in wide x 23in deep x 18 1/2in high)

£5,000 - 8,000

A rare oak cupboard on stand, circa 1600 - 10, of similar form, with a cupboard enclosed by a pair of doors, over one long drawer and a large open shelf, also with deep egg-and-dart carving as found here, sold *Bonhams* Chester, 'The Beedham Collection, Selected Oak Furniture & Works of Art 1450 - 1750', 24 May 2012, Lot 215, (£31,250).



369

369

AN OAK JOINED CHEST OF DRAWERS, ENGLISH, CIRCA 1700

With two short over three long graduated fielded drawers, all within an applied cushion-moulded frame, on extended stile supports, 114cm wide x 53.5cm deep x 104.5cm high, (44 1/2in wide x 21in deep x 41in high)

£600 - 800

370

A CHARLES II SNAKEWOOD, FRUITWOOD AND OAK JOINED CHEST OF DRAWERS, WITH GEOMETRIC AND CUSHION-MOULDED FRONT, CIRCA 1670

Typically in two parts, the boarded top with a solid moulded edge, a single shallow drawer faced with three *tablets* spaced by *corbels*, over three further deep drawers, each with three sections of elaborate geometric and cushion mouldings, on bracket feet, restorations, 112.5cm wide x 61.5cm deep x 110cm high, (44in wide x 24in deep x 43in high)

£600 - 800



370



371

371

**A FINE CHARLES I OAK JOINED COFFER, POSSIBLY
GLOUCESTERSHIRE, CIRCA 1640**

Having a triple panelled lid, the finely carved front also of three panels, each carved with a bold *Tudor* rose filled roundel, the central roundel with the addition of a guilloche-carved border, the muntins carved with fruiting vine, the top rail with a continuous fleur-de-lys design against a linear-incised ground, further carving to the front stiles in the form of strapwork and nulling to the base rail, the double lozenge-carved side panels within delicate gauge-carved rails, lidded interior till, 141.5cm wide x 59cm deep x 78cm high, (55 1/2in wide x 23in deep x 30 1/2in high)

£2,000 - 3,000

372

**A CHARLES II OAK JOINED GATELEG OCCASIONAL TABLE,
CIRCA 1680**

The oval drop-leaf top raised on baluster-turned end supports, joined by a broad platform stretcher, on sledge-type feet, the relatively simple gates with moulded edge, restorations, 121cm wide x 93.5cm deep x 75cm high, (47 1/2in wide x 36 1/2in deep x 29 1/2in high)

£400 - 600

Literature

A comparable small gateleg table with baluster-turned end supports illustrated Victor Chinnery, *Oak Furniture: The British Tradition* (1993), p.307, fig. 3:221.



372



373

373

**A CHARLES I FRUITWOOD AND OAK JOINT STOOL,
GLOUCESTERSHIRE, CIRCA 1630**

The bold fruitwood legs of good height, the seat with reeded and thumb-moulded edges, shallow lunette-carved rails, raised on parallel-baluster and ball-turned legs, joined by plain stretchers, stamped inventory number to the underside of seat, 43cm wide x 25cm deep x 57.5cm high, (16 1/2in wide x 9 1/2in deep x 22 1/2in high)

£3,000 - 4,000

It is comparatively rare for fruitwood, instead of oak, to be used in the construction of a 17th century English joint stool.



374

374

A PAIR OF CHARLES II OAK JOINED SPINDLE-BACK CHAIRS, CIRCA 1680

With all parts precisely elongated-ball and ring-turned, panelled seat, unusually a mid-stretcher to all sides, together with a more conventional low H-form stretcher, 50cm wide x 44.5cm deep x 102cm high, (19 1/2in wide x 17 1/2in deep x 40in high) (2)

£800 - 1,200

375

A RARE PAIR OF ELIZABETH I/JAMES I OAK JOINT STOOL UPPER-SECTIONS, CIRCA 1600

Each lacking the lower leg and stretcher arrangement, having a triple-reeded seat, bold bicuspid-shaped rails with chamfered edges, all baluster-turned legs cut short, 46cm wide x 27cm deep x 32cm high, (18in wide x 10 1/2in deep x 12 1/2in high) (2)

£800 - 1,200

Literature

The distinctive bicuspid-shaped rails found here are synonymous with a particular acclaimed style of joint stool mostly found with a rare 'H' stretcher formation. Two such examples are illustrated Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700* (2009), pp. 228 - 229, Plates 294 & 295. A further example, dated to 1600, is illustrated in Helena Hayward, *World Furniture*, (1973), p. 59, Plate 180. A fourth example illustrated Victor Chinnery, *Oak Furniture: The British Tradition* (1993), p. 267, Figure 3:98. It would appear these rare stools, with their distinctive shaped friezes, are from the same workshop, or at the very least originate from the same region, possibly the West Country.

Comparable joint stools sold *Bonhams* Chester, 19th July 2012, Lot 148, (£15,625) and these rooms, 30th April 2014, Lot 93, (£10,000).



375



378

376

A GEORGE II CARVED YEW-WOOD OR CEDAR SNUFF BOX, WITH TRACES OF POLYCHROME-DECORATION, SCRATCH-CARVED WITH THE DATE 1754

The removable cover carved with a pair of lovebirds amidst foliage, the box with clustered columns at each corner, one frieze carved with a pair of hearts supported by lovebirds beneath a crown, the initials 'DR' and the date '17[5?]4', the name 'William R [obertson?]' faintly scratched in another hand, 10.5cm wide x 5.5cm deep x 4cm high, (4in wide x 2in deep x 1 1/2in high)

£1,000 - 1,500

These boxes are believed to have been carved by French prisoners of the Seven Years' War, held at Sissinghurst Castle, in Kent between 1756 and 1763. As early as 1754, however, the year with which this box is dated, conflict between the French and English broke out when the British attacked disputed French positions in North America and seized hundreds of French merchant ships.

377

A MID-19TH CENTURY SIMULATED BAMBOO BEECH TOY CHAIR, CIRCA 1850

With painted black lines, the back of three simple spindles, 19cm wide x 18cm deep x 33cm high, together with a pair of late 19th century carved and painted bellows, one side with a woman's face, her mouth and nose acting as valves, decorated elsewhere with green flowers and red foliage, 15.5cm wide x 38cm high, (2)

£500 - 800

378

FOLK ART: AN 18TH/19TH CENTURY CARVED BEECH WASHING BAT

Carved to one side with a spray of foliate scrolls and a mermaid with scaly tail, the reverse ridged, 65cm wide x 10cm high

£300 - 500

Literature

See E. H. Pinto, *Treen & Other Wooden Bygones* (1970), Figure 149, A - F, for washing bats of a similar shape attributed to the North of England.



377



376



379

379

A LARGE LATE 17TH/EARLY 18TH CENTURY TURNED LIGNUM VITAE MORTAR, CIRCA 1700

A ring turning beneath the rim, the deep footrim with incised lines, *22.5cm diameter x 26cm high*, together with an associated large lignum vitae pestle, with bulbous head, the handle with knop terminal, *36cm high*, (2)

£800 - 1,200

380

A 17TH/18TH CENTURY LEATHER COSTREL, ENGLISH

Of typical horizontal barrel form with stitched ends, the sloping shoulders with small circular piercings for a suspension cord, *22cm wide x 16cm deep x 18cm high*, (8 1/2in wide x 6in deep x 7in high)

£200 - 300

381 Y Φ

A WILLIAM III IVORY, PIQUE-WORK AND MALACCA WALKING CANE, DATED 1698

The metal mounts and malacca cane later

The ivory handle with pique-work fleur-de-lys to the top, and the name 'THOMAS SMITH' and the date '1698', with later metal mounts and ferrule to the malacca cane, *95.5cm high*

£500 - 700



381



382

382

A CHARLES II OAK JOINED SIDE TABLE, CIRCA 1680

Having a boarded top with thumb-moulded edge, a single run-moulded frieze drawer, the design of which is repeated on all frieze rails, raised on ring and ball-turned supports, joined by plain stretchers, turned feet, 88cm wide x 59cm deep x 71cm high, (34 1/2in wide x 23in deep x 27 1/2in high)

£600 - 800



383

383

A SMALL CHARLES II OAK JOINED COFFER, CIRCA 1660

Having a twin panelled lid and front, nulled-carved top rail, delicate geometric punched-decoration to the broad run-moulding of both front stiles and base rail, 70cm wide x 42.5cm deep x 53cm high, (27 1/2in wide x 16 1/2in deep x 20 1/2in high)

£800 - 1,000



384

384

A 17TH CENTURY OAK JOINED SIDE TABLE, CIRCA 1660 - 80

Having a boarded top with thumb-moulded edges, a flush frieze drawer with lower moulded edge, raised on ring and ball-turned supports, joined by a conforming, comparatively rare, H-shaped stretcher, 92cm wide x 57cm deep x 70.5cm high, (36in wide x 22in deep x 27 1/2in high)

£500 - 800



385

385

A LATE 16TH CENTURY ANGLO-GERMAN OAK AND FRUITWOOD INLAID 'NONSUCH' CHEST, CIRCA 1580

Traditionally of boarded dove-tailed construction, the front with typical architectural decoration with towers and buildings within marquetry inlay, further bands of decoration to the lid and iron side carry-handles, 124.5cm wide x 60cm deep x 62.5cm high, (49in wide x 23 1/2in deep x 24 1/2in high)

£2,000 - 3,000

Although the decoration on this chest is characteristic of 16th century German inlay, it is now thought to have been made in London, particularly around Southwark, from the second half of the 16th century, probably by immigrant German joiners and inlayers. The architectural decoration is popularly assumed to represent Henry VIII's celebrated Nonsuch Palace, Surrey, particularly with reference to the fanciful towers. However, it is more likely to have been derived from 16th-century printed designs, for example those published by Hans Vredeman de Vries, (1527 - 1604).

Literature

Similar examples illustrated, Percy Macquoid, *The Age of Oak* (1925), see pp. 120 - 127, Colour Plate VIII, Figures 103 - 105; Victor Chinnery, *Oak Furniture: The British Tradition* (1995), p. 356, Figure 3:358; Margaret Jordain, *English Decoration and Furniture of the Early Renaissance 1500 - 1650* (1924), p. 267, Figures 374 & 375; Oliver Bracket, *English Furniture Illustrated*, p. 92, Figure 26, in the collection of the Victoria and Albert Museum, London.

386

AN OAK AND MARQUETRY INLAID PANEL, ALMOST CERTAINLY FROM A BED HEADBOARD, POSSIBLY YORKSHIRE, CIRCA 1620 - 60

With two floral marquetry inlaid panels, each within an applied leaf-carved arch, centred and flanked by pilasters carved with frilly-leaves over flowerhead and fleur-de-lys filled strapwork, the egg-and-dart carved top rail over dentil mouldings, 137cm wide x 12cm deep x 66cm high, (53 1/2in wide x 4 1/2in deep x 25 1/2in high)

£600 - 800



386



387

387

A FINE EARLY 16TH CENTURY CARVED OAK POST, POSSIBLY A NEWEL, OR FROM A SCREEN, ENGLISH/FRENCH, CIRCA 1500 - 1530

Topped by an heraldic finial of a *lion sejant erect*, with flowing mane and holding a shield carved with a coat of arms, *three piles issuant sinister chief*, raised on a chamfered column with decorative moulded bands, 125cm high

£2,000 - 3,000



387 (detail)



388

388

AN INTERESTING LATE 16TH/EARLY 17TH CENTURY CARVED OAK FRIEZE RAIL, ENGLISH, CIRCA 1600 - 1620

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)

£600 - 800

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.

389

AN UNUSUAL CARVED OAK DOUBLE-SIDED 'ROMAYNE'-TYPE PANEL, ENGLISH

Possibly from a door or screen

Each side carved with a roundel of a woman in an elaborate headdress, above leaves and foliate scrolls, 20.5cm wide x 2.5cm deep x 35.5cm high, (8in wide x 0 1/2in deep x 13 1/2in high)

£600 - 800



389 (front)



389 (back)



390



391

390

**AN 18TH CENTURY PAIR OF CARVED LIMWOOD
DECORATIVE WALL MOUNTS OR APPLIQUÉS, ENGLISH**

With traces of original painted or washed decoration, each carved as a pendant garland of four clusters of flowers, fruit and foliage, topped by a tied and pleated riband, 137cm high, (2)

£800 - 1,200

391

AN EARLY 17TH CENTURY CARVED OAK PANEL, CIRCA 1620

Topped by a fluted frieze with leaf-wrapped corners and centred by a fluted pilaster, all above a scroll-edged cartouche with strapwork border carved with a *vulning pelican wings displayed and inverted*, the cartouche flanked by a pair of putti perching on its scrolls, 28cm wide x 5.5cm deep x 39cm high, (11in wide x 2in deep x 15in high)

£800 - 1,200



390



394

392

A CARVED OAK TABERNACLE SECTION, *THE ANNUNCIATION*

Applied with carved figures of the kneeling Virgin and the Angel Gabriel with lily, all beneath a tracery-carved and pierced canopy, a tracery panel below, 39cm wide x 8.5cm deep x 61cm high, (15in wide x 3in deep x 24in high)

£500 - 700

393

AN ELIZABETH I/JAMES I CARVED OAK FIGURAL SUPPORT, CIRCA 1600, EMBLEMATIC OF FERTILITY, OR POSSIBLY CLEOPATRA

Carved in the round, the figure wearing short fringed sleeves and a flowing gown, a beast-headed snake coiled around her left arm, her right hand at her left breast, 14cm wide x 35cm high, with a matching term from the same piece of furniture, flat-backed, of a male figure with his arms crossed over his chest, rising from a scroll-edged drapery-hung tapering pedestal, 10.5cm wide x 34cm high, (2)

£500 - 700

Literature

See V. Chinnery, *Oak Furniture: The British Tradition* (2002), pp. 170 - 171, for examples of court cupboards with tiers supported by similar figures. Figure 2:170 shows the combination of front supports, carved in the round, and rear supports, carved only to the front and side faces.

Medieval and Early Modern female figures depicted with snakes are variously identified as Eve, Faith and Fertility. It is possible that some of them are representations of Cleopatra, whose narrative was a popular one. See Anne M. Ashton, *Interpreting Breast Iconography in Italian Art 1250 - 1600*, PhD Thesis (2006) for numerous examples of Cleopatra in early modern art.

394

A SET OF FOUR EARLY 17TH CENTURY CARVED OAK FIGURAL TERMS, PROBABLY WEST COUNTRY, CIRCA 1630

Comprising two opposing pairs, each topped by a capital of two pendulous gourds or fruit, the figure below with an arm upraised to support it, their muscles delineated, and each figure with a hand atop the concave capital of the strapwork pedestal below, 11.5cm wide x 55cm high, (4)

£500 - 700



393 (part, front)



393 (part, reverse)



395

395

A 19TH CENTURY ELM AND ASH FARMHOUSE TABLE

The cleated boarded top on chamfered square-section legs, joined by a conforming H-shaped stretcher, 224.5cm wide x 82.5cm deep x 76cm high, (88in wide x 32in deep x 29 1/2in high)

£700 - 1,000



396

396

AN UNUSUAL LARGE 19TH CENTURY ASH AND BEECH ROCKING ARMCHAIR, POSSIBLY WELSH

Of comb-back Windsor type, having a bar stay-rail, a three-part arm, spindle-turned front underarm supports centred by a block, the unusual design of which is repeated on the splayed legs which are morticed through the broad saddle-seat, front seat rail, on rockers, 57cm wide x 103cm high

£500 - 800

For a large Victorian ash and oak rocking chair, also with a front seat rail, see *Christie's*, The Roger Warner Collection, London, 20th January 2009, Lot 41. See also Lot 113 in the same sale. Both rocking chairs were given a Welsh regional attribution.



397

397

A 17TH CENTURY OAK SPANISH CENTRE TABLE

Having an impressive, thick, single-piece top, raised on joined trestle-ends, each typically rebated into the underside of the top, with further rebated rails, all with decorative ends, between the three frieze drawers, each drawer front typically gauge-carved, 119cm wide x 71.5cm deep x 70.5cm high, (46 1/2in wide x 28in deep x 27 1/2in high)

£700 - 1,000

Provenance

Purchased *Maurice Goldstone & Son*, Bakewell, Derbyshire, 5th July 1982.

398

AN INTERESTING CHARLES II OAK JOINED BACKSTOOL, YORKSHIRE, CIRCA 1670

The back with a plain panel below a narrow S-scroll leaf-carved panel, the carved top rail with integral arched fan-carved cresting, the run-moulded uprights with scroll terminals which unusually point outwards, thumb-moulded edge to boarded seat, inverted baluster-turned front legs joined by plain low stretchers, 50cm wide x 46cm deep x 103.5cm high, (19 1/2in wide x 18in deep x 40 1/2in high)

£400 - 600



398



399

399

AN UNUSUAL OAK JOINED AND PROFUSELY CARVED COFFER, POSSIBLY WEST COUNTRY, CIRCA 1620 - 40

The hinged boarded lid with reeded edges, the front of four panels, each ornately carved with geometric motifs, their design continuing on the rails and stiles, the twin panelled sides both with a stiff-plant design to one panel, with the remaining panel and rail decoration similar to the front, the top rails are all unusually deep, 125.5cm wide x 57cm deep x 78.5cm high, (49in wide x 22in deep x 30 1/2in high)

£800 - 1,200

Provenance

Old handwritten paper label to the underside of the lid reads 'Old oak carved chest - was found in the farm of Ville au Roi - supposed to have belonged to the Baliff who was ?'/'Guernsey'.



400

400

AN INTERESTING CHARLES II OAK JOINT STOOL, WITH RARE TURNED H-FORM STRETCHER, YORKSHIRE, CIRCA 1660 AND LATER

With an associated top, the rails carved with elaborate fleur-de-lis within lunettes, each long rail with the addition of a central tulip flowerhead, the splayed legs all with a baluster-turning over multiple ring-turning, the stretcher not only of a rare H-form but also unusually turned, 43cm wide x 25cm deep x 42cm high, (17 1/2in wide x 10 1/4in deep x 16 1/2in high)

£700 - 1,000



401

401

A PARTICULARLY LARGE CHARLES II OAK JOINED GATELEG DINING TABLE, DERBYSHIRE, CIRCA 1680

The oval drop-leaf top made from extremely thick boards [30mm], a frieze drawer to one end, raised on unusual inverted-baluster over parallel-baluster turned supports, joined by rectangular-section stretchers with moulded top edges, 200.5cmcm wide x 157.5cm deep x 78.5cm high, (78 1/2in wide x 62in deep x 30 1/2in high)

£1,500 - 2,000

402

A GEORGE III SYCAMORE AND ASH CRICKET TABLE, WELSH, CIRCA 1800

The stained single-piece top with painted-finish to the underside, the simple tapering legs joined by an elliptical-turned T-shaped stretcher, 52cm diameter x 57cm high

£400 - 600



402



403

403

A CHARLES II OAK JOINED PANEL-BACK OPEN ARMCHAIR, YORKSHIRE, CIRCA 1680

Of robust design, with a bold, yet rather elementary style of carving, the back panel carved with a lozenge centred by a 'rose' and with stylized leaf-carved spandrels, the scroll-outlined and carved cresting rail set high between the carved uprights, the relatively flat bow-shaped arms on parallel-baluster turned underarm supports, applied carved moulding to the edges of the boarded seat, the seat rails carved with a 'chain' design, the turned front legs joined by plain stretchers, 60cm wide x 49.5cm deep x 114cm high, (23 1/2in wide x 19in deep x 44 1/2in high)

£700 - 1,000



404

404

A LATE 15TH/EARLY 16TH CENTURY CARVED WALNUT FIGURE, NORTH EUROPEAN, ST. ANTHONY THE GREAT

Modelled wearing a monk's habit, a book in his left hand, a tau-shaped crutch and a bell in his right, his hands carved over-sized, raised on a rectangular base with moulded edge, with traces of painted decoration, 80cm high

£3,000 - 5,000

St. Anthony the Great, also known as St. Anthony Abbot or St. Anthony of Egypt, is regarded as the founder of monasticism in the West. He was born in Egypt circa 251, and organised hermits into loosely associated communities, but spent much of his life in solitude enduring physical and spiritual temptations. Anthony is appealed to against infectious diseases, including the plague, but particularly skin diseases. In the past, many such afflictions, including ergotism, erysipelas, and shingles, were historically referred to as St. Anthony's Fire.

In the 15th and 16th centuries, Anthony was venerated in the Rhineland, particularly Cologne, as one of the *Four Holy Marshalls* or *Vier Marschälle Gottes*, saints conceived as standing particularly close to the Throne of God.



405

405
**A PAIR OF LATE 17TH CENTURY GILTWOOD CHERUBS, CIRCA
1680, ITALIAN**

Both modelled flying, with outstretched hands and feathered wings,
one with a later wing, approximately 76cm high, (2)

£2,000 - 3,000





406

406

**A FINE AND LARGE LATE 15TH CENTURY CARVED WALNUT
FIGURE GROUP, FLEMISH, CIRCA 1480, *THE VIRGIN & CHILD***

*With faint traces of polychrome decoration, on a later stand, 88cm
high; 94cm high including stand*

£3,000 - 5,000

LOTS 407 - 416:
PROPERTY FROM THE PRIVATE COLLECTION
OF MR & MRS H. BEEDHAM





407

407

A CHARLES II OAK JOINED BACKSTOOL, NORTH CHESHIRE, CIRCA 1670

The distinctive large arched cresting carved with a single carnation and fruiting vine, over a slender floral-carved back panel, the uprights with characteristic pyramid-finials, the boarded seat with thumb-moulded edges, raised on block and ball-turned front legs, joined by ball turned mid-stretcher, 49cm wide x 44.5cm deep x 104cm high, (19in wide x 17 1/2in deep x 40 1/2in high)

£500 - 700

408

A CHARLES II OAK JOINED BACKSTOOL, NORTH CHESHIRE, CIRCA 1670

Having a characteristic high arched cresting traditionally carved with a carnation flower and fruiting vine, the slender back panel carved with scrolling flora centred by a rose, pyramid finials to back uprights, boarded seat, raised on column-turned tapering front legs, unusually joined by low plain stretchers to all sides, 49cm wide x 42cm deep x 107cm high, (19in wide x 16 1/2in deep x 42in high)

£500 - 700



408

409

A CHARLES II OAK JOINED BACKSTOOL, NORTH CHESHIRE, CIRCA 1670

The distinctive large arched cresting traditionally carved with flowerheads but incorporating unusually fine linear stems, the scrolling stem design is repeated on the back panel which appears to be centred by a water lily, the uprights with characteristic pyramid-finials, the boarded seat with thumb-moulded edges, raised on block and ball-turned front legs, joined by a rare spiral-turned mid-stretcher, 48cm wide x 43.5cm deep x 101.5cm high, (18 1/2in wide x 17in deep x 39 1/2in high)

£500 - 700



409

410

A CHARLES II OAK JOINED BACKSTOOL, NORTH CHESHIRE, CIRCA 1670

Having a distinctive large arched cresting carved with flora and vine, over a slender floral-carved back panel, the uprights with characteristic pyramid-finials, boarded seat, column single ring-turned front legs, unusually joined by low stretchers to all sides, the front stretcher with additional run-moulding, 46.5cm wide x 44.5cm deep x 107.5cm high, (18in wide x 17 1/2in deep x 42in high)

£400 - 600



410



411

411

AN UNUSUAL PAIR OF CHARLES II OAK JOINED BACKSTOOLS, SOUTH YORKSHIRE/DERBYSHIRE, CIRCA 1670

Each having a rare variation of the twin-arched splat, namely a smooth top and scallop-shaped lower edge, carved with tulip-heads and ornamented with pendants and finials, the uprights traditionally with scroll-carved terminals but atypically carved out of the rounded-solid, rather than entirely profiled, also with fruitwood split-mouldings and button-boss, the panelled seat raised on block and ball-turned front legs, joined by a multiple ball-turned mid-stretcher, *47.5cm wide x 40cm deep x 99.5cm high, (18 1/2in wide x 15 1/2in deep x 39in high)* (2)

£1,500 - 2,000



412

A PAIR OF INTERESTING CHARLES II OAK JOINED BACKSTOOLS, YORKSHIRE, CIRCA 1675

Each having a pair of arched, cusp-outlined and scroll-carved splats with uncommon straight lower edge, the typical horse-shoe shape having been 'in-filled' by a floral-carved roundel, each upright typically with a scroll-carved finial, but with the addition of stylized leaf-carving directly below, the panelled seat raised on block and ball-turned front legs, joined by a ball and ring-turned mid-stretcher, *46cm wide x 38.5cm deep x 109cm high, (18in wide x 15in deep x 42 1/2in high)* (2)

£800 - 1,200

Compare with Lot 5 in this sale.



412





413

413

AN INTERESTING OAK BED, ENGLISH: WITH FOUR RARE CARVED BED POSTS, CIRCA 1500 - 20

The head board incorporating four contemporary linenfold panels, the frame set within the original rebates of the head posts, which are both carved with a 'diaper-work' design; a repeated pattern of lozenges enclosing rosettes, between moulded chevrons, centred by stiff-leaves tied at the waist, octagonal capital and plinth, a similar design repeated on the foot posts, but instead with pierced joined-trefoil frilly-leaf-carving to the centre, with sympathetic rails, 139.5cm wide x 215cm deep x 191.5cm high, (54 1/2in wide x 84 1/2in deep x 75in high)

£5,000 - 8,000

Literature

For comparable bed post examples see Ralph Edwards, *The Dictionary of English Furniture* (1986), pp. 36 - 39; Margaret Jordain, *English Decoration and Furniture of the Early Renaissance 1500 - 1650* (1924), p. 272, Figures 386 & 387; Cescinsky and Gribble, *Early English Furniture and Woodwork* (1922), Vol. I, p. 355 - 357 and Charles Tracy, *English Medieval Furniture and Woodwork* (1989), pp. 202 - 203, Plates 130 & 131. None of the illustrated examples exhibit the unusual pierced carving found here to the centre of each foot-post. See also the collection of the Victoria and Albert Museum, London, item no. W.22-1913.



414

414

**A RARE AND FINE WILLIAM III OAK AND ASH BOARDED
DESK OR DOCUMENT BOX, LAKE DISTRICT, WESTMORLAND,
DATED 1695**

The slope a single board with chip-carved ends and moulded long edges, enclosing three short drawers, the front board fitted with a pair of locks, one above the initials 'WE', the other above the date '1695', flanking a run of unusually linear interlaced strapwork, incorporating convex lozenges and circles, all within characteristic scalloped lines and over a deeply moulded long drawer, 81cm wide x 49cm deep x 39.5cm high, (31 1/2in wide x 19in deep x 15 1/2in high)

£1,200 - 1,800

Literature

For other Westmorland boxes, see *Oak Furniture from Lancashire & the Lake District*, Stable Court Exhibition Galleries, Temple Newsam, Leeds, 26th September - 27th October 1973, Figures 27 & 28.



414 (detail)



415

415

A RARE FINE AND IMPRESSIVE CHARLES I OAK JOINED COFFER, LAKE DISTRICT, WESTMORLAND, DATED 1671

Having a quadruple panelled hinged lid, the front also with four panels, each finely carved with Celtic-style foliate-interlace, the continued use of interlace-carving is fully expressed on the top rail to form the ownership triad 'D' over 'C A' and the date '1671', the front uprights all guilloche-carved, twin panelled sides, the elegant elongated turned feet are a rare and original feature, 152.5cm wide x 62cm deep x 79.5cm high, (60in wide x 24in deep x 31in high)

£3,000 - 5,000

Literature

Several Westmorland carved oak joined coffers and mule chests were included in an exhibition of *Oak Furniture from Lancashire & the Lake District*, Stable Court Exhibition Galleries, Temple Newsam, Leeds, 26th September - 27th October 1973. See exhibition catalogue Nos. 4 - 8. A further example is illustrated Victor Chinnery, *Oak Furniture: The British Tradition*, (1993), p. 491, Figure 4:177. None of the illustrated examples appear to have the refinement and attention to detail of this remarkable coffer.



416

416

A RARE AND IMPRESSIVE CHARLES II OAK JOINED PANEL-BACK OPEN ARMCHAIR, LAKE DISTRICT, WESTMORLAND, DATED 1672

The back-panel carved with a Celtic-style foliate-interlace, the cresting carved with a pair of curled worm-like creatures centred by the ownership triad 'T' over 'I I' and the date '1672', the back uprights carved with linear and scroll interlaced strapwork, the design incorporating a regional 'beak' and carefully orientated around each arm joint, carved scroll-profiled full-length 'ears' to each back upright, the substantial hipped-arms raised on diminutive baluster-turned front supports, the boarded seat above bicuspid-shaped run-moulded seat rails, raised on inverted-baluster turned front legs joined by plain stretchers, the back uprights below the seat unusually with fine run-moulding rather than typically left plain, 60.5cm wide x 54cm deep x 102cm high, (23 1/2in wide x 21in deep x 40in high)

£3,000 - 5,000

Literature

Victor Chinnery, *Oak Furniture: The British Tradition* (1993), pp. 486 - 492, illustrates several Westmorland dated panel-back armchairs carved with complex interlaced strapwork to the back panel, similar to that found here. Furthermore, many are carved with *the most curious and distinctive animal form ...a pair of snail-like creatures which so often adorn the crests of Lakeland armchairs...usually they are very definite curled-up creatures with small heads and curved beaks*. The author notes that this particular distinctive 'creature' is found over a span of 120 years or so, from the 1630s onwards and *their identity may possibly lie in the ancient North Country folk tales of giant 'warms' or dragons which ravaged the countryside from time to time. Perhaps the most famous of these was the 'Lambton Warm' of County Durham*.

Three comparable armchairs, all with 'worm-like' creatures carved to the cresting rail, were included in an exhibition of *Oak Furniture from Lancashire & the Lake District*, Stable Court Exhibition Galleries, Temple Newsam, Leeds, 26th September - 27th October 1973. See exhibition catalogue, No. 15, for an example dated 1662, from St Bartholomew's Church, Barbon; No. 16, dated 1667, loaned from Levens Hall, near Kendal and No. 17, a late example, dated 1742, lent by the National Trust, Townend House, Troutbeck, Windermere.



417

417

A RARE QUEEN ANNE OAK JOINED CRADLE, LAKE DISTRICT, WESTMORLAND, DATED 1704

The canopy having ball-turned spindle-filled sides and a hinged boarded top, the sides of panelled construction with all panels carved with a *dragon*, all uprights with ball-finials, the mid-rail to the canopy-end carved with the initials and date 'T B 1704', on rockers, 47.5cm wide x 86.5cm deep x 71cm high, (18 1/2in wide x 34in deep x 27 1/2in high)

£800 - 1,200

Literature

A comparable cradle, dated 1670, loaned from the National Trust property, Townend House, Troutbeck, Windermere, was included in an exhibition, *Oak Furniture from Lancashire & the Lake District*, Stable Court, Exhibition Galleries, Temple Newsam, Leeds, 26th September - 27th October 1973, No. 29. A detail of a chair panel, carved with an almost identical *dragon* to those found here, is illustrated Figure 6; the chair, No. 20, is lent from the City Art Gallery and Museum Collection, Bradford. The catalogue refers to another cradle, dated 1697, in the collection of Castle Museum, York. A further hand drawn example illustrated Frederic Gordon Roe, *Old Oak Furniture* (1907), p. 250, and referred to as in the Victorian and Albert Museum Collection, London.



417 (detail)

END OF SALE

FINE CHINESE ART

Thursday 14 May 2015
New Bond Street, London

A RARE AND LARGE GILT-LACQUERED WOOD FIGURE OF GUANYIN

17th/18th century
86cm (33 7/8in) high
£80,000 - 120,000

VIEWING

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**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

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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, and that the funds have originated from your own account, 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;

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;

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

10. COLLECTION AND STORAGE

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

11. SHIPPING

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

12. EXPORT/TRADE RESTRICTIONS

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

13. CITES REGULATIONS

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

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

14. THE SELLERS AND/OR BONHAMS' LIABILITY

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

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

15. BOOKS

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

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

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

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the "of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

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

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

~ Ruby and Jadeite

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US and it is the *Buyer's* responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of *Sale*. *Bonhams* will not be responsible for any additional costs in this regard howsoever incurred.

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.

- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ and VAT is payable by the purchaser, at the standard rate, on the *Hammer Price*, unless the wines are to remain under Bond. *Buyers* requiring their wine to remain in Bond must notify *Bonhams* at the time of the *Sale*. The *Buyer* is then himself responsible for all duty, clearance VAT and other charges that may be payable thereon. All such *Lots* must be transferred or collected within two weeks of the *Sale*.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ 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> .	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.
8.1.1	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.	10.5	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.
8.1.2	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> ,	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.
8.1.3	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> ;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.4	to remove and store the <i>Lot</i> at your expense;	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;	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
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;	9.3.3	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.
8.1.6	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;	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.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
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;			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> .
8.1.8	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;			10.12	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.
8.1.9	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				
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.				
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.				
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	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.
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

APPENDIX 2

BUYER'S AGREEMENT

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
 - 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
 - 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;
 - 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
 - 3.1.1 the *Purchase Price* for the *Lot*;
 - 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders*, and
 - 3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and VAT and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the *Purchase Price* to us will title in the *Lot* pass to you. However under the *Contract for Sale*, the risk in the *Lot* passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS		
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.
7.1.1	to terminate this agreement immediately for your breach of contract;	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.
7.1.2	to retain possession of the <i>Lot</i> ;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.2	The discretion referred to in paragraph 8.1:
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	9	FORGERIES
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.
		9.2	Paragraph 9 applies only if:
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
		9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
		9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
		9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
		9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , VAT and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
		9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
		9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
		9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
		10	OUR LIABILITY
		10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
		10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
		10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
		10.2.2	changes in atmospheric pressure; nor will we be liable for:
		10.2.3	damage to tension stringed musical instruments; or
		10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or	12.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
10.3.2	Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i>) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	it can be established that the <i>Lot</i> is a non-conforming <i>Lot</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or	12.8	In this agreement "including" means "including, without limitation".
	You may wish to protect yourself against loss by obtaining insurance.	the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or	12.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
10.4	Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.	the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements.	12.10	Reference to a numbered paragraph is to a paragraph of this agreement.
11	BOOKS MISSING TEXT OR ILLUSTRATIONS Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if: the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> . but not if: the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or	If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</i> , we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> . The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.	12.11	Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
			12.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
		12 MISCELLANEOUS	13	GOVERNING LAW
		12.1 You may not assign either the benefit or burden of this agreement.		All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
		12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.		DATA PROTECTION – USE OF YOUR INFORMATION
		12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.		Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our <i>Website</i> www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com .
		12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.		APPENDIX 3
		12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.		DEFINITIONS AND GLOSSARY
		12.6 References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.		Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.
				LIST OF DEFINITIONS
				"Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i> , to cover <i>Bonhams' Expenses</i> relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a <i>Hammer Price</i> which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i>). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> .

"Bidder" a person who has completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry form*, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), *"Seller"* includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

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20th Century British Art

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Aboriginal Art

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African, Oceanic & Pre-Columbian Art

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Philip Keith
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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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Art Collections, Estates & Valuations

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Art Nouveau & Decorative Art & Design

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U.S.A
Frank Maraschiello
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Australian Art

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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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British & European Porcelain & Pottery

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California & American Paintings

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Carpets

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Contemporary Art

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Costume & Textiles

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Entertainment Memorabilia

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Furniture & Works of Art

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Greek Art

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Golf Sporting Memorabilia

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Irish Art

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Impressionist & Modern Art

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Islamic & Indian Art

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Mechanical Music

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Modern, Contemporary & Latin American Art

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Automobilia
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Toys & Dolls

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