

THE OAK INTERIOR

Wednesday 30 September 2015
Oxford



Bonhams



THE OAK INTERIOR

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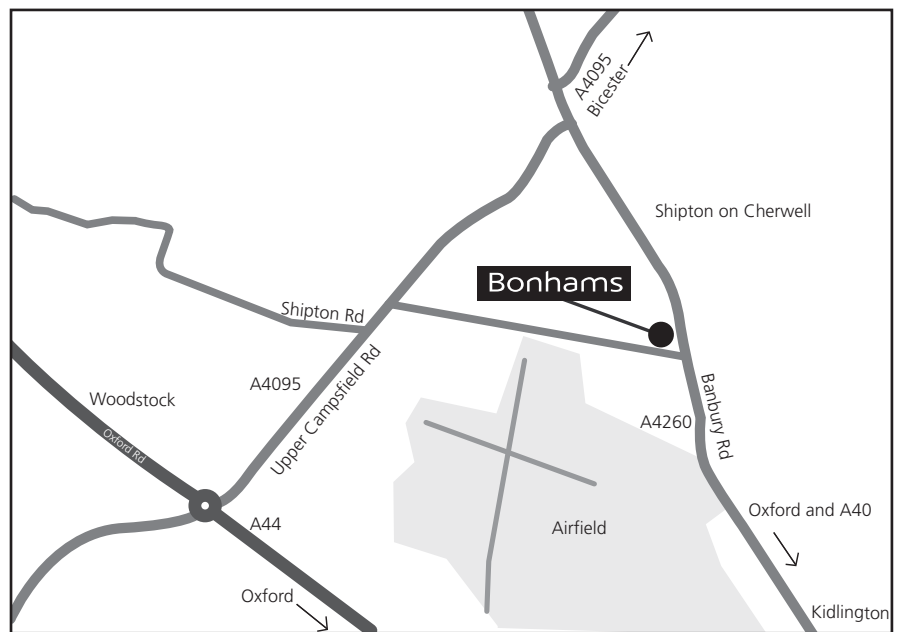
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**LOTS 1 - 40:
THE COLLECTION OF CHRISTINE & ALAN ELLIOTT**



Moving in 1984 from a Victorian house into a 17th century barn conversion we soon realised that our 19th century furniture did not complement our new home. We travelled up and down the country looking for suitable pieces of period oak furniture and the charm and history of the pieces we found captivated us. So began a thirty year passion for early oak. As our interest and knowledge grew, we focused on only the rare and the unusual. A decade later, we purchased two 17th century quarrymens'

cottages in the Ribble Valley and filled its nooks and crannies with individual and exceptional pieces. After years of enjoyment and a further house move to be nearer family, we have made the difficult decision to part with our treasured collection. After all, we are only custodians of these special pieces and we sincerely hope they will bring pleasure to the next generation of collectors.

Christine and Alan Elliott, 2015



1

1

**A GOOD CHARLES I OAK JOINED FORM OR BENCH, CIRCA
1640**

With triple-reeded top, run-moulded rails, columnar-turned legs, joined by a H-form stretcher, 135cm wide x 27.5cm deep x 59cm high, (53in wide x 10 1/2in deep x 23in high)

£5,000 - 8,000

Literature

A highly similar joined form, in the Oak House Museum Collection, West Bromwich, illustrated Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700* (2009), p. 202, pl. 250.



2

2

AN ATTRACTIVE AND UNUSUAL CHARLES II OAK PANEL-BACK OPEN ARMCHAIR, SOUTH-WEST YORKSHIRE, CIRCA 1680

The back panel beautifully carved and punched-decorated with a flower-filled twin-handed vase beneath a stiff-leaf carved arch, all within a delicate leaf-carved applied frame, the cresting of typical double-scroll outline with leafy-buds and carved with a pair of four-petal flowerheads, scroll-carved ears, applied split-mouldings to the uprights above the accentuated downswept open arms, diminutive baluster-turned underarm front supports, the boarded seat on block and ball-turned front legs joined by a rare plain front mid-stretcher, 60.5cm wide x 58.5cm deep x 108cm high, (23 1/2in wide x 23in deep x 42 1/2in high)

£5,000 - 8,000

Literature

Victor Chinnery, *Oak Furniture: The British Tradition*, (1993), illustrates a Yorkshire panel-back armchair also with ball-turned front legs and an unusual front mid-stretcher, p. 477, fig. 4:134.



3

3

**A GOOD CHARLES II OAK LIVERY CUPBOARD, YORKSHIRE
DALES, CIRCA 1670**

Having a pair of six-panelled cupboard doors, each panel boldly carved with a lozenge with scroll pennant-like terminals set within broad run-moulded rails, enclosing hanging space, a pair of scroll-carved drawer below, on extended stile supports, originally incorporates re-claimed timbers, including three part 15th century parchemin panels, 159cm wide x 55cm deep x 171.5cm high, (62 1/2in wide x 21 1/2in deep x 67 1/2in high)

£3,000 - 4,000



4

4

**A HARLEQUIN SET OF SIX CHARLES II OAK BACKSTOOLS,
SOUTHERN LANCASHIRE/NORTH CHESHIRE, CIRCA 1680**

Each having a distinctive large arched acorn-leaf and floral-carved cresting, over a conforming carved back panel, the uprights with characteristic pyramid-finials, the panelled seat raised on block and ball-turned legs joined by a turned fore-rail, and plain stretchers, (6)

£2,000 - 3,000



5

5

AN ATTRACTIVE SMALL CHARLES II OAK JOINED MURAL CUPBOARD, NORTH COUNTRY, CIRCA 1670

Having a slender panelled cupboard door carved to the centre with a flowerhead-filled lozenge, enclosing a single shelf, 44.5cm wide x 29.5cm deep x 66cm high, (17 1/2in wide x 11 1/2in deep x 25 1/2in high)

£2,000 - 3,000

6

A SMALL QUEEN ANNE OAK JOINED AND BOARDED MURAL CORNER CUPBOARD, CIRCA 1710

The single boarded cupboard door with fielded edges, within a half-round moulded frame, flat sides and canted back boards which rise to form a shaped hanging aperture, single interior shelf, 35.5cm wide x 28cm deep x 52cm high, (13 1/2in wide x 11in deep x 20in high)

£500 - 800



6



7

7

A GEORGE III ASH AND ELM PAINTED CHILD'S PRIMITIVE WINDSOR ARMCHAIR, WEST COUNTRY, CIRCA 1800 - 20

Having a hoop back with four spindles, a three-part arm bow, raised on elliptical-shaped spindles, hand-shaped legs morticed and wedged through the well-figured elm saddle seat, H-form stretcher, 39cm wide x 35cm deep x 73cm high, (15in wide x 13 1/2in deep x 28 1/2in high)

£800 - 1,200

8

AN OAK CHILD'S PANEL-BACK OPEN ARMCHAIR

Elements circa 1700, having a twin panelled back with applied mitre-moulding, a leaf-carved and arch-shaped cresting set between the pyramid-finish uprights, downswept open arms and boarded seat with moulded edge, the columnar-turned front supports joined by a double baluster-turned front stretcher, paper label to reverse reading '362 - Mrs Irene Browne dec[ceased]' 47cm wide x 46cm deep x 80cm high, (18 1/2in wide x 18in deep x 31in high)

£1,000 - 1,500



8



9

9

A CHARLES I OAK THREE-TIER BUFFET, CIRCA 1640

Having strapwork carved and boss embellished friezes, the central frieze forming the front of a full-length drawer, raised on waisted-baluster and reel-turned front supports, the single-piece boards all with double-reeded edge, multiple run-moulding to the base rail and all side rails, 117cm wide x 38cm deep x 111.5cm high, (46in wide x 14 1/2in deep x 43 1/2in high)

£4,000 - 6,000



10

10

A SMALL EARLY 16TH CENTURY OAK ENRICHED-PARCHEMIN CARVED COFFER, FRENCH, CIRCA 1500 - 40

Twin-panelled hinged lid, later piercings to the two front panels, interior lidded till and rear narrow 'shelf', on extended stile supports, 77cm wide x 42.5cm deep x 62cm high, (30in wide x 16 1/2in deep x 24in high)

£1,000 - 1,500

Provenance

Purchased Danny Robinson, *Key Antiques*, Chipping Norton, Oxfordshire.



11

11

A SMALL CHARLES II OAK COFFER, NORTH LANCASHIRE, CIRCA 1670

With boarded hinged lid, the profusely carved front with a pair of panels, each carved with a flowering plant enclosed within an unusual geometric carved arch, a single tulip carved to the muntin rail, the top rail and stiles carved with meandering frilly-leaves, the base rail navette-carved, 84.5cm wide x 43.5cm deep x 52.5cm high, (33in wide x 17in deep x 20 1/2in high)

£1,500 - 2,000

Provenance

Formerly with Anthony Welling, Ripley, Surrey.



12

12

A MID-17TH CENTURY OAK JOINT STOOL, WITH RARE H-FORM STRETCHER, ENGLISH, CIRCA 1650

Having a thumb-moulded edge top, bold 'strapwork' scroll-carved rails, on parallel-baluster and reel-turned legs, joined by a H-form stretcher with run-mouldings to all top edges, two sets of stamped ownership initials 'T B' to the underside of the top, 44cm wide x 27.5cm deep x 53.5cm high, (17in wide x 10 1/2in deep x 21in high)

£3,000 - 5,000

Literature

Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700* (2009), illustrates a joint stool with comparable 'forceful strapwork' carving on the rails, p. 234, pl. 306. The author illustrates two joint stools with H-form stretchers on pages 228 & 229, referring to 'the 'H' stretcher formation as 'extraordinary rare on joint stools'.



13

13

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

The top with thumb-moulded edges, the rails with run-moulding to lower edge, on parallel-baluster and reel-turned legs joined by narrow plain stretchers, 46cm wide x 29.5cm deep x 56.5cm high, (18in wide x 11 1/2in deep x 22in high)

£1,000 - 1,500



14

14

A CHARLES II OAK BOX-STOOL, CIRCA 1670

Typically of 'square' form, with thumb-moulded edge to the hinged lid, applied skirt-mouldings to rails, raised on elongated-ball and fillet-turned legs, the stretchers with chamfered upper and lower outer edge, 39.5cm wide x 39cm deep x 45cm high, (15 1/2in wide x 15in deep x 17 1/2in high)

£4,000 - 6,000



15

15

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

The back with a slender panel carved with highly stylized scrolling-flora, over a larger lozenge-carved panel with a three-petal 'flowerhead' to each terminal rather than the traditional waving-pennant, the arched crest carved and punched decorated with double-scrolls, the ears also scroll-carved, the open-arms on baluster-turned front supports, a boarded seat with chip-carved sides above run-moulded rails, on inverted-baluster turned front legs, joined by plain stretchers, 57.5cm wide x 58.5cm deep x 115.5cm high, (22 1/2in wide x 23in deep x 45in high)

£3,000 - 4,000



16

16

**A CHARLES II OAK DOUBLE PANEL-BACK OPEN ARMCHAIR,
NORTH COUNTRY, PROBABLY YORKSHIRE OR LANCASHIRE,
CIRCA 1680**

With a slender guilloche-carved back panel over a larger lozenge-carved panel, the arch-shaped cresting set between the scroll-ended uprights and carved with stylized flora over the initials 'M D' off-set by a geometric band of four-petal design, the open arms on inverted-baluster turned underarm supports, the design of which is reversed to form the front legs, run-moulding to the front stretcher, 57.5cm wide x 56cm deep x 106.5cm high, (22 1/2in wide x 22in deep x 41 1/2in high)

£2,000 - 3,000

Literature

A highly comparable armchair, almost certainly from the same workshop, is illustrated Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700*, (2009), p. 88, pl. 83.

See Lot 265.



17



18

17

**A SMALL CHARLES II OAK AND INLAID BOARDED BOX,
PROBABLY WEST COUNTRY, CIRCA 1660**

Having a single-piece hinged lid with moulded edge, the front board carved with a run of interlaced floral guilloche, all between two bands of stained fruitwood dog-tooth inlay, 47cm wide x 29cm deep x 23.5cm high, (18 1/2in wide x 11in deep x 9in high)

£800 - 1,200

18

**AN EARLY 17TH CENTURY CARVED OAK FIGURAL TERM,
ENGLISH, CIRCA 1600 - 1620**

Topped by a stylised foliate capital, the male figure rendered with heavy brows and a moustache, one hand to his breast, above a stiff leaf-carved pedestal with waist moulding and flared leafy base, 9.5cm wide x 5cm deep x 53.5cm high, (3 1/2in wide x 1 1/2in deep x 21in high)

£400 - 600



19

19

AN INTERESTING HENRY VIII CARVED OAK PANEL, POSSIBLY SOUTH-WESTERN, CIRCA 1510, CARVED WITH THE ARMA CHRISTI OR THE INSTRUMENTS OF THE PASSION

Carved with a pair of spears flanking a pillar topped by a perching cockerel, the sun [or possibly the Holy Sponge] above, all in a reserve with moulded edge, and all above a pair tracery lights below, with leaf and berry spandrels, all over lightly carved with line and dot foliate sprigs, 15.5cm wide x 2cm deep x 42.5cm high, (6in wide x 0 1/2in deep x 16 1/2in high)

£600 - 800

This panel is testament to the popularity of the Instruments of Christ's Passion in 15th and early 16th century, or pre-Reformation, art. The motifs represent the following:

- The pillar or column where Jesus was whipped during the *Flagellation of Christ*
- The spear is the Holy Lance with which a Roman soldier inflicted the five wounds
- The perching bird the cockerel that crowed after Peter's third denial of Jesus



20

- The sponge the Holy Sponge, with which gall and vinegar were offered to Jesus
- The sun or moon represent the eclipse which occurred during the Passion.

Compare a pair of South-Western pew or bench ends in the collections of the *Victoria & Albert Museum*, W.17, 18-1913. Numerous bosses carved with the Instruments of the Passion are still to be found in English churches.

20

A GOOD HENRY VIII CARVED OAK ARMORIAL PANEL, CIRCA 1540

The panel carved with un-hatched armorial device, possibly a rebus, *on a tun, a lion statant sinister [contourné], gorged and chained*, the tun carved with the initials 'TK', above a pair of grotesque cornucopia and foliate scrolls, 18.5cm wide x 41.5cm high [7in wide x 16in high]

£800 - 1,200



23



21

A 17TH CENTURY CARVED OAK PANEL, ENGLISH

Carved with a cherub riding a sea-horse amidst foliate vine leaves and grapes, 54cm wide x 1.5cm deep x 21.5cm high, (21in wide x 0 1/2in deep x 8in high)

£500 - 700

22

A SLENDER OPPOSING PAIR OF 17TH CENTURY CARVED WALNUT TERMS, FRENCH

Each topped by the head of a bird, above carved acanthus and a foliate garland, with lion's paw terminal, 4cm wide x 6cm deep x 67cm high, (1 1/2in wide x 2in deep x 26in high) (2)

£300 - 500

23

A PAIR OF EARLY 16TH CENTURY CARVED OAK 'ROMAYNE' PANELS, FRENCH/ENGLISH, CIRCA 1520

An opposing pair, one carved with a male bust, the other with a female, in a moulded roundel, beneath foliate ornament and above a gadrooned urn, 25cm wide x 2cm deep x 47cm high, (9 1/2in wide x 0 1/2in deep x 18 1/2in high) (2)

£700 - 1,000



24

24

**A WILLIAM & MARY SMALL OAK BOX-TOP GATELEG TABLE,
CIRCA 1690**

Having a semi-circular hinged top above a deep well, a conforming rear drop-leaf supported by a gate, on columnar supports, joined by a curved rectangular-section front stretcher, on 'Braganza'-type feet, closed: 75cm wide x 37.5cm deep x 69.5cm high, (29 1/2in wide x 14 1/2in deep x 27in high)

£2,000 - 3,000

Literature

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



25

25

AN OAK COMMUNION-TYPE TABLE

Parts possibly circa 1600, having a boarded and cleated top, all friezes nulled-carved, the carving extending to the tops of the elongated baluster-turned and fluted legs, joined by flat peripheral stretchers, 131cm wide x 67cm deep x 81cm high, (51 1/2in wide x 26in deep x 31 1/2in high)

£2,000 - 3,000



26

26

AN OAK, FRUITWOOD AND INLAID STOOL

Elements late 17th century

Of squat form, the top with thumb-moulded edges, all friezes with parquetry chequer-inlay around elongated triangular boss, raised on block and ball-turned short legs, joined by ball-turned peripheral stretchers, on pear-shaped feet, 52cm wide x 46.5cm deep x 34cm high, (20in wide x 18in deep x 13in high)

£500 - 800

Provenance

Former Clarence C. Day Collection, Memphis, Tennessee.

27 Y

A GEORGE III OAK AND INLAID CANTED CORNER CUPBOARD, MIDLANDS/CHESHIRE, CIRCA 1790

Having a pair of doors, each with elongated broken-arch fielded upper panel inlaid with a bold stellar design, a square panel below, enclosing three shaped shelves and four small drawers, 84cm wide x 56cm deep x 116.5cm high, (33in wide x 22in deep x 45 1/2in high)

£600 - 800



28

28

A FINE AND IMPOSING CHARLES II OAK DOUBLE PANEL-BACK OPEN ARMCHAIR, SOUTH-WEST YORKSHIRE, CIRCA 1670

Of substantial proportions, typically having a slender back panel over a larger panel, both carved with stylized scrolling flowerheads within a punched-decorated border, the double-scroll cresting with a pair of similar carved flowerheads, S-scroll carved ears, the scroll-ended downswept open-arms on ball and baluster-turned underarm supports, chip-carving to the side edges of the boarded seat, the arc punched-decorated design found on the top of the arms is repeated on the seat rails, turned front legs and plain stretchers, 63cm wide x 63cm deep x 123.5cm high, (24 1/2in wide x 24 1/2in deep x 48 1/2in high)

£8,000 - 12,000

Provenance

Formerly with H. W. Keil Ltd., Broadway, Worcestershire.
Sold *Bonhams*, premises sale, 'A Cotswold Legacy 1932 - 2008: The Property of H. W. Keil', 25th October 2008, Lot 366; illustrated front cover of the catalogue.



29



29 (detail)

29

A DELIGHTFUL MID-18TH CENTURY SINGLE BOARD OAK AND ASH PRIMITIVE TAVERN CRICKET TABLE, ENGLISH OR WELSH, CIRCA 1750 - 90

With three hand-shaped splayed legs morticed and wedged through the oval-shaped thick and well-figured single-piece top, 61.5cm wide x 46cm deep x 61cm high, (24in wide x 18in deep x 24in high)

£3,000 - 4,000

30

**A SMALL MID-18TH CENTURY OAK AND ASH TWO-TIER
PRIMITIVE TAVERN CRICKET TABLE, ENGLISH OR WELSH,
CIRCA 1750**

The turned splayed legs morticed through the circular triple-plank top and terminating in baluster-turned feet, joined by a rounded-triangular undertier, 47.5cm diameter x 57.5cm high

£1,500 - 2,000

31

**A GEORGE III OAK TWO-TIER CRICKET TABLE, POSSIBLY
WEST COUNTRY, CIRCA 1780**

Having an unusual dodecagon boarded top and triangular galleried undertier, 50cm wide x 48cm deep x 62.5cm high, (19 1/2in wide x 18 1/2in deep x 24 1/2in high)

£800 - 1,200



30



31



32

32

A CHARLES II OAK COFFIN, WESTMORLAND, DATED 1669

Having a quadruple panelled hinged lid, a profusely carved front of seven panels, arranged as two slender nulled-carved panels centred by a similar panel carved with the initials and date 'J D 1669', over four lozenge-carved panels, the top rail boldly carved with meandering-vine, the base rail with lunettes, further carving to all muntin rails, run-moulding and dog-tooth punched-decoration to the extended front stile supports, oak interior lock cover as often found on chests from this region, 139.5cm wide x 55cm deep x 68cm high, (54 1/2in wide x 21 1/2in deep x 26 1/2in high)

£2,000 - 3,000



33

33

**A RARE MID-17TH CENTURY CHILD'S OAK COFFER, ENGLISH,
CIRCA 1640 - 60**

Having a twin panelled hinged lid, the front with two slender panels
below a lunette-carved top rail, on broad extended stile supports,
*73cm wide x 39cm deep x 36cm high, (28 1/2in wide x 15in deep x
14in high)*

£2,000 - 3,000



34

34

A WILLIAM & MARY OAK CANDLESTAND, CIRCA 1690

Having an octagonal-shaped boarded top with applied sectional edge-moulding, raised on a columnar ring-turned pillar, the typical cruciform base with the addition of scroll-profiled bracket supports, 32cm wide x 32cm deep x 69cm high, (12 1/2in wide x 12 1/2in deep x 27in high)

£2,000 - 3,000



35

35

**AN ELEGANT GEORGE III ELM AND OAK TRIPOD TABLE, WITH
SINGLE-PIECE TOP, CIRCA 1780**

The elm near-circular top with box-cage action, raised on a baluster-
turned pillar and 'Manx'-type legs and slipper-feet, 63.5cm wide x
62cm deep x 63.5cm high, (25in wide x 24in deep x 25in high)

£3,000 - 4,000



36



Illustrated Ralph Edwards, *The Dictionary of English Furniture* (1993), Vol. III, p. 365, Figure 1.

36

A RARE AND REFINED JAMES I OAK SIDE TABLE, CIRCA 1620

The twin boarded top having a line-incised border and unusual punched-decorated sides, the front corners appear to have been historically re-shaped, detailed nulled-carving to the frieze drawer and multiple bands of gauge-carving to the side rails, raised on unusual baluster-shaped multiple-turned legs, joined by plain stretchers, 78.5cm wide x 52cm deep x 68cm high, (30 1/2in wide x 20in deep x 26 1/2in high)

£6,000 - 8,000

Provenance

Ex. J. Thursby-Pelham Collection.

Sold with an auction catalogue cutting describing the table as Lot 108. Annotated in the margin 'Christie's 23.4.48.107' and on the reverse, in pencil, 'not £65 as quoted?'.

Literature

This lot is illustrated in Ralph Edwards, *The Dictionary of English Furniture* (1986), Vol. III, p. 365, fig. 1. The table is described as 'a type probably used for washing'.

It is worth noting the top inner leg block of each front leg is rebated to accommodate the ends of the drawer front, thereby preventing the drawer pushing too far back, but furthermore creating a visual *clean-line* to this remarkable early side table.



37

37

**A RARE CHARLES II OAK BOX-TOP TABLE,
GLOUCESTERSHIRE, CIRCA 1660**

The hinged boarded lid with thumb-moulded edges, the frieze carved with a bold scrolling-floral design, above a moulded and chain-carved drawer, each side carved with a mythical serpent above further chain-carving, punched-decoration to the waist moulding, raised on ball and fillet-turned legs, the front supports with applied upper split-bobbin mouldings, with plain stretchers, on turned feet, 78.5cm wide x 54.5cm deep x 72.5cm high, (30 1/2in wide x 21in deep x 28 1/2in high)

£5,000 - 8,000

Provenance

Formerly with H. W. Keil Ltd., Broadway, Worcestershire.
Sold *Bonhams*, premises sale, 'A Cotswold Legacy 1932 - 2008: The Property of H. W. Keil', 25th October 2008, Lot 545.



37 (side detail)



38

38

AN ELEGANT PAIR OF WILLIAM & MARY OAK HIGH-BACK SIDE CHAIRS, CIRCA 1690

Each having a slender fielded arched back-panel, vase and baluster-turned uprights with capped-ball terminals, the double C-scroll cresting design is repeated below the lower back rail and again on the fore-rail, panelled seat, on block and baluster-turned front legs, 46.5cm wide x 42cm deep x 125.5cm high, (18in wide x 16 1/2in deep x 49in high) (2)

£1,000 - 1,500

39

A MID-17TH CENTURY OAK FORM OR BENCH, ENGLISH, CIRCA 1650

With a thumb-moulded top, run-moulded rails and slightly rounded columnar-turned legs, joined by run-moulded stretchers, 134cm wide x 28.5cm deep x 58cm high, (52 1/2in wide x 11in deep x 22 1/2in high)

£2,000 - 3,000



39



40

40

AN EXTRAORDINARILY RARE 17TH CENTURY FRUITWOOD AND SYCAMORE ENCLOSED ARMCHAIR, WITH A REMARKABLE HINGED FLAP TO ONE ARM, ENGLISH, NORTH COUNTRY

Possibly circa 1580 - 1620

The back with two fielded and double-reeded panels, within broad and raised run-moulded rails, below an arched cresting with gauge-carved edge and three carved daisy flowers, the back uprights with pyramid-finials, the flat and round-ended arms on rectangular-shaped underarm supports which extend and widen to form broad front legs, the boarded seat above an open front with panelled sides and rear, the right side arm having an original pivotal-hinged semi-circular flap, carved initials 'P S' to the cresting, 72cm wide x 64.5cm deep x 120.5cm high, (28in wide x 25in deep x 47in high)

£12,000 - 18,000

Literature

Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700* (2009), illustrates a highly comparable enclosed armchair, also constructed in sycamore, dated to circa 1560, in the Haddon Hall Collection, Derbyshire, p. 39, pl. 6. The chair has several remarkable similarities to this lot. Aside from the chair's general form, which also includes an open front below the seat, comparisons can be made with the double-reeded back-panels; the pyramid finials to the uprights; along with iron hoops to the side of one arm, almost certainly part of a former mechanism for a side flap as found here.

A chair of similar construction with an arch to the cresting between finials, carved with the date 1574, is in the collections of the *Victoria & Albert Museum* [W.134 - 1919]. The cresting is a later repair, and the catalogue now dates the chair 1580 - 1640.

LOTS 41 - 73: PEWTER



41

41*

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

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

£400 - 600

Provenance

Dr. Ian Robinson Collection.

Literature

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



45

42*

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

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

£200 - 300

Provenance

Dr. Ian Robinson Collection.

It is possible the maker of this measure was Mary Fasson, the widow of John, (working 1749-1772), (PS 10934).

43*

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

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

£200 - 300

Provenance

Dr. Ian Robinson Collection.

Dr. Robinson's inventory notes refer to the maker's mark as that of John Fasson, London, (working 1725-1749), (OP 1635, PS 3264). However, the mark does not clearly resemble John Fasson's known touchmark.



46 (part)

44*

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

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

£150 - 250

Provenance

Dr. Ian Robinson Collection.

45*

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

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

£300 - 400

Provenance

Dr. Ian Robinson Collection.

Exhibited

British Pewter 1600 - 1850, 1st to 28th April, 1974, The Currier Gallery of Art, Manchester, New Hampshire, [Exhibit no. 45].

46

AN O.E.W.S. HALF-PINT PEWTER BUD 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 pewter double-volute 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 pewter measure, typically with heart-shaped thumbpiece, 8.6cm high, (3)

£300 - 400

47*

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

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

£100 - 150

Provenance

Dr. Ian Robinson Collection.

48*

A PEWTER PORRINGER, ENGLISH, CIRCA 1690 - 1700

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

£400 - 600

Provenance

Frank Holt Collection; sold *Phillips*, Chester, 20th October 1998, Lot 39.
Dr. Ian Robinson Collection.

49*

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

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

£150 - 200

Provenance

Dr. Ian Robinson Collection.

Literature

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

50*

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

Having a *booged* bowl with bossed well, Michaelis type 15 ear stamped to the front with the ownership initials 'MR' and with T-shaped attachment bracket, *overall length 7 1/2in., 19.1cm*

£200 - 300

Provenance

Dr. Ian Robinson Collection.

51*

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

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

£200 - 300

Provenance

Dr. Ian Robinson Collection.

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

52*

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

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

£300 - 500

Provenance

Dr. Ian Robinson Collection.



48



50



52



53

53

**A BEEFEATER-TYPE PEWTER FLAGON, POSSIBLY WIGAN,
CIRCA 1700**

Having a befeater-type lid, twin-lobed thumbpiece with hollow back, straight sided drum with lower fillets and flared base, single-curve handle with boot heel terminal, hallmarks to lid and touchmark inside base of 'I F', (OP5591, PS 18330), 26.3cm high

£1,500 - 2,000

Provenance

Ex. Isher Collection; sold *Bruton Knowles & Co.*, 27th April 1976, Lot 76. Ex. Shemmell Collection; sold *Bonhams*, Chester, 26th October 2006, Lot 192.

Literature

This lot is illustrated and discussed *The Journal of the Pewter Society*, Spring 1979, Vol. 2, No. 1, p. 1.



54

54

A CHARLES I PEWTER FLAGON, CIRCA 1640

The bun-lid with central boss, pierced-heart and bar thumbpiece, plain tapering cylindrical drum, ovolo moulded spreading foot, maker's touch of 'W H' to the underside of the base, 27.7cm high

£1,500 - 2,000



55

55

**A CHARLES I PEWTER FLAGON, BY THE RENOWNED MAKER
'E G', CIRCA 1630 - 40**

With knopped bun-lid, pierced heart and bar thumbpiece, tapering cylindrical drum with multiple incised lines above the cavetto-moulded foot, swan-neck handle bearing maker's touchmark of 'E G', (OP5614a, PS 4186), 28.6cm high

£2,500 - 3,500

Provenance

Ex. Boocock Collection; sold *Sotheby's*, September 1992, Lot 1174.
Ex. Russell Collection; sold *Bonhams*, Chester, 15th October 2008, Lot 80.



56

56

A CHARLES I PEWTER FLAGON, POSSIBLY WALSALL, CIRCA 1640

The bun-lid with central boss, pierced-heart and bar thumbpiece, tapering cylindrical body with a pair of incised lines to collar, the flat base with maker's touchmark to the underside, possibly the mark of Christopher Nichols, Walsall, (working years 1615 - 1655), (OP5809, PS 6829), pairs of ownership initials 'TF' and 'IB', below the letter 'C' to handle, 28.3cm high

£1,200 - 1,800

Provenance

Sold *Sotheby's*, 4th February 1983, Lot 39.
Ex. R. F. Homer Collection; sold *Bonhams*, Chester, 14th May 2009, Lot 708.

Literature

This lot is illustrated R. F. Homer & D. W. Hall, *Provincial Pewter's* (1986), plate 34.



57



57

**AN EXCEPTIONALLY RARE PAIR OF SMALL JAMES I PEWTER
FLAGONS, CIRCA 1610**

Each having a typical bun-lid with single-fillet flattened-ball knob, erect thumbpiece, plain tapering drum, ovolo moulded foot, unmarked, 45 fl.oz capacity, 28.5cm high, (2)

£6,000 - 8,000



58

58

**A CHARLES II PEWTER WRIGGLE-WORK FLAT-LID TANKARD,
CIRCA 1680**

The lid and drum decorated with bold stylized tulips, front denticulations to lid, bombé thumbpiece, hollow swan-neck handle with boot-heel terminal, worn unidentified touchmark inside base, 17.7cm high

£2,000 - 3,000

Provenance

Ex. Shemmell Collection; sold *Bonhams* Chester, 26th October 2006, Lot 256.



65

59*

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

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

£250 - 350

Provenance

Dr. Ian Robinson Collection.

60*

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

Ownership triad 'B' over 'R M' stamped to rim, hallmarks to front and touchmarks to rear of James Ford II, Wigan, (working 1664 - 1693), (PS 3440), *rim diameter 3¼in., 9.7cm; overall diameter 20¼in., 51.3cm, (38%)*

£300 - 500

Provenance

Dr. Ian Robinson Collection.

61

**A PEWTER MULTI-REED-RIM PLATE,
ENGLISH, CIRCA 1690 - 1710**

The well with all-over hammered decoration, hallmarks to rim front and touchmark to rear of Timothy Cloudesley, (suggested working years 1680-1730), (OP992, PS1763), stamped ownership initials 'S G' to rim, *8½in., 21.6cm diameter*

£150 - 200

62

**A PAIR OF PEWTER MULTI-REED
NARROW-RIM PLATES, ENGLISH, CIRCA
1690**

Each with indistinct touchmark and ownership triad 'P' over 'I M' to rear, *9in., 22.8cm, (2)*

£300 - 500

63

**A SET OF FOUR PEWTER MULTI-REED-
RIM PLATES, ENGLISH, CIRCA 1705**

Three with the struck ownership triad 'W' over 'M M', one with the initials 'M M', all with the maker's hallmark and worn touchmarks to rear of John Kirton, London, (working 1699 - ?), (OP2773, PS5526), *9¼in., 23.5cm diameter, (4)*

£600 - 800

64

**A 17TH CENTURY PEWTER MULTI-
REED-RIM CHARGER, WIGAN, CIRCA
1680**

Ownership triad 'G' over 'I M' to rim, hallmarks also to rim and touchmark struck twice to rear of Lawrence Anderton, Wigan, (PS320), (working years 1660-1699), *20½in., 51cm diameter*

£500 - 800

65

**A PAIR OF MULTI-REED-RIM PEWTER
DISHS, POSSIBLY WEST COUNTRY,
CIRCA 1700**

Each with initials 'R B' stamped to rim, together with the hallmarks of maker 'I F', (PS18331), (suggested working years 1680-1700), unidentified touchmark stamped twice to rear, *18¼in., 46.3cm diameter, (2)*

£400 - 600

66

**OF WORSHIPFUL COMPANY OF
FISHMONGERS INTEREST: 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), all engraved with a pre-fixed 7 'item' number next to the arms; the remaining charger with a plain-rim, circa 1760, the arms of slightly 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)*

£2,000 - 3,000

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.



68



70

67*

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

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

£300 - 500

Provenance

Dr. Ian Robinson Collection.

68*

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

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

£300 - 500

Provenance

Dr. Ian Robinson Collection.

69*

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

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

£250 - 350

Provenance

Reputedly Ex. Young Collection.
Dr. Ian Robinson Collection.

Literature

See Peter Spencer Davies, *Scottish Pewter 1600 - 1850* (2014), p.270. Robert Beith is suggested as a possible maker using stamped initials 'R B'.

70*

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

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

£300 - 400

Provenance

Dr. Ian Robinson Collection.



72



71

71

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

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

£200 - 300

72

A CHARLES II PEWTER BALL-KNOPPED CANDLESTICK, CIRCA 1680

Having a rolled-over flange, single fillet to stem and knop and lower gadrooned decoration, on an octagonal base, repairs, *15.8cm high*

£500 - 800

See following Lot.



73

73

A RARE CHARLES II PEWTER BALL-KNOPPED CANDLESTICK, CIRCA 1680

With an octagonal base, the stem with a pronounced single fillet, a further narrow fillet to ball-knop and lower gadrooned decoration, lenticular decoration below the flange, *16cm high*

£3,000 - 5,000

Provenance

Sold *Sotheby's*, 11th May 1978, Lot 79.

Ex. Shemmell Collection; sold *Bonhams*, Chester, 26th October 2006, Lot 50.

Literature

For a detailed study and illustrations of various pewter ball-knopped candlesticks see Kenneth Gordon, *Pewter: The Candlestick Maker's Bawle*, (1994).



74

74

A 17TH CENTURY STYLE CAST IRON FIREBACK, DATED 1658

Of 19th/20th century manufacture

Cast to the centre with a male figure standing upon a bracket, a hand to his stomach and another covering his eyes, flanked by the date '1658' and the initials 'LBT', and the verse 'FROM.A.SMOKY.LIFE. AND.A.SCOULDINGE.WIFE.ALL.MEN.THAT.DOE.ME.SE.TAKE.PETIE. AND.DELIVER.ME', 69cm wide x 3.5cm deep x 62cm high, (27in wide x 1in deep x 24in high)

£800 - 1,200

Literature

See J. Hodgkinson, *British Cast-Iron Firebacks of the 16th to mid 18th Centuries* (2010), p. 78, Figure 61 for another example of this fireback, where it is suggested that this pattern might have originated in the region of the Forest of Dean, Gloucestershire.

75

A PART CHARLES II OAK CHILD'S CHAIR, YORKSHIRE, DATED 1664

Formerly a child's high-chair of rare design

Having an elongated tapering back flat-carved with a large fleur-de-lis over bands of wavy-line decoration between the initials 'T E' and over the date '1664', the wavy-linear decoration repeated on the back rails and the scroll-shaped cresting rail and ears, the scroll-ended downswept open-arms on delicate baluster-shaped multiple ring-turned underarm supports, the conforming plain inverted-baluster supports below now forming the front legs, lacking extended legs and associated stretchers, 38cm wide x 35.5cm deep x 73cm high, (14 1/2in wide x 13 1/2in deep x 28 1/2in high)

£700 - 1,000



75



76

76

A REMARKABLE CHARLES II OAK PANEL-BACK OPEN ARMCHAIR, SOMERSET, DATED 1667

The back panel scroll-carved and centred by a single daisy-head, the deep floral carved top rail centred with the initials 'W F' over the date '1667', the cresting formed from two well defined scrolls, each back upright carved with a single stiff-plant above the downswept open arms, the thumb-moulded edges of the boarded seat wrapping around the multiple-turned underarm supports, the front and side seat rails all lunette-carved, on turned front legs joined by plain stretchers, 68cm wide x 49cm deep x 118cm high, (26 1/2in wide x 19in deep x 46in high)

£5,000 - 8,000

Provenance

St. Dunstan's Church, Baltonsborough, Somerset.
Formerly on loan to Barrington Court, Barrington, near Ilminster, Somerset.

Although St. Dunstan's Churchwarden's accounts date back to 1663 there appears no record of the procurement or donation of this chair. Two parishioners listed with the correct initials are William Fontaine or William Foxwell. The churchwarden's accounts for 1687 refer to Martin Foxwell paid 'to break the chancel ground' for the burial of William. A William Fontaine son of William Fontaine was christened in the church in 1610.

Literature

See *Oak Furniture from Gloucestershire and Somerset*, exhibition catalogue, St. Nicholas Church Museum, Bristol, 2nd April - 1st May 1976 and Stable Court Exhibition Galleries, Temple Newsam, 12th May - 12th June 1976, for two armchairs, [nos. 20 & 21], which embody many of the design features as found here; namely the stiff-plants carved to the uprights above the arms; the turnings of the underarm supports and the front legs; together with lunette carving to the front and side seat rails. The exhibition catalogue notes for armchair no. 20 refer to another Somerset chair 'dated 1667' which may conceivably be this lot.

See also Victor Chinnery, *Oak Furniture: The British Tradition* (1993), p. 455, figs. 4:80 - 82.

A comparable Somerset armchair sold in these rooms, January 22nd, 2015, Lot 23, (£7,800).



77



77 (head-board detail)

77

A RARE CHARLES II CARVED OAK TESTER BED, SOMERSET, DATED 1667

Remarkably retaining the majority of the bedstock. Impressively carved throughout, having a sixteen-panel tester, the outer panels carved with geometric leaf-designs, the central panels carved with either a large daisy or sunflower head, the head-board with two panels, both carved with pairs of mythical beasts and the date '16 / 67', the three panels below each skilfully carved with scrolling flora contained within an arch, flanked to the left by a carved female term holding a mirror and to the right by a bearded male term, the sides of the bedstock with panels carved and arranged similar to those found on the tester, the three panels to the foot of the bedstock reflecting the design of the floral-carved head-board panels, the slender turned end-posts with stiff-leaf carved plinths standing, as originally intended, separate from the mattress-frame, repairs/alterations, 153cm wide x 231cm deep x 218cm high, (60in wide x 90 1/2in deep x 85 1/2in high)

£8,000 - 12,000

Tester beds dating from the 17th century which retain significant elements of an original bedstock are exceptionally rare. Although the bedstock of this lot has been lengthened and the foot corner-uprights partly altered, it would appear most of the mattress-frame remains original to the bed. The bedstock top rails all with a series of holes for a rope-mesh which would have supported the mattress. The top of the side rails also with pairs of large holes, very possibly used to receive the bedstaves or bed-sticks, which are thought to have kept heavy, numerous, bedclothes in place. For a detailed discussion and illustrations of various tester beds see Victor Chinnery, *Oak Furniture: The British Tradition*, p. 385 - 395.

See Lot 245, a Charles II coffer with comparable carving.



77 (tester detail)



78

78

**AN INTERESTING, AND UNFINISHED, CHARLES II BOARDED
OAK BOX, WESTMORLAND, DATED 1684**

The front board faintly scratch-carved with the initials 'MH' and the more deeply carved date '1684', a bold pair of interlaced strapwork motifs below, 61.5cm wide x 31cm deep x 25cm high, (24in wide x 12in deep x 9 1/2in high)

£500 - 700

Literature

A box illustrated *Oak Furniture from Lancashire & the Lake District* (1973), No 27, dated 1673, is probably by the same maker. The date and initials to both boxes are arranged in a similar manner, either side of the lockplate and above a deep run of carving. Note also that to both boxes the initials are set in quite a way from the box's left edge; in the illustrated example a leaf fills that space.



78 (detail)



79

79

**A GOOD CHARLES II BOARDED OAK DESK BOX,
WESTMORLAND, DATED 1682**

The ironwork original, the box having a hinged slope with chip-carved ends and moulded front edge, above a front board of two reserves, one carved with the initials 'MW' and the other the date '1682', 63cm wide x 47.5cm deep x 30cm high, (24 1/2in wide x 18 1/2in deep x 11 1/2in high)

£500 - 700



79 (detail)



80

80

A WILLIAM & MARY SMALL OAK COURT CUPBOARD, NORTH LANCASHIRE, TROUGH OF BOWLAND AREA, DATED 1694

Carved throughout with distinctive flat and finely-curved carving, the frieze with bold end-pendants and centred by the carved initials and date 'T C' '1694', enclosing a pair of applied-moulded and boarded cupboard doors and a 'secret' long drawer attached to the open-shelf, the lower-section with a pair of double panelled cupboard doors, 122.5cm wide x 60.5cm deep x 163cm high, (48in wide x 23 1/2in deep x 64in high)

£1,500 - 2,000

Literature

See Victor Chinnery, *Oak Furniture: The British Tradition* (1993) pp. 485 - 486 and figs. 4:167 & 4:168 for two comparable Lancashire cupboards.



80 (detail)



81

81

A WILLIAM III OAK COURT CUPBOARD, WESTMORLAND OR POSSIBLY NORTH-WEST YORKSHIRE, DATED 1695

The pendant-ended frieze carved with palmette-filled lunettes centred by the initials and date, 'E C', '1695', above a pair of recessed cupboard doors, each door carved with a geometric design which incorporates the frieze motifs, centred by a pair of fixed panels carved with tightly scrolled foliage, the design of which is repeated on all uprights along with the top rail, the rail below the waist shelf carved with an 'archaic' gadrooned-design and centred by a single flowerhead, a pair of triple panelled doors below, centred by two fixed panels, on extended stile supports, 180cm wide x 62cm deep x 157cm high, (70 1/2in wide x 24in deep x 61 1/2in high)

£1,200 - 1,800



81 (detail)



82

82

**A RARE AND CHARMING QUEEN ANNE NAMED AND DATED
OAK MULE CHEST, CHESHIRE/LANCASHIRE/DERBYSHIRE,
DATED 1712**

The front with three fielded panels, each outer panel carved with a single bird perched upon a stylized angular plant, the centre panel also carved with a highly stylized plant flanked to either side by a pierced heart, the top rail carved with the name and date '17:JOHN:GOOR:12', a pair of mitre-moulded drawers below, on channel-moulded extended stile supports, interior till, 122cm wide x 54cm deep x 82.5cm high, (48in wide x 21in deep x 32in high)

£3,000 - 4,000

Goor was a common name in Lancashire in the 17th and 18th centuries, with families also found in both Cheshire and Derbyshire. On 2nd February 1712, John Goor married Sarah Fradsham at Walton-on-the-Hill, Lancashire.



86 (front)



85



86 (back)

85

A LATE 17TH CENTURY EMBROIDERED AND CUTWORK BAND SAMPLER, ENGLISH

Worked by 'S.W.' in coloured silks against a linen ground, with seven bands of graduated cutwork with reticella fillings, above the alphabet and floral, foliate and acorn-embroidered bands, *later framed and glazed*, the band sampler 15cm wide x 58cm high [6in wide x 22.75in high]; overall 17cm wide x 60cm high [6.75in wide x 23.5in high]

£800 - 1,200

86

A LATE GEORGE III EMBROIDERED DOUBLE-SIDED HUSSIF, CIRCA 1800, WORKED BY AN ORPHAN

One side featuring a moral verse and spot motifs, the reverse with three pockets, stitched with a house, a stag and flowering plants, *later framed and glazed*; *glazed on both sides*; the hussif 11cm wide x 37cm high [4.25in wide x 14.5in high]; overall 18cm wide x 44cm high [7in wide x 17.25in high]

£600 - 800



87

87

A LATE 17TH CENTURY NEEDLEWORK PICTURE, ENGLISH

Worked in fine silk tent stitch, with a lady kneeling before a mounted rider, with attendants beyond, in a landscape of oak trees, flowers, animals and insects, *later framed and glazed, the needlework 31cm wide x 24cm high [12.25in wide x 9.5in high]; overall 50cm wide x 43.5cm high [19.75in wide x 17.25in high]*

£1,500 - 2,000

Recent Provenance

Bears an early 20th century paper label to reverse with inked inscription 'Bought by Lady Musgrave in an antiques shop at Shrewsbury'. Thence by descent.

It is probable that the Lady Musgrave referred to in the above inscription was the wife of Sir Anthony Musgrave, the Governor of South Australia, and later resident at East Grinstead.



88

88

**A MID-17TH CENTURY OAK PANEL-BACK OPEN ARMCHAIR,
WEST COUNTRY, CIRCA 1650 AND LATER**

The back-panel carved with a lunette-filled arch raised on leaf-carved pillars and with scroll-carved spandrels, interlaced lunette-carved top rail and guilloche-carved lower rail, the outplayed open arms on columnar-turned underarm supports, further lunette and guilloche carving to the seat rails, columnar-turned front legs joined by plain stretchers, replacements/restorations, *64cm wide x 48.5cm deep x 99cm high, (25in wide x 19in deep x 38 1/2in high)*

£800 - 1,200

Provenance

Recently removed from Longley Old Hall, Longley, Huddersfield



89

89

A DELICATE JAMES I OAK AND INLAID PANEL-BACK OPEN ARMCHAIR, CIRCA 1610 AND LATER

The back panel and cresting rail with interlaced linear and lozenge centred inlay, the high-set accentuated downswept arms supported on the outer-edge of ring and baluster-turned supports, later boarded seat, on conforming turned front legs, joined by plain stretchers, restorations, 55cm wide x 50cm deep x 97cm high, (21 1/2in wide x 19 1/2in deep x 38in high)

£1,000 - 1,500

Provenance

Recently removed from Longley Old Hall, Longley, Huddersfield



90

90

A MID-17TH CENTURY AND LATER OAK JOINED LIVERY CUPBOARD, ENGLISH

With a central triple-panelled cupboard door, flanked either side by three fixed panels, each front upper panel with pierced ventilation holes, 140cm wide x 55.5cm deep x 141.5cm high, (55in wide x 21 1/2in deep x 55 1/2in high)

£800 - 1,200

Provenance

Recently removed from Longley Old Hall, Longley, Huddersfield

91

AN OAK JOINED FORM OR BENCH, ENGLISH

Constructed from 17th century timbers

The seat with chip-carved ends above channel run-moulded rails, raised on baluster and reel-turned gently splayed legs, joined by a comparatively rare H-form stretcher, 151.5cm wide x 29cm deep x 57cm high, (59 1/2in wide x 11in deep x 22in high)

£500 - 700

Provenance

Recently removed from Longley Old Hall, Longley, Huddersfield



91



92

92

A PART ELIZABETH I/JAMES I OAK HEADBOARD, CIRCA 1600 AND LATER

Having a run of egg-and-dart carving over a strapwork-cartouche carved frieze centred and ended by the mask of a lion, above a pair of panels, each panel with an ornately carved arch raised on Ionic-capital pillars, spaced by three figural terms each with a capital of carved fruit or gourds, the central term with a pendant to waist, three plain panels below, **together with a bedstock-frame**, constructed in oak and pine, incorporating some re-claimed timbers, *headboard only: 136cm wide x 13.5cm deep x 200cm high, (53 1/2in wide x 5in deep x 78 1/2in high)*

£600 - 800

Provenance

Reputedly Whittington Court, Whittington, Cheltenham, Gloucestershire. A swing-label to the rear reads 'W. W. J. / Re. Miss Lawrence / 12.9.39 / H.7844'.



93

93

**A RARE WILLIAM & MARY OAK 'COUNTRY HOUSE' SETTLE,
WITH DRAWERS BELOW THE SEAT, CIRCA 1700**

Having a rectangular back of five fielded panels, downswept scroll-ended open-arms on elongated-ball turned underarm supports, the twin boarded seat with thumb-moulded edges, unusually above four drawers with mitre-moulded fronts, *251cm wide x 61cm deep x 116cm high, (98 1/2in wide x 24in deep x 45 1/2in high)*

£1,500 - 2,000



94

94

A RARE SET OF EIGHT EARLY 19TH CENTURY YEW, ELM AND BEECH WINDSOR ARMCHAIRS, THAMES VALLEY, CIRCA 1820 - 40

In the manner of the Prior family workshop, Uxbridge, Middlesex
Each with hooped back, three narrow fretted splats with central roundel, spaced by two spindles, the arm bow supported on similar short splats and crook-shaped underarm supports mortised into the side of the elm saddle seat, the single-ring and concave-turned legs joined by a crinoline stretcher, breaks and restorations, 55cm wide x 49cm deep x 92.5cm high, (21 1/2in wide x 19in deep x 36in high) (8)

£4,000 - 6,000

Literature

See Bernard Cotton, *The English Regional Chair* (2000), pp. 76 - 80, for highly similar maker stamped Windsor chairs produced by the distinguished three generation Prior family workshop in Uxbridge, Middlesex.



94



95

95

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)

£1,500 - 2,000

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.
The Collection of Graham & Susan James.

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.



96

96

A CHARLES II OAK AND INLAID DOUBLE PANEL-BACK OPEN ARMCHAIR, SOUTH-WEST YORKSHIRE, CIRCA 1670

The slender top panel partly inlaid with stylized flowers over a floral-carved larger panel, the cresting carved with a pair of mythical beasts issuing vine, their design repeated on the slender carved ears, linear scroll-carving to the ends of the downswept arms, with ball-turned front supports, chequered chevron inlay framing the back panels and to front seat rail, 60cm wide x 54.5cm deep x 114.5cm high, (23 1/2in wide x 21in deep x 45in high)

£1,000 - 1,500

Literature

Victor Chinnery, *Oak Furniture: The British Tradition* (1993), illustrates a comparable armchair, p. 477, fig. 4:132; it is described by the author as 'a particularly lively specimen'.



97

97

A WILLIAM & MARY OAK SIDE TABLE, CIRCA 1690

The triple boarded top with thumb-moulded edge over a mitre-moulded frieze drawer, raised on block and elongated ball-turned legs, joined by a conforming ball-turned fore-rail and plain side and rear stretchers, 91.5cm wide x 59.5cm deep x 73cm high, (36in wide x 23in deep x 28 1/2in high)

£700 - 1,000



98

98

A CHARLES II OAK SIDE TABLE, CIRCA 1680

The boarded top with thumb-moulded edge, the drawer front and friezes with broad single run-moulding, raised on multiple flattened-ball and baluster-turned legs, joined by a later curved X-form stretcher, on bun feet, 81cm wide x 58cm deep x 67cm high, (31 1/2in wide x 22 1/2in deep x 26in high)

£800 - 1,200

99

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

With a thumb-moulded top, the rails with an unusual 'stepped' run-moulding to the lower edge, raised on inverted-baluster turned legs, joined by plain stretchers, 46.5cm wide x 28cm deep x 56cm high, (18in wide x 11in deep x 22in high)

£700 - 1,000



99



100

100

AN OAK AND UPHOLSTERED STOOL, ENGLISH

Circa 1680 and later

The stuff-over seat upholstered in ivory and turquoise floral fabric with tassel-fringe, raised on columnar and ball-turned legs, joined by plain stretchers, 50cm wide x 43cm deep x 53cm high, (19 1/2in wide x 16 1/2in deep x 20 1/2in high)

£600 - 800

Provenance

Formerly with Trevor Micklem, Somerset.

101

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

With thumb-moulded top, lunette-carved and punched-decorated rails, columnar-turned legs joined by plain stretchers, on turned feet, 46cm wide x 27cm deep x 56cm high, (18in wide x 10 1/2in deep x 22in high)

£500 - 700



101



102

102

**A RARE OPPOSING PAIR OF LATE 16TH CENTURY CARVED
OAK FIGURAL SUPPORTS, OR POSTS, FLEMISH, CIRCA 1590
- 1600**

Both topped by an Ionic capital, above a lion *sejant erect*, his
forepaws resting upon a vacant scrolling shield, 51cm high [20in high],
(2)

£5,000 - 7,000

A similar pair sold *Wilkinson's Auctioneers*, 24th February 2013, Lot
17.



103

103

A PAIR OF MID-15TH CENTURY CARVED OAK CHURCH STALL OR BENCH ENDS, CIRCA 1450, PROBABLY NORFOLK

Each topped by a poppy-head finial of furred leaves, one unusually incorporating a pair of grotesque masks, both with protruding tongues, 34.5cm wide x 7cm deep x 128.5cm high, (13 1/2in wide x 2 1/2in deep x 50 1/2in high) (2)

£1,200 - 1,800

Literature

These stall ends are attributed to Norfolk on the basis of their similarity to ends removed from the parish church of St. Nicholas, King's Lynn and now in the collection of the *Victoria & Albert Museum*. See C. Tracy, *English Medieval Furniture & Woodwork* (1988), p. 103, Plate 63 [Cat. 168].



104 (part)

104

A FINE CHARLES II CARVED OAK CHAIR BACK PANEL, CIRCA 1660, POSSIBLY SALISBURY, ALMOST CERTAINLY THE PANEL FROM A CAQUETEUSE

Having a projecting matted ground carved with a songbird perching on a scrolling foliate vine, with pendant bunches of grapes, all within a guilloche-filled arch with scalloped intrados, beneath floral spandrels, all within a moulded edge, 33cm wide x 48cm high [13in wide x 19in high], together with **a pair of 17th century carved oak panels, Flemish, *The Annunciation* & *The Fall of Man***, each scene beneath a C-scroll and scale-carved arch, 23cm wide x 28.5cm high [9in wide x 11.25in high], (3)

£600 - 800

The proportions of the first panel in this lot suggest that it may once have been the panel in the back of a chair, probably a caqueteuse. These chairs, which were in essence a 16th century shape, continued to be made in Salisbury and its environs well into the 17th century; some of them were the product of the workshop of Henry Beckham. This fact, together with the guilloche-filled arch, and the double line-carved edge to the projecting area upon which the design is carved, suggest a Salisbury origin for this panel.

See, for instance, T. Jellinek, *Early British Chairs & Seats 1500 to 1700* (2009), p. 109, Figure 115, which illustrates a chair with similar raised panel.

105

A SECTION OF ELIZABETH I JOINED OAK PANELLING, CIRCA 1580

Possibly from a bed

With a pair of narrow null-carved and delicately punch-decorated panels, over three plain panels, the muntin rails with gauge-carved edges, the top and centre rails with an unusual carved reeded design, which is repeated on both upright rails, an unusual carved saltire to each applied side rail next to a former mortice joint, traces of powder-blue paint, 132cm wide x 5cm deep x 80cm high, (51 1/2in wide x 1 1/2in deep x 31in high)

£400 - 600



107

106

A 16TH/17TH CENTURY CARVED CHESTNUT COFFER FRONT, BRITTANY

Centred with a typical stylised mask, surrounded by reserves of flowerheads against a matted ground, 121cm wide x 3cm deep x 43cm high, (47 1/2in wide x 1in deep x 16 1/2in high)

£500 - 700

107

A GOOD ELIZABETH I CARVED OAK PORTRAIT PANEL, OF 'ROMAYNE' TYPE, CIRCA 1570

Centred by the bust of a young man facing to sinister, wearing a close-fitting cap and jewelled hat, and sporting a long pointed beard, wearing a high-necked chemise, a doublet with open neck and puffed and paned shoulders, all within a circlet with beaded edge, and four foliate spandrels, 35cm wide x 38cm high

£800 - 1,200

LOT 108 - 167:
THE PROPERTY OF A GENTLEMAN OF SPITALFIELDS, LONDON [PART II]





108

108

A CARVED LIMESTONE SKULL, PROBABLY A GOLEM, 18TH CENTURY OR POSSIBLY EARLIER

Modelled with sunken cheeks, empty eye sockets, its tongue protruding from a mouth with missing teeth, an inscription - possibly a *shem* - carved to its brow, 20cm wide x 35cm deep x 19cm high, (7 1/2in wide x 13 1/2in deep x 7in high)

£2,000 - 3,000

In Jewish folklore, a golem is an animated anthropomorphic being, magically created entirely from inanimate matter. In the Talmud, Adam was initially created as a golem when his dust was 'kneaded into a shapeless husk'. Like Adam, all golems are created from mud by those close to divinity; but no anthropogenic golem is fully human.

The way to animate a golem has been the subject of study since the Middle Ages. It was believed that this could be achieved by the ritualistic use of various letters of the Hebrew Alphabet forming a 'shem' (any one of the Names of God). In some tales, a golem is inscribed with Hebrew words, such as the word *emet* (אמת, 'truth' in Hebrew) written on its forehead. In other tales, a piece of paper inscribed with the words is inserted into the mouth of the golem. The golem could then be deactivated by removing the aleph in *emet*, thus changing the inscription from 'truth' to 'death'.



108



109

109

**AN OAK DESK-TABLE OR STANDING-BUREAU, ENGLISH,
CIRCA 1690 - 1715**

The single-piece sloping fall enclosing a fitted interior of small mitre-moulded drawers, a well and writing surface, raised on six baluster and peg-turned supports, the two central front supports acting as gates to support the open fall, plain stretchers and turned feet, *100cm wide x 48.5cm deep x 89.5cm high, (39in wide x 19in deep x 35in high)*

£2,000 - 3,000



110

110

A SMALL OAK CHEST ON STAND, ENGLISH, CIRCA 1690 - 1710

With two short over three long drawers within half-round rail mouldings, the stand with one short and two deep drawers, respectively over an arched and pointed-ogee shaped apron, raised on baluster, block-ball and peg-turned supports, the design of the aprons typically repeated on the platform stretchers, on bun feet, 98.5cm wide x 57cm deep x 155cm high, (38 1/2in wide x 22in deep x 61in high)

£1,000 - 1,500



111

111

A DECORATIVE 18TH CENTURY WALNUT AND CANE HIGH-BACK SIDE CHAIR, ENGLISH, CIRCA 1725 - 40

Having a carved and pierced cresting, a pointed-ogee arched caned back, caned seat, raised on turned and angular-section cabriole legs headed by a small baluster-turning and joined by a wavy-shaped H-form flat channel-moulded stretcher, stamped maker's initials 'H B' to the rear of cresting and centre underside of stretcher, 50cm wide x 47cm deep x 125.5cm high, (19 1/2in wide x 18 1/2in deep x 49in high)

£300 - 500



112

112

AN 18TH CENTURY WALNUT SIDE CHAIR, ENGLISH, CIRCA 1725 - 35

With yew-wood banded and boxwood line-inlaid bent rectangular splat, flared and curved top rail, rush drop-in seat, cabriole front legs with 'hoof' foot and baluster-turned H-form low stretcher, 57cm wide x 51cm deep x 108cm high, (22in wide x 20in deep x 42 1/2in high)

£300 - 400

Literature

A walnut chair with comparable flared and curved stay-rail in the Erddig Hall Collection, Wrexham, illustrated Adam Bowett, *Early Georgian Furniture 1715 - 1740* (2009), p. 161, pl. 4:32, dated to circa 1720 - 26.



113

113

A LATE 17TH CENTURY IMPRESSIVE BEECHWOOD AND CANE HIGH-BACK SIDE CHAIR, ENGLISH, CIRCA 1690 - 1700

With traces of Japanned finish

The pointed-arch caned back unusually with gently splayed uprights, an ornate leaf-scroll carved and pierced cresting, cane seat, on double-scrrolled front legs joined by an arched scroll-carved fore-rail and turned and carved H-form stretcher centred by a slender turned-finial, 44.5cm wide x 43cm deep x 136cm high, (17 1/2in wide x 16 1/2in deep x 53 1/2in high)

£700 - 1,000



114

114

A CHARLES I OAK THREE-TIER BUFFET, CIRCA 1630 AND LATER

With nulled-carved top rails, the two tiers below with channel-moulded rails, each shelf with edge moulded top board, all raised on baluster and reel-turned over paired-baluster front supports, alterations and restorations, 113cm wide x 46.5cm deep x 119.5cm high, (44in wide x 18in deep x 47in high)

£1,000 - 1,500



115

115

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

Having a thumb-moulded top, shallow lunette-carved rails and elaborately baluster-turned legs joined by plain stretchers, on turned feet, 46cm wide x 28.5cm deep x 55.5cm high, (18in wide x 11in deep x 21 1/2in high)

£600 - 800



116

116

A CHARLES I OAK JOINT STOOL, ENGLISH, CIRCA 1640

The top with triple-reeded edge, the rails with delicate multiple lower run-mouldings, columnar-turned legs, joined by plain stretchers, on turned feet, two sets of stamped initials 'R C' and 'N B', 46cm wide x 26cm deep x 53.5cm high, (18in wide x 10in deep x 21in high)

£1,000 - 1,500



117

117

**A GOOD STAINED-BEECH UPHOLSTERED STOOL, ENGLISH,
CIRCA 1700**

The seat and loose cushion upholstered in crimson velvet, angled 'horse-bone' legs over a carved 'tablet' which connect the prominent arched fore-rails and double S-scroll carved side-rails, on unusual carved cut-away feet, 51cm wide x 42cm deep x 49cm high, (20in wide x 16 1/2in deep x 19in high)

£2,000 - 3,000



119

118

A SMALL CHARLES II OAK BOARDED CHEST, CIRCA 1660

With bold chip-carved ends to the hinged lid and frieze, each end support with accentuated saw-cuts to the apex of the V-shaped cutaway, one stamped with the initials 'R H', 93.5cm wide x 34cm deep x 45cm high, (36 1/2in wide x 13in deep x 17 1/2in high)

£600 - 800

119

A CHARLES II OAK BOARDED CHEST, POSSIBLY WEST COUNTRY, CIRCA 1660

The hinged lid with double-reeded edges, the frieze profusely carved with stylized leaf-scrolls, the sides descending to V-shaped cutaway supports, 122.5cm wide x 37.5cm deep x 48cm high, (48in wide x 14 1/2in deep x 18 1/2in high)

£500 - 700



118



120

120

**A 16TH CENTURY LEATHER COVERED AND IRON-BOUND
BOARDED PINE STANDARD, WITH TRACES OF PAINTED
DECORATION, PROBABLY ENGLISH**

With shallow-domed hinged cover, the front with two lock plates, the sides with iron carry-handles, the interior with later fabric lining, losses, 130cm wide x 59cm deep x 57cm high, (51in wide x 23in deep x 22in high)

£600 - 800

The term Standard describes chests which are usually iron bound and painted or covered with cloth or leather, used mainly for transporting goods.

Provenance

Reputedly from a Norfolk monastery or church.

Literature

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



120 (detail)



121

121

AN EXCEPTIONALLY SMALL WILLIAM & MARY OAK CENTRE TABLE, CIRCA 1690 AND LATER

The single-piece sympathetically replaced top above shallow rails with lower edge moulding, raised on slender baluster and ball-turned legs, joined by a curved X-form stretcher, elongated bun feet, 55cm wide x 43cm deep x 63cm high, (21 1/2in wide x 16 1/2in deep x 24 1/2in high)

£600 - 800

122

A CHARLES II FRUITWOOD AND OAK SIDE TABLE, ENGLISH, CIRCA 1680

The boarded top with thumb moulded edge, above a frieze drawer, raised on gently splayed ball and ring-turned legs, joined by a wavy X-shaped platform stretcher, on ball feet, 73.5cm wide x 54.5cm deep x 71cm high, (28 1/2in wide x 21in deep x 27 1/2in high)

£1,500 - 2,000

Provenance

Parham Park, Pulborough, West Sussex. Ivorine inventory label '313' inside drawer.

Sold *Christie's*, house sale, 13th & 14th May 1996, Lot 84, (£1,725).



122



123

123

A LATE 16TH CENTURY OAK AND ELM UPRIGHT 'STRONG' CUPBOARD

Constructed using impressive substantial boards, dove-tailed and iron-bound, having a cleated boarded door with three iron strap hinges, enclosing four elm shelves each with applied front-moulding, the broad front stiles with simple moulded edge, *91cm wide x 54.5cm deep x 152cm high, (35 1/2in wide x 21in deep x 59 1/2in high)*

£1,500 - 2,000



124

124

AN UNUSUAL GEORGE II WALNUT AND BEECH CORNER 'READING' CHAIR, ENGLISH, CIRCA 1740

Having a raised back with vase-shaped solid splat, a three-part arm bow, a pierced aperture to each end to facilitate a 'book-rest' or 'candle-stand', raised on columnar-turned supports joined by two rows of bentwood laths, the stuff-over seat again raised on columnar-turned legs joined by elliptical turned stretchers, 76.5cm wide x 70cm deep x 112.5cm high, (30in wide x 27 1/2in deep x 44in high)

£800 - 1,200

125

A CHARLES II FRUITWOOD AND OAK SPINDLE-BACK CHAIR, CIRCA 1680

All parts ball-turned, with the exception of the spiral-turned back spindles, having a panelled seat, front mid-stretcher, unusual low rear stretcher and conventional low H-form stretcher, the back uprights with acorn finials, restorations, 48.5cm wide x 46cm deep x 99.5cm high, (19in wide x 18in deep x 39in high)

£300 - 500

126

A PAIR OF 18TH CENTURY OAK SIDE CHAIRS, ANGLO-DUTCH, CIRCA 1730

Each having a tall slender back with baluster or banister-shaped bent splat and parallel channel-moulded uprights, the padded seat raised on slender cabriole front legs with prominent 'knee', joined by a turned H-form stretcher, the cross-stretcher with bold elliptical turning, (2)

£500 - 700

Provenance

Former Collection of Stephen Long, Interior Designer, Fulham Road, London.

127

A MID-17TH CENTURY AND LATER OAK AND ELM LONG TABLE

Having a boarded cleated top, a moulded lower-edge to all frieze rails, baluster-turned legs and rectangular-section stretchers all with upper-edge moulding, 135cm wide x 61.5cm deep x 74.5cm high, (53in wide x 24in deep x 29in high)

£600 - 800

Provenance

Paper labels to the rear of each long frieze reads 'Heath House' and 'Heath House, Large spare bedroom, Top floor'. The labels may possibly refer to Heath House, Hampstead, London, an 18th century mansion.

128

AN UNUSUAL WILLIAM & MARY OAK DROP-LEAF OCCASSIONAL TABLE, CIRCA 1690

The rectangular top with two leaves, each supported by a sliding loper, raised on baluster and inverted-cup turned legs, joined by conforming long stretchers, originally with a frieze drawer(s), 99cm wide x 78cm deep x 72cm high, (38 1/2in wide x 30 1/2in deep x 28in high)

£600 - 800



128



129

129

A WILLIAM & MARY AND LATER OAK TESTER BED, DATED 1691

With plain sixteen-panel tester, the head-board with a broad run-moulded frieze, above a pair of recessed panels, each with an applied carved arch, one centred by the carved initials 'M W', the other by the carved date '1691', spaced by a strapwork and large single flower-head carved pilaster, later hinged as a cupboard door and enclosing a small single-shelf interior, the end pilasters each carved with diagonal-broken run-moulding, three plain panels below, the end-posts with paired baluster-turnings, joined by a foot-board, 144cm wide x 217cm deep x 179cm high, (56 1/2in wide x 85in deep x 70in high)

£2,000 - 3,000



130

130

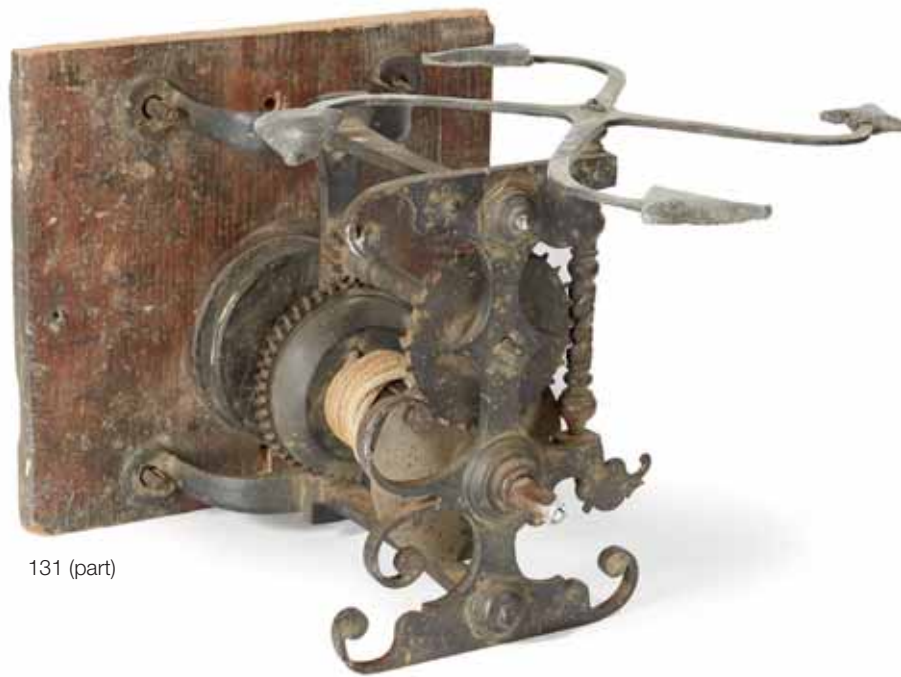
A RARE PAIR OF JAMES I/CHARLES I CARVED OAK WALL PILASTERS, CIRCA 1610 - 1630

Both topped by an Ionic capital, with slender abacus and spiralling volutes, above an echinus ornamented with egg-and-dart, all above slightly broadening stop-fluted shafts, 24cm wide x 8cm deep x 113.5cm high, (9in wide x 3in deep x 44 1/2in high) (2)

£800 - 1,200

Literature

Compare the interior of the Hall at Billesley Manor, Warwickshire, clad in panelling of the early 17th century, and adorned with very similar Ionic pilasters. See H. Cescinsky & E. R. Gribble, *Early English Furniture & Woodwork* (1922), Volume I, p. 310, Figure 351.



131 (part)

131

A COLLECTION OF HEARTH UTENSILS AND FURNITURE, ALL ONCE INSTALLED IN THE CHURCH FARMHOUSE MUSEUM, HENDON

Comprising **an 18th century wrought iron weight-driven spit jack**, having a scroll-decorated front plate, and iron-clad drum, the flywheel with arrow-shaped lead terminals, fitted to an elm board, *the jack* 23.5cm wide x 29cm deep x 31cm high [9.25in wide x 11.5in deep x 12.25in high], together with **a steel basket spit**, of typical form with metal wheel, 94cm wide [37in wide], **two iron spits**, one of flattened rectangular section with integral crank handle to one end, 126cm wide [49.5in wide], the second a simple rod with pointed terminal, 138cm wide [54.25in wide], **an 18th century wrought iron chimney crane, of three movements**, with adjustable pot or kettle tilter, the quadrant bar with twelve position stops, and with wheel mechanism moving the tilter horizontally, 110cm wide x 8cm deep x 127cm high [43.25in wide x 3.25in deep x 50in high], and **two 18th century wrought iron pot hooks**, one very small, with only three position stops, the second with thirteen position stops, (7)

£800 - 1,200

Recent Provenance

Until the sale of the contents of Church Farmhouse Museum in 2012, these utensils were installed in its kitchen fireplace. Church Farmhouse, a Grade II listed 17th century building, is the oldest surviving dwelling in Hendon. Funding was withdrawn from the Museum in 2011, and it subsequently closed on 27th March 2011.

132

A MID-18TH CENTURY TURNED ELM MORTAR STAND, ENGLISH, CIRCA 1750

Having a shallow, dished top to accommodate a separate mortar, the baluster-turned body with decorative ring turnings, 35.5cm diameter x 55cm high [14in diameter x 21.75in high]

£800 - 1,200



132



133 (detail)



134

133 Y Φ

A GEORGE II WALNUT-VENEERED, EBONISED AND IVORY OR BONE-INLAID TABLE CABINET, CIRCA 1740 - 1760, WITH PENCIL INSCRIPTIONS, INCLUDING THE DATE 1741, TO SEVERAL DRAWERS

The interior inlaid with boxwood lines, and having an ebonised interior of eight drawers, all inlaid with bone or ivory lines, some of the drawers with inscriptions in pencil to the walnut linings, including the date '1741', 27.5cm wide x 18cm deep x 21.5cm high, (10 1/2in wide x 7in deep x 8in high)

£700 - 1,000

The pencil inscriptions to some of the drawer linings to this cabinet include repeated phrases, suggesting that the timber was used to draft a love letter prior to its incorporation into this cabinet. For a full transcription from all drawers, please see condition report. The drawer [No. 7] illustrated here reads:

'D[ea]r Miss / Farmer when / this you see / remember me & Mar...[?] / November the 25 1741'.

134

A SMALL EARLY 18TH CENTURY CHIP-CARVED FRUITWOOD BOX, ENGLISH/WELSH

The cover with wire loop hinges, and applied to the underside with a pasted sheet of paper, probably 18th century, printed with vignettes of six trades or crafts, including 'The Glass Blower', 'The Cabinet Maker' and 'The Weaver', the box fitted with a small interior till, with conforming chip-carved cover, the box decorated all-over with geometric circles and shapes, 25.5cm wide x 17cm deep x 10cm high, (10in wide x 6 1/2in deep x 3 1/2in high)

£800 - 1,200



136

135

AN 18TH CENTURY CHIP-CARVED FRUITWOOD BOX, ENGLISH/WELSH

Of dovetailed construction, and all-over decorated with geometric roundels and shapes, a small till to the interior, 30.5cm wide x 19.5cm deep x 11cm high, (12in wide x 7 1/2in deep x 4in high)

£400 - 600

136

A LATE 17TH CENTURY KINGWOOD OYSTER-VENEERED AND GILT BRASS-MOUNTED *COFFRE FORT* OR CASKET, ANGLO-DUTCH/NORTH EUROPEAN, CIRCA 1690 - 1700

All-over mounted to the exterior with gilt brass strap mounts with fleur-de-lys terminals, the lifting lid fitted to its underside with a hinged fall, enclosing a concealed drawer at either end, the box with vacant well and hinged fall front enclosing a pair of drawers, concealing secret compartments above and between them, 36cm wide x 23cm deep x 22cm high, (14in wide x 9in deep x 8 1/2in high)

£1,500 - 2,000

This *coffre fort* is one of a group of boxes which relate to strong-boxes made by Gerret Jensen (d. 1715) in the reigns of Charles II, James II and William & Mary and supplied to Ham House and Nostell Priory amongst other notable houses.



137

137
A PAIR OF LATE 17TH CENTURY CARVED PEARWOOD TOILET SERVICE CANDLESTICKS, FRENCH, CIRCA 1685, IN THE MANNER OF CESAR BAGARD OF NANCY [1620 - 1709]

Each having a socket carved with flowers, above a ball and disc-knopped stem, on a domed octagonal foot all-over carved with foliate scrolls, 15.5cm high [6.25in high], (2)

£800 - 1,200

Literature

A comparable candlestick, described by the author as 'in the fine art class' is illustrated E. H. Pinto, *Treen & Other Wooden Bygones* (1985), Figure 122, and see pp. 119 - 120. Another is illustrated Figure 387.

138

A LATE 17TH CENTURY TURNED PEARWOOD AND GILT-DECORATED TOILET SERVICE CANDLESTICK, FRENCH, CIRCA 1685, IN THE MANNER OF CESAR BAGARD OF NANCY [1620 - 1709]

The candle socket with moulded rims and decorated with flowers, on a turned and knopped stem and a spreading circular base decorated with foliate scrolls, all-over decorated in gilt, 17cm high [6.75in high]

£600 - 800



139 (part)

139

A LATE 17TH CENTURY CARVED PEARWOOD LIDDED BOX, FROM A TOILET SERVICE, FRENCH, CIRCA 1685, IN THE MANNER OF CESAR BAGARD OF NANCY [1620 - 1709]

Of circular form, carved to the cover with a coronet, a pair of flaming hearts pierced by arrows beneath, a bird below, all within forget-me-nots and scrolling foliage, 11.5cm diameter x 6cm high [4.5in diameter x 2.25in high], together with a late 17th century carved pearwood box, French, circa 1685, of rectangular form with fielded top, carved with a pair of lovebirds beneath a coronet, a pair of flaming hearts beneath, all-over carved with forget-me-nots and scrolling foliage, 27cm wide x 21cm deep x 11cm high [10.5in wide x 8.25in deep x 4.25in high], (2)

£800 - 1,200



138



140

140
A WELL-PATINATED 18TH CENTURY BOXWOOD CARVING OF A SKULL, FLEMISH

Modelled with gaping eye sockets and gaps between the teeth, on a sloping and stepped octagonal base, 6.5cm high [2.5in high]

£800 - 1,200

141
A CARVED WOODEN DOLL

Modelled wearing a ruff or frilled collar, her hands clasped at her waist, 18.5cm high [7.25in high]

£500 - 700

142
A 17TH CENTURY CARVED MARBLE SCULPTURE FRAGMENT, ENGLISH, CIRCA 1670, POSSIBLY FROM A TOMB OR FUNERARY MONUMENT

In the form of a cherub, with feathered wings, 20.5cm high [8in high]

£500 - 800



142



143



143

A LATE 18TH/EARLY 19TH CENTURY BEECH, MAHOGANY AND PRINTED PAPER *DISSECTED* OR JIGSAW PUZZLE, ENGLISH, *A COQUET'S HEART DISSECTED*

Comprising a turned beech box, the lid with pasted printed label reading 'A COQUET'S HEART DISSECTED' and enclosing six shaped mahogany pieces, all with apparently hand-tinted printed paper labels, and reading 'Intrigues', 'Curiosity', 'Imprudence', 'Arrogance', 'Dress & Curiosity' and 'Envy & Detraction', *incomplete, the box 5.5cm diameter x 2.5cm high [2.25in diameter x 1in high]*

£300 - 500

The first recognizable English jigsaw puzzle, made by cartographer John Spilsbury in the 1760s, comprised paper pasted onto mahogany boards which were then cut into shapes. The earliest jigsaw, or 'dissected', puzzles were educational, and many of the early examples were maps. Puzzles with interlocking pieces were only introduced later in the 19th century.

The small puzzle in this lot, perhaps designed as an educational and moralistic aide for young women, is probably a reference to a trope introduced by Joseph Addison [1672 - 1719] in an essay in the *Spectator* in 1711. Beginning 'having already given an Account of the Dissection of a Beau's Head, with the several Discoveries made on that Occasion; I shall here, according to my Promise, enter upon the Dissection of a Coquet's Heart...', he later continues 'there was nothing...more difficult than to lay open the Heart of a Coquet, by reason of the many Labyrinths and Recesses which are to bound in it, and which do not appear in the Heart of any other Animal.'

144

A SALT-GLAZED STONEWARE BOTTLE, GERMAN, MOUNTED WITH A LATE 16TH/EARLY 17TH CENTURY WHITE METAL RIM, ENGLISH

The mount unmarked, and engraved with a vacant shield, flanked by scrolling foliage and flowers, perched on by monkeys and snails, the bottle of typical bellied form, *18cm high [7in high]*

£600 - 800



144



144 (detail)



145

145

A RARE SET OF THREE MID-17TH CENTURY POLYCHROME-PAINTED MICA MINIATURE OVERLAYS, IN THEIR ORIGINAL LEATHER CASE, ENGLISH, CIRCA 1650

The oval overlays painted as follows:

1. A female costume of black eye mask, silver earrings with pink ribbons, and green and white plumes;
2. A female costume of laurel wreath, an ermine cloak and an orb and sceptre [or sword?];
3. A male costume of a plumed hat, lace collar, dun-coloured doublet and red sash,

all three housed in the coral silk-lined original stamped leather case, *the overlays approximately 6cm wide x 6.5cm high [2in wide x 2.5in high]; the case 7cm wide x 7.5cm high [2.75in wide x 3in high]*

£600 - 800

The mid-seventeenth century saw a vogue for an unusual type of miniature which could be dressed in a variety of different outfits by placing painted transparent overlays on top of the master image. Constructed from very thin slices of the mineral mica, these overlays included male and female outfits with appropriate accessories. When placed on top of the portrait, these semi-transparent discs transformed the costume and hairstyle of the sitter, creating a new composite picture, much like outfitting a modern paper doll. It seems likely that the purpose of such a set was to provide entertainment. Many of the fashionable accessories to the overlays can be identified in the engravings of Wenceslaus Hollar. It is thought that the sitters in the miniatures were supposed to represent either Charles I or Henrietta Maria.

This set would once have comprised a portrait miniature and more mica overlays; some historians believe that a complete set included twenty-four different overlays. An example in the Royal Collection [RCIN 422348] includes nineteen overlays.

Compare an example in the *Victoria & Albert Museum* [P.43 - S-1921] in which one of the overlays is painted with a mask very like the one in this lot. And see *V & A* [P.144 - Q-1931] for an almost identical case.

146

A MID-18TH CENTURY SILK SHOE, ENGLISH, CIRCA 1740

Of moss green silk, edged in cream, the latches secured by a steel buckle, the sole leather-lined and with Louis heel and rounded toe, *6.5cm wide x 21cm deep x 9.5cm high, (2 1/2in wide x 8in deep x 3 1/2in high)*

£300 - 500

Accompanied by an apocryphal note stating 'Shoe worn by Queen Elizabeth / 1596'.



146



147

147

OF LIVERY COMPANY INTEREST: A CHARLES II AND LATER BRASS AND WROUGHT IRON WARMING PAN, CIRCA 1670, THE WORSHIPFUL COMPANY OF TURNERS

The domed brass cover engraved to its centre with a shield bearing a Catherine Wheel, all within a border embossed with the words 'THE TVRNERS ARMS', the words spaced by flowers, and having an iron pan, and tapering handle terminating in a suspension loop, *pan lid* 28cm diameter [11in diameter]; overall 109cm high [42.5in high]

£500 - 700

The Worshipful Company of Turners was incorporated by James I in 1604 but had been in existence since the 12th century. In 1634, they were granted the following arms: *Azure, a Catherine Wheel between two columns or, in chief a regal crown proper, in base an axe argent, handled of the second, lying fesseways, the blade downwards.*

148

A LATE 15TH/EARLY 16TH CENTURY BRASS ALMS DISH, GERMAN, CIRCA 1500 - 1550

With shallow bowl centred by a swirl of petals within a border of script, a band of punched leaves and a gadrooned booge, the rim with punched arcading and rolled edge, 41.5cm diameter [16.25in 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'.

149

TWO LATE 16TH CENTURY BRASS ALMS DISHES, NUREMBERG, CIRCA 1600

Both centred by spiral-gadrooned bosses, within bands of script and punch-decorated borders, *one* 42cm diameter [16.5in diameter]; *the second* 43.5cm diameter [17.25in diameter], (2)

£500 - 700

150

TWO LATE 16TH CENTURY BRASS ALMS DISHES, NUREMBERG, CIRCA 1600

Both having a gadrooned central boss and punch-decorated borders, *one* 41.5cm diameter [16.25in diameter]; *the second* 40.5cm diameter [16in diameter], (2)

£500 - 700



151

151

A FINE AND RARE MID-16TH CENTURY ENGRAVED BRASS DISH, VENICE, CIRCA 1500 - 1550

Engraved to the centre with a hatched coat of arms, *party per fess vert and argent, a lion rampant azure* [?], within a strapwork cartouche and a riband-wrapped laurel wreath, a further band of scrolling foliage and three pairs of putti, each pair flanking a reserve, the reserves engraved with mythical scenes, including *Apollo & Daphne* and *Diana and Actaeon*, the rim with rolled edge and further engraved scenes of gods and goddesses, including *Neptune*, each within a cartouche edged with Zephyr masks, 42.5cm diameter [16.75in diameter]

£3,000 - 5,000

The as yet unidentified coat of arms engraved to the centre of this dish attests to its high status, and places it firmly within a group of dishes produced in Venice in the 16th century for the high-born. Compare, for instance, an example in the *Victoria & Albert Museum* [M.29-1946] made for the aristocratic Mocenigo family, which features the same scroll-edged central cartouche, riband-wrapped decoration to the booge, and Renaissance foliate and Mannerist motifs. Another such dish [M 42.1946] is engraved with medallions or reserves featuring goddesses and river gods including Neptune, Hercules, Cerberus and Lucretia.

These dishes, often denoted Veneto-Saracenic ware, were the result of cross-cultural influences following trade between Venice and the Turkish and Arab Empires which bordered the Mediterranean basin. Adopting Near Eastern techniques, the Venetian craftsmen incorporated European subject matter characteristic of the late Renaissance: armorials, flowers, busts, erotic scenes, grotesques, sirens, birds, battle scenes, hunting scenes, triumphal processions and incidents taken from mythology.



151 (detail)



154

152

A 17TH/18TH CENTURY IRON, BRASS AND HORN BLACK-OUT LANTERN, POSSIBLY FRENCH, CIRCA 1700

With fluted cap topped by a knopped brass finial, the body formed from two sheet iron cylinders, the innermost sleeve swivelling to either be open, glass-lined or completely closed, fitted to the interior with a fluted sheet metal candle socket with shield, the iron strap handle bound in wicker and leather for a grip, 23cm high [9in high]

£500 - 700

Literature

See R. Deeley, *The Cauldron, the Spit & the Fire* (2011), p. 293, where a lantern with similarly bound handle, fluted cap and finial is described as 'rare 17th century brass mounted sheet iron hand lantern'.

A lantern of similar form, i.e. without a hinged door, appears in a caricature by Antonio Maria Zanetti I [Italian, 1694 - 1757]. See *British Museum*, 1851,0308.1101.

153

A LARGE QUEEN ANNE SHEET AND CAST BRASS EJECTOR CANDLESTICK, CIRCA 1715

With 'wedding band' knob to the seamed, faceted stem, both upper and lower stems divided by ring turnings into three, the central section engraved with diagonal hatching, the lower stem fitted with an iron ejector with cast brass knob, all raised on a slightly dished stepped octagonal cast base, 26.5cm high [10.5in high], together with a **smaller, similar example**, lacking ejector, 22cm high [8.5in high], (2)

£500 - 800

Literature

A comparable example sold as part of the Roger Warner Collection, *Christie's*, 20th & 21st January 2009, Lot 279.

Compare similar candlesticks illustrated R. Gentle & R. Feild, *Domestic Metalwork 1640 - 1820* (1994), p. 133, Figures 40 & 41, and J. Caspall, *Fire & Light in the Home pre-1820* (2000), p. 109, Figure 215.

154

A LATE 17TH/EARLY 18TH CENTURY EMBOSSED SHEET BRASS WALL SCONCE BACKPLATE, DUTCH, CIRCA 1700

Having a convex centre embossed with the profile portrait of a Roman Emperor, in a laurel surround, the outer border decorated with reserves of foliage spaced by a pair of circular bosses at each Cardinal point, the bottom pair mounted with a wrapped branch socket, *lacking candle branch*, 31cm wide x 36.5cm high [12in wide x 14in high]

£400 - 600

Literature

See another illustrated P. N. & H. Schiffer, *The Brass Book* (1978), p. 130, Figure B.



152



153 (part)



155



155

A SMALL PAIR OF LATE 17TH/EARLY 18TH CENTURY SHEET BRASS WALL SCONCES, DUTCH, CIRCA 1700

Each having a shield-shaped backplate with convex reflecting boss, in a surround of embossed flowers, and with gadrooned edge, each fitted at the top with an angled and conforming reflector plate, both issuing below a scrolling candle arm mounted with a dished drip-pan with fluted edge and a seamed candle socket, 16.5cm wide x 28cm high [6in wide x 11in high], (2)

£800 - 1,200

Literature

A similar pair of wall sconces dated 1690 - 1710 is illustrated R. Gentle & R. Feild, *Domestic Metalwork 1640 - 1820* (1998), p. 199, Figure 6.

156

A PAIR OF CAST BRASS WALL SCONCES

Each having an oval back-plate with lobed edge and cast with Diana the Huntress in a wooded landscape, and each issuing an acanthus-cast scrolling arm, terminating in a dished drip pan and a tulip-shaped cast candle socket with circular extraction hole, 12.5cm wide x 14cm high [5in wide x 5.5in high], (2)

£600 - 800



156



157



158



159

157

**A WROUGHT IRON AND GILTWOOD
THREE-BRANCH CEILING LIGHT, IN THE
18TH CENTURY MANNER**

The central wrought stem issuing three
wrought arms, terminating in threaded ends,
dished drip-pans and wrapped candle
sockets, all around a turned giltwood pendant
finial, 37cm diameter x 72cm high [14.5in
diameter x 28.5in high]

£600 - 800

Recent Provenance

Sold *Christie's*, The Roger Warner Collection
- Part I, 20th & 21st January 2009, Lot 112.

158

**AN UNUSUAL AND SMALL LATE
17TH CENTURY BRASS SIX-BRANCH
CHANDELIER, DUTCH/GERMAN, CIRCA
1700**

The central stem topped by a bell-shaped
suspension loop, and terminating in a ball,
the central dot-numbered disc issuing six
scrolling dot-numbered branches, each
topped by a decorative floral projection, and
terminating in a dished drip-pan and a tulip-
shaped candle socket, *drilled for electricity*;
some sockets/drip-pans later, 39cm diameter
x 34cm high [15in diameter x 13in high]

£1,200 - 1,800

159

**AN 18TH CENTURY SIX-BRANCH BRASS
CHANDELIER, DUTCH**

The columnar stem topped by a corona and
terminating in an acorn pendant finial, and
issuing from a dotted and lettered ring six
scrolling branches, with conforming marks,
and terminating in dished drip-pans and tulip-
shaped candle sockets, *drilled for electricity*,
83cm diameter x 58cm high [32.5in diameter
x 22.75in high]

£800 - 1,200



160

160

**A FINE GEORGE II EIGHT-BRANCH
CHANDELIER, ENGLISH, CIRCA 1730 -
1740, PROBABLY FROM A CHURCH**

The columnar shaft topped by a dove and terminating in a gadrooned bulb and a pendant acorn finial, the central bulb issuing eight dot-numbered scrolling branches, each terminating in a dished and pierced drip-pan with piercings, and a tulip-shaped candle socket, *drilled for electricity*, 75cm diameter x 74cm high [29.5in diameter x 29in high]

£2,000 - 3,000



161

161

**A FINE GEORGE II BRASS EIGHT-BRANCH CHANDELIER,
ENGLISH, CIRCA 1730 - 1740**

The knopped columnar stem topped by a lobed corona and with lower large dot-numbered ball issuing eight bolted dot-numbered scrolling lozenge-section branches, each terminating in a straight-sided candle socket, a gadrooned vase and pendant acorn finial terminating the stem below, *drilled for electricity*, 70cm diameter x 51cm high [27.5in diameter x 20in high]

£2,000 - 3,000

Literature

Compare a three-branch English example illustrated R. Gentle & R. Feild, *Domestic Metalwork 1640 - 1820* (1998), p. 181, Figure 10.



162

162

A FINE AND UNUSUAL MID-18TH CENTURY BRASS EIGHT-BRANCH CHANDELIER, CIRCA 1740 - 1760

Topped by a trefoil-shaped loop, a line-engraved corona below, fitted with four hooks, each issuing a chain of four cast brass rods hooking onto scrolling brackets issuing from a disc, with pendant dome, lotus leaf-cast and gadrooned sections and an acorn finial below, and also issuing turned cast knobs into which hook eight scrolling branches with lozenge knobs, and terminating in dished drip-pans and urn-shaped candle sockets, *apparently never drilled for electricity*, 82cm diameter x 85.5cm high [32.25in diameter x 33.75in high]

£3,000 - 5,000

Literature

A related example is illustrated P. N & H. Schiffer, *The Brass Book* (1978), p. 225, Figure A. Attributed to 'Europe' the caption to it reads as follows: 'other chandeliers were being made of an entirely different design such as the one shown here, and it is extremely difficult to place them in a chronological range.' The example illustrated in Schiffer was with Jesse Pavey Antiques. Jesse Pavey was one of the most prominent dealers in Americana the mid-20th century.



164



163

163

A RARE WILLIAM & MARY PEWTER CAPSTAN SALT, CIRCA 1690

With raised fillet to waist, lenticular beading to foot-rim, indistinct maker's mark under base, *6.1cm high, 7.8cm base diameter*

£800 - 1,200

164

AN 18TH/19TH CENTURY SHEET AND CAST BRASS TANKARD, OF QUART CAPACITY

Having a tulip-shaped body with dove-tailed seam, and raised on a flared foot, with rolled rims, mounted with a cast silver-form scrolling handle, *17cm high [6.75in high]*

£500 - 700



165

165

A RARE GEORGE II SILVERED BRASS OR FRENCH PLATE TANKARD, OF PINT CAPACITY, CIRCA 1750, WITH PSEUDO-HALLMARKS AND CREST OF THE EDEN BARONETS

With moulded rim, the baluster-shaped body engraved to the front with a crest of the EDEN Baronets of Windlestone Hall & West Auckland, Durham, *a dexter arm in armour embowed, couped at the shoulder, ppr., the hand grasping a Garb or, bendwise, banded vert* all within a garter charged with the motto 'SI SIT PRUDENTIA', the tankard also engraved near the acanthus-topped scrolling handle with the word 'PINT' and a struck lozenge-form maker's mark, an 'N' above three sabres, an indistinct initial below, on a spreading foot, with pseudo-hallmarks to the underside, 12.5cm high [5in high]

£1,000 - 1,500

Provenance

The Eden Baronetcy was created on 13 November 1672 for Robert Eden [d. 1720]. He was the son of Colonel John Eden, a supporter of the Royalist cause in the Civil War, and represented Durham in Parliament, as did his eldest son and heir, John, the second Baronet. John died in 1728 and was succeeded by his eldest son, Sir Robert [d. 1755]. His second son, also Robert [d. 1784], was the last Royal Governor of Maryland and was appointed baronet in his own right in 1776. His son, Sir Frederick Morton Eden, was a pioneering author and wrote *The State of the Poor* in 1797. The British Prime Minister, Anthony Eden, is a descendant of the Eden Baronets of West Auckland.

Literature

See R. Gentle & R. Feild, *Domestic Metalwork 1640 - 1820* (1998), p. 303 for three similar examples. Two similar examples sold *Christie's*, The Casimir Collection, 23 January 2008, Lots 319 & 320. See another sold *Christie's*, New York, The Collection of Benjamin F. Edwards III, 26 January 2010, Lot 310.



165 (detail)



166

166

AN UNUSUAL AND SMALL 18TH CENTURY SHEET COPPER WINE CISTERN, OR GLASS RINSER, PROBABLY DUTCH

Of oval form, with a hammered finish, and with concave flared rim and skirt, rolled rims, 28.5cm wide x 19.5cm deep x 12.5cm high, (11in wide x 7 1/2in deep x 4 1/2in high)

£600 - 800

167

A RARE LATE 17TH/EARLY 18TH CENTURY COPPER WINE CISTERN, CIRCA 1700, ENGLISH/DUTCH, STRUCK TO THE UNDERSIDE WITH A MAKER'S MARK

With traces of japanning, possibly in red, with gilt flowers, of oval form with rolled rim and footrim, and a brazed dovetail seam, mounted to each side with an unusual pair of sheet metal hollow scroll handles, both with traces of japanning, and both fitted with an iron ring handle, a shallow collar just above the first curve of the footrim, the underside black painted and stamped with a maker's mark of *E.B.* or possible *E.R.*, between a pair of three-leaf or anchor motifs, within a circle of pellets, 50cm wide x 42cm deep x 23cm high, (19 1/2in wide x 16 1/2in deep x 9in high) [width excludes handle attachments]

£3,000 - 5,000



167 (detail)

Literature

The traces of japanning to this cistern, the very faint remains of gilt Chinoiserie flowers, and its overall size and form, relate it to a group of japanned copper cisterns used in England in the late 17th and early 18th centuries. The most notable example was supplied to Badminton House, the home of the Duke of Beaufort. The latter cistern shares the same rolled rims and shallow collar above the footrim with the cistern in the present lot.

The remnants of japanning which adhere to this lot, which seem to suggest figures, are reminiscent of the decoration to another related example of the same period, which differs only in the form of its handles and rope-twist embellishment to its rims.

See R. Gentle & R. Feild, *Domestic Metalwork 1640 - 1820* (1994), Colour Plate 17 for another copper example without its japanning and now polished, and Colour Plate 18 for the Duke of Beaufort's.

As far as we know, japanners did not make the wares they decorated, and it is possible that these cisterns were Dutch products imported to Britain for decoration. See, for example, a copper example, circa 1700, described as Dutch, sold *Christie's*, The Casimir Collection, 23rd January 2008, Lot 290, which also carried a maker's mark: 'I.P.' in a heart-shaped motif.

Gentle & Feild do not note whether or not the examples they illustrate carry maker's mark. The mark to this cistern 'EB' (or possibly 'ER') within a circle of pellets, conforms to conventional marks on brass and pewter of the late 17th and early 18th centuries. See, for instance, R. Butler, *A Study Collection of Marked Domestic Brass and Other Base Metalware c. 1600 - c. 1900* (2001), p. 94, and the mark of the maker 'WK'. There is no comprehensive database of base metal maker's marks available at present, so the mark to this lot has not yet been identified.



167



168

168
AN UNUSUAL CHARLES I OAK COFFER, WEST COUNTRY, CIRCA 1640

Having a twin panelled hinged lid, the front of three panels, each carved with a large lozenge with pennant-like terminals and whorl filled spandrels, all front rails guilloche-carved, twin panelled ends, *104cm wide x 51.5cm deep x 68.5cm high, (40 1/2in wide x 20in deep x 26 1/2in high)*

£700 - 1,000

169
A CHARLES II OAK MULE CHEST, CHESHIRE/LANCASHIRE, CIRCA 1670

Having a boarded top with thumb-moulded edge, the front with meandering foliate-carved top rail, above a central panel carved with a carnation and tulip floral spray, flanked to either side by a broad muntin rail carved with a single stiff tulip plant, together with a plain fielded panel, a pair of fielded drawers below, *139cm wide x 54cm deep x 83.5cm high, (54 1/2in wide x 21in deep x 32 1/2in high)*

£800 - 1,200



169



170 (lid)



170

170

A RARE SMALL ELIZABETH I OAK JOINED COFFER, CIRCA 1580

Having a single panelled hinged lid, twin panelled front, nulled-carved top rail, fine scroll-shaped spandrels set within edge-mitred rails, rear rails also typically moulded, 83cm wide x 47.5cm deep x 56cm high, (32 1/2in wide x 18 1/2in deep x 22in high)

£2,000 - 3,000



171

171

**A SET OF SIX LATE 17TH CENTURY OAK BACKSTOOLS,
NORTH COUNTRY, POSSIBLY YORKSHIRE, CIRCA 1680 - 1700**

Each with a slender fielded back-panel and moulded uprights framed within scroll-carved and punched-decorated rails, the cresting rail with the addition of a stylized tulip-head carved to the centre, the boarded seat raised on block and reel-turned legs, joined by a conforming cresting rail carved fore-rail and multiple plain stretchers, elongated turned feet, 50.5cm wide x 38.5cm deep x 112.5cm high, (19 1/2in wide x 15in deep x 44in high) (6)

£2,000 - 3,000

A pair of chairs with a similar distinctive cresting rail and leg turning in Nash's House Collection, Chapel Street, Stratford-Upon-Avon, Warwickshire; illustrated Tobias Jellinek, *Early British Chairs and Seats* (2009), p. 307, pl. 427. Further similar examples illustrated Victor Chinnery, *Oak Furniture: The British Tradition* (1993), p. 518, figures 4:240 & 4:241.



172

172

A HARLEQUIN SET OF FOURTEEN CHARLES II OAK BACKSTOOLS, SOUTH LANCASHIRE/NORTH CHESHIRE, CIRCA 1680

Each with a distinctive large floral and foliate-carved cresting, a conforming carved back panel, characteristic pyramid-finials to the uprights, a panelled or boarded seat, raised on block and turned front legs, joined by a turned fore-rail and multiple plain stretchers, (14)

£5,000 - 8,000

Provenance

Purchased *Beedham Antiques Ltd.*, Hungerford, Berkshire; a matched set of eight, 11th March 2003, (£13,000) and a matched set of six 20th January 2005, (£9,750). Sold with copies of the original receipts.



172



173

173

**AN ELIZABETH I/JAMES I OAK JOINED LOW STOOL, CIRCA
1600 - 1620**

Having a square-edged top fixed by eight pegs running the depth of the rails, the broad run-moulded rails filled with dog-tooth punched-decoration, inverted baluster-turned legs joined by relatively flat plain stretchers, some possible traces of 'red paint' to the underside, *42cm wide x 28.5cm deep x 37cm high, (16 1/2in wide x 11in deep x 14 1/2in high)*

£2,000 - 3,000



174

174

A PAIR OF CHARLES II OAK JOINT STOOLS, CIRCA 1680

Each seat with thumb-moulded edge, all run-moulded rails with bicuspid shaped lower edge, the baluster and reel-turned legs unusually splayed on both the sides and ends, joined by plain stretchers, 44cm wide x 27cm deep x 52.5cm high, (17in wide x 10 1/2in deep x 20 1/2in high) (2)

£3,000 - 5,000



175

175

AN UNUSUAL OAK AND PINE CRICKET TABLE, ENGLISH

Circa 1870

Of classic two-tier form, but with the unusual addition of a single drop-flap to the near circular top, top possibly altered, 74cm wide x 72.5cm deep x 69cm high, (29in wide x 28 1/2in deep x 27in high)

£500 - 700



176

176

A GEORGE III FRUITWOOD AND OAK TWO-TIER 'DUMB-WAITER', CIRCA 1780

The near-circular top joined to the conforming smaller undertier by three baluster-turned spindles and rotating around a baluster-turned pillar, raised on three hipped downswept legs, restorations, 60.5cm wide x 59.5cm deep x 73cm high, (23 1/2in wide x 23in deep x 28 1/2in high)

£400 - 600

177

A LARGE GEORGE III OAK TWO-TIER CRICKET TABLE, ENGLISH OR WELSH, CIRCA 1800

Having a circular top above a triangular undertier, the shelf unusually formed from three identical kite-shaped boards, 75cm diameter x 72.5cm high

£1,000 - 1,500



177



178

178

A RARE WILLIAM & MARY TALL OAK OCCASIONAL TABLE, CIRCA 1690 - 1700

The oval top above shallow rails, raised on gently splayed slender baluster and columnar-turned legs, a delicate moulding to the upper outer edge of each stretcher, turned feet, 52.5cm wide x 33.5cm deep x 72cm high, (20 1/2in wide x 13in deep x 28in high)

£1,500 - 2,000

179

AN ELEGANT QUEEN ANNE OAK JOINT STOOL, CIRCA 1710

With simple thumb-moulded edge top, bold ogee-profiled rails, on slender baluster-turned legs, narrow stretchers and pear-shaped feet, stamped ownership initials 'J T' to the underside of the top, 49cm wide x 28.5cm deep x 55.5cm high, (19in wide x 11in deep x 21 1/2in high)

£1,800 - 2,200



179



180

180

**AN IMPRESSIVE CARVED OAK AND INLAID TESTER BED,
ENGLISH**

17th century and later

Having a thirteen-panel tester carved with a lozenge to each corner panel, the head-board with a bold lunette-carved frieze, a run of chequer inlay below, over a pair of panels each carved with a stylized carnation plant issuing vine and scrolling leaves, spaced by figural terms and flanked by figural ears, above a waist-shelf and three plain panels, each multiple-turned end-posts profusely carved with a gadrooned, fluted, cabochon and palmette design, the foot-board with three plane panels, 165cm wide x 234cm deep x 205cm high, (64 1/2in wide x 92in deep x 80 1/2in high)

£6,000 - 8,000

Provenance

Depository label to the rear of the head-board reads 'MRS. J. Wood / TETTENHALL WOOD'.



181

181

**A MID-18TH CENTURY OAK CWPWRDD DEUDDARN,
DENBIGHSHIRE, CIRCA 1730 - 60**

The front of deep fielded panelled and simple frame construction, the plain frieze with end drop-pendants, enclosing a pair of recessed cupboard doors centred by a fixed panel, the lower-section with three frieze drawers over a pair of twin-panelled cupboard doors, centred by a pair of upright fixed panels, on extended stile supports, *136cm wide x 62cm deep x 163cm high, (53 1/2in wide x 24in deep x 64in high)*

£600 - 800



182

182

AN EXCEPTIONALLY LARGE WILLIAM & MARY OAK DOUBLE-ACTION GATELEG DINING TABLE, CIRCA 1690

The oval drop-leaf top above a single end frieze drawer, raised on vase and baluster-turned supports, joined by rectangular-section stretchers, on bun feet, restorations, 204cm wide x 186cm deep x 77.5cm high, (80in wide x 73in deep x 30 1/2in high)

£1,500 - 2,500



183

183

AN EARLY 19TH CENTURY OAK POT-BOARD LOW DRESSER, CARMARTHENSHIRE, CIRCA 1820 - 50

Almost certainly originally with rack, the twin-arched frieze headed by three cockbeaded drawers, over two small drawers, centred by a conforming faux small drawer, raised on three baluster-turned front legs, with boarded undertier, on multiple-turned front feet, 196cm wide x 45cm deep x 85.5cm high, (77in wide x 17 1/2in deep x 33 1/2in high)

£600 - 800

184

AN OAK LOW OPEN DRESSER, ENGLISH, CIRCA 1700

The boarded top with deep under-edge moulding, with three mitre-moulded frieze drawers, on baluster and vase-turned front legs, restorations, 183.5cm wide x 51cm deep x 82cm high, (72in wide x 20in deep x 32in high)

£700 - 1,000



184



185



185

**AN EXTREMELY RARE PAIR OF GEORGE II YEW, ELM AND
ASH GOTHIC WINDSOR ARMCHAIRS, THAMES VALLEY,
CIRCA 1750**

Having a characteristic top bow made in two parts which join to form a Gothic arch with a scribed edge line, an elaborate Gothic fretted central splat and narrower upper and lower fretted splats to either side, the arm bow raised on short fretted splats and crook-shaped front supports, the elm bell-shaped seat with pronounced return corners and scribed edge line, raised on front cabriole legs with front fretted knee spandrels and pad feet, the straight-turned ash back legs with an unusual ball applied to the rear foot, [one lacking], the legs connected by a crinoline stretcher, one chair with branded inventory mark 'G K' stamped to the rear edge of the seat and again to the underside, (2)

£10,000 - 15,000



(inventory mark)

Eighteenth century chairs, with Gothic shaped backs and pierced splats are often considered to represent the pinnacle of Windsor chair design, as fashionable items of furniture made in the first half of the 18th century and into the second half. They were made as both settee and armchair forms. Although now very rare, they were regularly made and listed in invoices by makers in St Paul's Churchyard from the second quarter of the 18th century. In 1734, for example, one invoice records 'Paid John Willis rect in Paul's Churchyard for 1 Windsor Settee with 4 seats, Two ditto with 3 seats each, and 8 single chairs at 6 ye seat £5.8.0. Pd' [Ref. George Bowes, London accounts 1733-34. Durham Record Office. D/Strathmore/V1390]

Chairs of this type owe much to the Gothic revival in architecture and furniture which took place in the second quarter of the 18th century. This style was famously reflected in the home of Horace Walpole (1717 - 1797), who purchased a house at Strawberry Hill, London, and converted it into a cottage with Gothic tracery windows, which has become synonymous with this style of seating.

The chairs made in London typically display a finesse and elegance which makes them as desirable today as they were originally. This pair of chairs are similarly well made and powerfully attractive in appearance, made largely in Yew (a wood reserved for Windsor 'Best' chairs) and gracefully shaped Elm seats. The rear legs are turned in Ash.

However, careful examination of these chairs indicates that although made by a skilled craftsman, certain features point to him being perhaps a little less versed in their manufacture than those working in central London. These include a secure but uncommon way of fixing the point of the Gothic arch together. Here there is a complex interlocking joint rather than the more common inset narrow fillet of wood. Below this joint, a reeded line is incised into the edge of the arch (and also around the seat edge). This was imprecisely made with a chisel, and indicates that this maker did not have the specialised edge cutting tool (a 'Granny's tooth') which many Windsor chairmakers used to make a symmetrical groove. The entry of the central splat into the arch of Chair 2 [without inventory mark] shows, too, an inexact fit which simply indicates a measurement misjudgement on the part of the maker, rather than the use of a replacement part.

The riving (splitting) marks which appear in different parts of the splats in both chairs are clear, for example in the back of the central splat in Chair 1 [with inventory mark], and interestingly shows evidence of this quick way of creating sections of wood, rather than the more accurate but laborious practice of sawing. Many Windsor chairs made in the 18th century, too, show evidence of a travisher (similar to a large spoke-shave) being used to remove wood quickly underneath the seat, and is evidenced by concave cut marks. The maker of these chairs clearly used a large frame saw, and left the irregular marks intact without further levelling.

Typically Gothic armchairs have turned rear feet, but this maker chose to make a completely original design in the form of a straight turned leg, slightly flared at the base, and with a turned ball attached to the lower rear part of the leg. The purpose of this remains an enigma.

The careful use of materials used in making these chairs is clear in the existence of long-departed wood-boring beetle holes either side of the seat in Chair 1. Such holes appear only in the outer sapwood of trees and indicate that this seat was made from a single plank of wood where the outer sapwood on both sides was retained to give the width required.

The use of the total width of branches of Yew is similarly shown in the small outer back splats of Chair 2, where the yellow sapwood is seen both sides of the central brown heartwood, illustrating, again, an economic use of the available timber; as does the use of thin branches of yew, which, with their bark removed, were bent into shape to form the elegant curved arm supports. These chairs represent the making of eminently architecturally powerful chairs with a clear historical pedigree, and with the character produced by a skilled chairmaker whose slight imperfections in manufacture serve to enhance their qualities rather than producing a more sterile version of perfection.

Dr B D Cotton. 2015



186



186 (detail)

186

**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)

£2,000 - 3,000

Provenance

Purchased *Leonard Lassalle (Antiques) Ltd.*, Tunbridge Wells, 18th April 1986. Described on the receipt as 'rare and unusual'.
The Collection of Graham & Susan James.



187

187

A CHARLES II OAK SETTLE, LANCASHIRE, CIRCA 1670

With five back panels set within multiple delicate run-moulded rails, the uprights with pyramid-finials, a dog-tooth punched-decorated design to the top of each scroll-ended downswept open-arm, with elongated-ball turned underarm supports, a boarded seat and nulled-carved front rail, raised on baluster-turned front legs and later central front support, slender plain stretchers, *165cm wide x 60cm deep x 109cm high, (64 1/2in wide x 23 1/2in deep x 42 1/2in high)*

£700 - 1,000



188

188

A JAMES I JOINED OAK BOX, CIRCA 1610

Of pegged construction, the two-plank hinged lid with multiple moulded edge enclosing a vacant interior, the front and sides carved with a run of arcaded nulling, the scratch-carved initials 'NB' beneath the lockplate, with boss-carved base moulding, 59.5cm wide x 43.5cm deep x 19cm high, (23in wide x 17in deep x 7in high)

£700 - 1,000

189

A WILLIAM & MARY BOARDED AND JOINED OAK DESK BOX, YORKSHIRE, CIRCA 1690

The front board joined with dovetails, and having a hinged slope with carved initials 'EB' and applied with a moulded rest, a pair of short drawers to the interior, the front board carved with a run of scrolling foliage either side of the lock plate, and with base moulding, 72.5cm wide x 52cm deep x 27.5cm high, (28 1/2in wide x 20in deep x 10 1/2in high)

£400 - 600

190

AN UNUSUAL CHARLES II HEXAGONAL BOARDED OAK BOX, CIRCA 1685

Decorated to the front and sides with delicate lace-like punch decoration of lozenges and chevrons, 74.5cm wide x 42cm deep x 17.5cm high, (29in wide x 16 1/2in deep x 6 1/2in high)

£500 - 700

Exhibited

July 1978, *BADA*, 'English Oak Table Boxes, Slopes, Desks & Cabinets of the 16th and 17th Centuries', and illustrated p. 23, Figure 24, in the accompanying catalogue.

Literature

Compare examples of boxes on this unusual shape illustrated V. Chinnery, *Oak Furniture: The British Tradition* (1993), p. 364, Figure 3:379 and another illustrated R. Edwards, *The Dictionary of English Furniture* (1986) I, p. 103, Figure 11. The former is dated 1673, the latter, with Laudian decoration, to circa 1650.



189



191

191

A MID-17TH CENTURY BOARDED OAK DESK BOX, CIRCA 1650, IN THE LAUDIAN TASTE

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

£600 - 800

Provenance

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

192

A SMALL EARLY 17TH CENTURY CARVED WALNUT TABLE CASKET, ITALIAN, CIRCA 1600 - 1620

In the form of a small cassone, having an edge-moulded hinged lid and a fall-front carved with an oval cartouche of a nymph riding a sea monster, flanked by pilasters carved with masks wearing martial helmets, on a moulded breakfront plinth and scroll-carved and breakfront bracket feet, restorations, 60cm wide x 31.5cm deep x 38cm high, (23 1/2in wide x 12in deep x 14 1/2in high)

£1,200 - 1,800



192



193



194

193

AN ATTRACTIVE OAK TOILET MIRROR, IN THE FORM OF A MINIATURE BUREAU BOOKCASE, ELEMENTS 18TH CENTURY

The cabinet upper section with domed top and moulded cornice above an arch-topped bevelled mirror plate, enclosing a shelf and drawers around a small ogee-arched door, the bureau base with cockbeaded fall enclosing drawers around pigeonholes, a long drawer enclosing divisions and two secret compartments below, raised on bracket feet, with two secret drawers in the plinth, 49.5cm wide x 30cm deep x 94cm high, (19in wide x 11 1/2in deep x 37in high)

£1,000 - 1,500

194

A LARGE WILLIAM & MARY OYSTER-VENEERED WALL MIRROR, CIRCA 1690

With moulded-sight and cushion-moulded frame, cresting lacking, 74cm wide x 7cm deep x 86.5cm high, (29in wide x 2 1/2in deep x 34in high)

£600 - 800



195

195

AN EARLY 17TH CENTURY OAK COFFER FRONT OF FOUR NARRATIVE PANELS, FLEMISH, CIRCA 1620, LATER ADAPTED INTO AN OVERMANTEL

The upper frieze carved with the inscription 'THO.GODT.UND.EHR. STEIDT.ALL.MEIN.HERTZ.BE.GHER.ANNO.1643', above four panels carved with various scenes, probably taken from *The Life of David* and *The Life of John the Baptist*, all spaced by applied associated 17th century figural terms, the central term topped by a double-headed eagle, with two later mirror panels and carved flanking panels, carved with scenes from *The Life of Daniel*, below, 183cm wide x 11.5cm deep x 92cm high, (72in wide x 4 1/2in deep x 36in high)

£1,000 - 1,500



196

196

A PAIR OF LATE 16TH/EARLY 17TH CENTURY CARVED OAK PANELS, WITH SOME TRACES OF POLYCHROME DECORATION, FLEMISH, CIRCA 1620, *THE FALL OF MAN & THE ADORATION*

Both with some original, and some later, polychrome decoration, and both scenes beneath a strapwork-carved arch with scalloped intrados, and prominent keystones and quoins, with leafy spandrels, 26.5cm wide x 2.5cm deep x 37cm high, (10in wide x 0 1/2in deep x 14 1/2in high) (2)

£500 - 700

Provenance

Purchased *Witney Antiques*, Witney, Oxfordshire, 14th January 1989, (£780). Sold with a copy of the original receipt.



197

A PAIR OF CHARLES II OAK AND CONTRA-PARTIE INLAID PANELS, YORKSHIRE, CIRCA 1660, FROM A HEADBOARD

Both backed by a panel inlaid with a gadrooned urn issuing foliage, peonies and stylised carnations, within an acanthus and leaf-carved moulded border, with scallop-carved sight, 38.5cm wide x 8cm deep x 48.5cm high, (15in wide x 3in deep x 19in high) (2)

£600 - 800



197





198

198

**AN EARLY 17TH CENTURY CARVED OAK ARMORIAL
ACHIEVEMENT OR PLAQUE, ENGLISH, CIRCA 1600 - 1630**

Of four boards, carved with the arms of BRIDGEN, a *bridge of three arches embattled at the top in fess argent masoned between sea lions passant*, with a mullet for difference, impaling those of an unknown family, beneath a visored helm and the crest of BRIDGEN, with foliate mantling, a banner bearing the motto 'TUTUS IN UNDIS' below, 57cm wide x 9cm deep x 95cm high, (22in wide x 3 1/2in deep x 37in high) [depth includes rear batons]

£1,500 - 2,000

These arms were carved to commemorate the marriage of a third son of the family BRIGDEN, represented by the dexter arms and the crest, and a woman of an as yet unknown family, denoted on the sinister side, whose coat of arms was a *lion rampant regardant*.

There was a prominent family of Brigden's in Bridgnorth in Shropshire, others in Staffordshire and, by the late 17th century, a family in London. An Edward Brigden Senior and his wife Anne are recorded as living inside London's Walls in 1695.



199

**LOTS 199 - 218:
PROPERTY FROM THE PRIVATE COLLECTION OF
MR & MRS H. BEEDHAM**

199

A CHARLES II OAK BACKSTOOL, DERBYSHIRE, CIRCA 1670

With two arched splats, having a smooth top and scalloped inner edge, each profusely gauge-carved and centred by a carved tulip-head, with further decoration in the form of turned pendants and finials, the uprights with scroll-terminals and applied split-bobbin and button mouldings, the panelled seat on block and ball-turned front legs, joined by a ball-turned fore-rail and multiple plain stretchers, 46cm wide x 39cm deep x 104.5cm high, (18in wide x 15in deep x 41in high)

£500 - 700

Similar examples in the collections of Aston Hall, Birmingham and The Chapel, Hardwick Hall, Derbyshire.

Literature

Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700* (2009), illustrates a comparable example, p. 303, pl. 420.

200

A CHARLES II OAK BACKSTOOL, DERBYSHIRE, CIRCA 1670

With two arched splats, having a smooth top and scalloped inner edge, each profusely gauge-carved and centred by a carved tulip-head, with further decoration in the form of turned pendants and finials, the uprights with scroll-terminals and applied split-bobbin and button mouldings, the panelled seat on block and ball-turned front legs, joined by a ball-turned fore-rail and multiple plain stretchers, 45cm wide x 40cm deep x 108.5cm high, (17 1/2in wide x 15 1/2in deep x 42 1/2in high)

£500 - 700



200

201

A CHARLES II OAK BACKSTOOL, DERBYSHIRE, CIRCA 1670

With two arched splats, each profusely gauge-carved and with a smooth top and scalloped inner edge, the upper splat carved to the centre with a stylized tulip, both with further decoration in the form of turned pendants and finials, the uprights with scroll-terminals and applied split-bobbin and button mouldings, the panelled seat on block and ball-turned front legs, joined by a ball-turned fore-rail and multiple plain stretchers, 44.5cm wide x 42cm deep x 103.5cm high, (17 1/2in wide x 16 1/2in deep x 40 1/2in high)

£500 - 700

202

AN UNUSUAL CHARLES II OAK BACKSTOOL, DERBYSHIRE, CIRCA 1670

With two arched splats, having a smooth top and scalloped inner edge, profusely gauge-carved and centred by a carved tulip-head, further embellished with punched-decoration, pendants and finials, the uprights unusually with elongated ball-finials and applied split-bobbin and button mouldings, the panelled seat on block and ball-turned front legs, joined by a ball-turned fore-rail and multiple plain stretchers, 46cm wide x 42cm deep x 111cm high, (18in wide x 16 1/2in deep x 43 1/2in high)

£500 - 700



201



202



203

203

A VICTORIAN YEW, BEECH AND ELM HIGH-BACK WINDSOR ARMCHAIR, NOTTINGHAMSHIRE, CIRCA 1840 - 80

The back with four tapering spindles centred by burr-yew fir tree motif fretted upper and lower splats, the arm bow with 'scroll' ends raised on further spindles and 'peg'-baluster front supports, elm saddle seat, ring and baluster-turned legs with cup and ball feet, joined by a crinoline stretcher, 55cm wide x 63cm deep x 110cm high, (21 1/2in wide x 24 1/2in deep x 43in high)

£500 - 700

204

A 19TH CENTURY YEW AND ELM WINDSOR HIGH-BACK ARMCHAIR, ROCKLEY, NOTTINGHAMSHIRE, CIRCA 1835

With four long tapered spindles either side of a decorative pierced upper and lower splat, further underarm spindles together with regional 'peg'-baluster support, one side edge of the broad elm saddle seat bearing the maker's stamp of George Nicholson, Rockley, [fl.1831-41], the front legs with double-rings over bell-shaped turning, joined by a crinoline stretcher, with unusual 'bell-shaped' connecting supports, 61.5cm wide x 66.5cm deep x 111cm high, (24in wide x 26in deep x 43 1/2in high)

£600 - 800

Literature

See Bernard D. Cotton, *The English regional Chair* (1990), pp. 183 - 185, for several illustrated chairs made at George Nicholson's workshop, many of which can be considered to be of the 'highest quality'.



204

205

A VICTORIAN YEW, ASH, BEECH AND ELM HIGH-BACK WINDSOR ARMCHAIR, NOTTINGHAMSHIRE, CIRCA 1850 - 80

The back with four tapering spindles centred by fir-tree motif fretted upper and lower splats, the arm bow with 'scroll' ends raised on further spindles and baluster-turned front supports, elm saddle seat, ring and baluster-turned legs with cup and ball feet, joined by a crinoline stretcher, 59cm wide x 58cm deep x 110cm high, (23in wide x 22 1/2in deep x 43in high)

£400 - 600



205



206

206

A VICTORIAN YEW, ASH, BEECH AND ELM HIGH-BACK 'SMOKING' WINDSOR ARMCHAIR, NOTTINGHAMSHIRE OR YORKSHIRE, CIRCA 1860 - 90

With four tapering spindles centred by a fir-tree motif fretted splat above the three-part arm bow, heavy turned spindles centred by a fir-tree fretted splat below the arms, the saddle seat of 'square'-form, ring and baluster-turned legs with cup and ball feet, joined by a crinoline stretcher, 68cm wide x 70cm deep x 115.5cm high, (26 1/2in wide x 27 1/2in deep x 45in high)

£500 - 700

Although this chair embodies several Nottinghamshire regional features, such as the leg turnings, there are other characteristics which could be considered of Yorkshire influence, such as the unusual stylized fir-tree fretting to the splats. See Bernard D, Cotton, *The English Regional Chair* (1990) p. 193, fig. NE34, for a high-back smoker or broad seat chair, stamped 'FROM T. RHODES, HALIFAX' with similar splats as those found here.



207

207

**A STRIKING MID-17TH CENTURY OAK AND MARQUETRY-
INLAID PANEL-BACK OPEN ARMCHAIR, SOUTH YORKSHIRE,
LEEDS AREA, CIRCA 1650**

The back panel ornately inlaid with a flower-filled twin-handled vase, the splendid cresting rail carved with a pair of scale-carved dragons issuing fruiting-vine, with scroll-carved slender elongated ears and relatively flat shaped open-arms, the boarded seat above run-moulded rails, with slightly bulbous columnar-turned underarm supports and front legs, the stretchers with delicate edge mouldings, restorations, 62cm wide x 57cm deep x 124cm high, (24in wide x 22in deep x 48 1/2in high)

£8,000 - 12,000

Literature

A very similar chair, originally in the Mary Bellis Collection and almost certainly from the same workshop, is prominently illustrated Victor Chinnery, *Oak Furniture: The British Tradition* (1993), p. 46, colour plate 3 and again fig. 4:115. Together with other comparable carved and inlaid pieces of Yorkshire furniture illustrated p. 468 - 472, figures 4:113 - 122. The author notes that this 'conspicuous group' of furniture is characterized by 'a rich variety of inlaid floral panels', in addition 'the carving is distinctly formed, with a formal yet mobile sense of style. The joinery is extremely well made and carefully finished', concluding that 'the quality of the work suggests that it may have been done in the rich city of Leeds', although other examples of inlaid Yorkshire furniture have been 'located in houses and churches a little south-east of Leeds itself, in the Dewsbury/Batley/Halifax area'.

See Lot 362.



208

208

AN IMPRESSIVE LARGE CHARLES II OAK PANEL BACK OPEN ARMCHAIR, CHESHIRE/LANCASHIRE, CIRCA 1670

Historically with a side drawer below the seat

The back panel carved with a well-conceived fruiting-vine and stylized flower-filled vase design, below a scroll-cut cresting again with foliate carving, the uprights with characteristic pyramid-finials, the typical slender downswept open arms on baluster-turned supports, the drawer below the boarded seat an alteration to the original design with the drawer front constructed using the original side seat rail, raised on ring and baluster-turned legs, joined by plain stretchers, 65cm wide x 59cm deep x 117.5cm high, (25 1/2in wide x 23in deep x 46in high)

£4,000 - 6,000



209

209

A PAIR OF CAST IRON AND STUART ENAMEL ANDIRONS, IN THE 17TH CENTURY MANNER

Enamelled in blue, green and white, and cast in several sections with a supporting iron column to the rear, raised on scroll feet and curving iron billet bar, 57cm wide [22.5in wide], (2)

£800 - 1,200



210



210 (side)

210

**A RARE AND CHARMING CHARLES II OAK JOINED AND
BOARDED PUNCHED-DECORATED MURAL CUPBOARD,
YORKSHIRE, DATED 1673**

Almost certainly made to commemorate a marriage

The single panel cupboard door with applied mitre edge-moulded rails
simulating four small panels, the boarded sides also with applied rails
simulating two further panels, all 'panels' and rails with fine geometric-
motif punched-decoration, the upper right side 'panel' with paired
initials 'IB JB', over the date '1673', formed by a small circular punch
as used throughout, two interior shelves, 62cm wide x 31.5cm deep x
59.5cm high, (24in wide x 12in deep x 23in high)

£3,000 - 5,000



211

211

A CHARLES II OAK BACKSTOOL, DERBYSHIRE, CIRCA 1660

The back top rail of three carved and punched-decorated arches, each with scalloped lower edge, raised on baluster-turned spindles, further decoration in the form of flattened-ball finials, the lower back-rail gauge-carved and unusually geometric punched-decorated, the uprights with an unusual outward facing scroll-terminal, also with applied split-bobbin and small button mouldings, the panelled seat on block and ball-turned front legs, joined by plain low level front stretcher, 48.5cm wide x 43cm deep x 103.5cm high, (19in wide x 16 1/2in deep x 40 1/2in high)

£500 - 700

Literature

Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700* (2009), p. 305, pl. 424, illustrates a comparable example with low-level plain front stretcher and unusual outward facing scroll terminals to each upright as found here.



212

212

A CHARLES II OAK BACKSTOOL, DERBYSHIRE, CIRCA 1660

The back top rail of three carved and punched-decorated arches, each with delicate scalloped lower edge, raised on columnar-turned spindles, further decoration in the form of flattened-ball finials, the lower back-rail run-moulded, the uprights with unusual diminutive scroll-carved and punched-decorated terminal, also with applied split-bobbin and button mouldings, the panelled seat on columnar-turned front legs joined by plain low level stretchers, 48cm wide x 45cm deep x 102.5cm high, (18 1/2in wide x 17 1/2in deep x 40in high)

£500 - 700

213

A CHARLES II OAK AND ASH BACKSTOOL, DERBYSHIRE, CIRCA 1670

The back with a slender top rail of three carved arches, each with a scalloped lower edge, raised on baluster-turned spindles, the lower back-rail run-moulded and navette punched-decorated, further back decoration in the form of acorn-finials, the uprights with scroll-terminals and applied split-bobbin mouldings, the panelled seat on block and ball-turned front legs, joined by a ball-turned fore-rail and multiple plain stretchers, 47.5cm wide x 42cm deep x 99.5cm high, (18 1/2in wide x 16 1/2in deep x 39in high)

£500 - 700



213

214

A CHARLES II OAK AND ELM OR ASH BACKSTOOL, DERBYSHIRE, CIRCA 1670

The back with a delicate top rail of three arches, each carved and punched-decorated with a scalloped lower edge, raised on baluster-turned spindles, the lower back-rail run-moulded and punched-decorated, further back decoration in the form of ball-finials, the uprights with scroll-terminals and applied split-bobbin and button mouldings, the panelled seat on block and ball-turned front legs, joined by a ball-turned fore-rail and multiple plain stretchers, 46cm wide x 40.5cm deep x 100.5cm high, (18in wide x 15 1/2in deep x 39 1/2in high)

£400 - 600



214



215

215

**A RARE PAIR OF ELEGANT CHARLES I OAK JOINT STOOLS,
GLOUCESTERSHIRE, CIRCA 1640**

Each with double-reeded edge top and lunette-carved shallow rails, raised on parallel-baluster and ball-turned legs, joined by plain stretchers, 44cm wide x 26.5cm deep x 57cm high, (17in wide x 10in deep x 22in high) (2)

£5,000 - 8,000



216



216 (detail)

216

AN IMPRESSIVE ELIZABETH I/JAMES I OAK AND ELM THREE-TIER BUFFET, SALISBURY, CIRCA 1600

Having a meandering vine-carved frieze drawer, raised on figural front supports, probably personifications of smell and taste, each carved in the round, wearing diaphanous robes from the waist down, one holding fruits, the other flowers, each with tassel-cushion capital, above a gadrooned-carved frieze drawer, raised on elm compact reeded and stiff-leaf carved cup-and-cover over reel-turned front supports, the base rails chain-carved with lower multi-cusped edge, the uprights with simple gauge-carving to the run-moulding, restorations/repairs, 124cm wide x 44.5cm deep x 121cm high, (48 1/2in wide x 17 1/2in deep x 47 1/2in high)

£6,000 - 8,000

Literature

Ralph Edwards, *The Dictionary of English Furniture* (1986), Vol. II, p. 181, fig. 7, illustrates a three-tier buffet with comparable front support configuration as found here, with traditional bulbous-turned columns to the lower tier only.

See Lot 237, a figural support possibly attributed to Salisbury and also carved to the rear.



216 (detail)



217

217

**A LARGE AND IMPRESSIVE PAIR OF ELIZABETH I/JAMES I
CARVED OAK FIGURAL TERMS, CIRCA 1600 - 1620**

Carved as a Caryatid and an Atlantes, each topped by an abundant spray of flowers, gourds and fruits issuing from a basket, and both figures holding in their hands a looped cord issuing a parted spray of twelve flowers and fruits, each pedestal carved with scrolling strapwork, with base moulding, profusely decorated throughout with a variety of punches, 15cm wide x 6cm deep x 80cm high, (5 1/2in wide x 2in deep x 31in high) (2)

£2,000 - 3,000

Recent Provenance

Formerly in the Rous Lench Collection and sold *Sotheby's*, 3rd/4th & 7th July 1986, Lot 537.



218

**A GOOD SET OF FOUR HENRY VIII CARVED OAK PANELS,
PROBABLY SOUTH-WEST ENGLAND, CIRCA 1520**

Each topped by a Romaine-type portrait in a lozenge-shaped sunken moulded surround, with large leaf and berry spandrels, all above carved Gothic tracery lights, a different style of tracery to each panel, 25cm wide x 2cm deep x 66.5cm high, (9 1/2in wide x 0 1/2in deep x 26in high) (4)

£2,000 - 3,000



218



219 (front)



219 (reverse)

219

A HENRY VIII CARVED OAK DOUBLE-SIDED LINTEL BEAM, ONE HALF OF A FOUR-CENTRED ARCH, CIRCA 1520, PROBABLY EAST ANGLIA

One side carved with a boss-like flower, the other with a shield charged with a *cockerel statant crowing*, and both sides with a run of stiff-leaf carving, 135cm wide x 14cm deep x 27.5cm high, (53in wide x 5 1/2in deep x 10 1/2in high)

£600 - 800

Compare a cartway arch of the early 16th century in the collections of the *Victoria & Albert Museum* [T26.1902] from Church Farm, Clare, Suffolk.

220

A LATE 15TH/EARLY 16TH CENTURY CARVED ELM OR OAK CORBEL, OF A SAINT OR PROPHET

Modelled as a bearded figure, wearing flowing robes, a vacant banner across his chest, 19.5cm wide x 17.5cm deep x 42cm high, (7 1/2in wide x 6 1/2in deep x 16 1/2in high)

£800 - 1,200

221

AN INTERESTING AND RARE MID-15TH CENTURY CARVED OAK ARCHITECTURAL FRAGMENT, POSSIBLY FROM A SCREEN, CIRCA 1450

Topped by a run of cusped foils, above a fantastic hybrid beast or *drollery*, with an eagle's head, monstrous human face in its neck, udders, and cloven rear feet, its rider with horned head, an animal apparently on top of his head holding the monster's reins, a perching bird beyond, to the right a man wearing a *chaperon and liripipe*, belted *houppelande*, with *dagged* sleeves, standing atop a pillar, the run of un-carved timber below with angled concave edges, each carved with a single four-petalled flower, 49cm wide x 13.5cm deep x 87cm high, (19in wide x 5in deep x 34in high)

£5,000 - 7,000

The subject of this interesting scene is ambiguous, since the monstrous horse or beast does not conform to Medieval hybrid classifications. It was possibly intended as a *drollery*, an image to amuse the viewer, but it seems more likely that the animal atop the rider's head, which appears to be holding the monster's reins, was intended to convey the popular Medieval image of the 'world turned upside down'. The significance of the man atop the pillar is also unclear, but it could be that he represents a *Stylite*. His clothes are of the style worn in the 15th century.



220



221



222

222

A SMALL OAK BOARDED AUMBRY

In the mid-16th century manner

Constructed from re-claimed timbers, the central door with iron strap hinges and carved with pierced Gothic tracery and leaf-spandrels, flanked by similarly carved fixed boards, a single shelf to the interior, *84cm wide x 26cm deep x 70cm high, (33in wide x 10in deep x 27 1/2in high)*

£600 - 800



223

223

AN OAK BOARDED AND JOINED SPINDLE MURAL LIVERY CUPBOARD, SOMERSET

Circa 1670 and later

Having a pair of doors, each with two rows of turned spindles within scroll and gauge-carved rails, enclosing a pair of shelves, the front uprights carved with meandering vine, applied dentil cornice moulding, the side boards unusually run-moulded, restorations/possible alterations, *105.5cm wide x 23cm deep x 78cm high, (41 1/2in wide x 9in deep x 30 1/2in high)*

£800 - 1,200

A mural cupboard with comparable vine and grape carving to the uprights is in the collections of the *Victoria & Albert Museum* [W.131-1919]. It is dated to the reign of James I.



224

224

**A RARE HENRY VIII OAK LINENFOLD-CARVED COFFER,
CIRCA 1530**

Having a twin panelled lid, the front with four fully-curled linenfold-carved panels, the broad central muntin taking into account the position of the lock plate, interior tray, *126.5cm wide x 57.5cm deep x 66cm high, (49 1/2in wide x 22 1/2in deep x 25 1/2in high)*

£2,000 - 3,000



225

225

**A RARE MID-16TH CENTURY OAK JOINED LINENFOLD
CARVED COFFER, ENGLISH, CIRCA 1550**

The lid unusually 'quartered' with four plain panels, the front with three relatively flat linenfold-carved panels, the central panel dropped to accommodate the lock plate and the associated rails with heavy edge-mouldings, twin linenfold-carved panelled sides, an interior till to each end, *102.5cm wide x 48.5cm deep x 63cm high, (40in wide x 19in deep x 24 1/2in high)*

£2,000 - 3,000



226

226

A GEORGE I OAK 'COUNTRY HOUSE' LOW OPEN DRESSER, POSSIBLY SHROPSHIRE/STAFFORDSHIRE, CIRCA 1725

With four cockbeaded frieze drawers, over two pairs of ogee-cut aprons, each centred by a fleur-de-lys profiled 'pendant', panelled sides, raised on five block and inverted peg-baluster turned legs, 233.5cm wide x 56.5cm deep x 75.5cm high, (91 1/2in wide x 22in deep x 29 1/2in high)

£1,500 - 2,000

227

A SIX-LEG OAK REFECTORY-TYPE TABLE

Parts 18th /19th century

Having a boarded and cleated top, raised on six square-section baluster supports, joined by plain peripheral stretchers, 84.5cm wide x 213cm deep x 73.5cm high, (33in wide x 83 1/2in deep x 28 1/2in high)

£700 - 1,000

Provenance

Recently removed from Blacks Private Members Club, Dean Street, Soho, London. See Lot 232.



227



228

228

A WILLIAM & MARY OAK LOW OPEN DRESSER, CIRCA 1690

Having a twin boarded top, three mitre-moulded frieze drawers, raised on baluster and exaggerated-fillet turned front legs, 185cm wide x 47.5cm deep x 79cm high, (72 1/2in wide x 18 1/2in deep x 31in high)

£1,500 - 2,000

229

AN OAK JOINED LONG TABLE, FLEMISH, CIRCA 1700

Having a twin boarded top held in place by end-locators pegged through the multi cupsid-shaped frieze rails, one long rail centred by a short drawer, raised on rounded square-section baluster legs, each with delicate bands of chip-carving, joined by linear-incised slender peripheral stretchers, 147.5cm wide x 77.5cm deep x 76.5cm high, (58in wide x 30 1/2in deep x 30in high)

£1,000 - 1,500



229



230

230

A HARLEQUIN SET OF EIGHT 19TH CENTURY ASH AND ALDER SPINDLE-BACK CHAIRS, NORTH WEST, CIRCA 1800 - 60

To include one open armchair, each side chair with two rows of turned spindles, quarter-round turned tapering front legs terminating in pad feet, joined by a ball-turned front rail, rush seats, (8)

£700 - 1,000

231

A CHARLES II OAK SIDE TABLE, CIRCA 1680

The boarded top with thumb-moulded edge, above a pair of short mitre-moulded drawers, scroll-cut spandrels below, raised on baluster, ball and ring-turned legs joined by upper edge-moulded stretchers, on turned feet, restorations, 89cm wide x 54cm deep x 71cm high, (35in wide x 21in deep x 27 1/2in high)

£600 - 800

232

A 19TH CENTURY BEECH, ASH AND OAK BOARDED BENCH, TOGETHER WITH ANOTHER SIMILAR

With ogee-profiled trestle end-supports morticed through the thick single-piece top, a further conforming central support, 327cm wide x 23.5cm deep x 51.5cm high; the other bench with scroll-shaped brackets to the central support, 326cm wide x 23cm deep x 48.5 high, restorations, (2)

£500 - 700

Provenance

Recently removed from Blacks Private Members Club, Dean Street, Soho, London. See Lot 227.



231



233

233

A HARLEQUIN SET OF SIX WILLIAM & MARY OAK HIGH BACK CHAIRS, CIRCA 1690 AND LATER

Each with arched fielded back panel framed within an arched scroll-carved cresting and plain or ogee-shaped lower back rail, predominantly with columnar-turned uprights and acorn-finials, boarded seat raised on block and baluster-turned front legs, joined by a mid-rail, three of similar design, restorations, (6)

£1,000 - 1,500

234

A QUEEN ANNE OAK SIDE TABLE, CIRCA 1710

The boarded top with thumb-moulded front and side edges, the frieze drawer within an applied reeded frame over a triple ogee-shaped apron, raised on slender columnar and baluster-turned legs joined by moulded stretchers, on pear-shaped feet, *81cm wide x 51cm deep x 72.5cm high, (31 1/2in wide x 20in deep x 28 1/2in high)*

£600 - 800

235

A GEORGE II OAK CHEST OF DRAWERS, EAST ANGLIA, CIRCA 1750 AND LATER

Originally with linen press superstructure, with ogee and arch-shaped decorative applied moulding beneath the front edge of the moulded top, with two short drawers centred by a deeply moulded short drawer, over three long graduated drawers, on later bracket feet, *80cm wide x 47cm deep x 96.5cm high, (31in wide x 18 1/2in deep x 37 1/2in high)*

£500 - 800



234



236

236

A SET OF THREE JAMES I CARVED OAK FIGURAL TERMS, CIRCA 1620

Each modelled as a female figure wearing a ruff and headdress, with truncated arms and bare torso, above a pedestal topped by a triangular sunken boss, a swag with pendant scallop shell below, approximately 9cm wide x 3cm deep x 48.5cm high, (3 1/2in wide x 1in deep x 19in high) (3)

£500 - 700



237

AN ELIZABETH I/JAMES I CARVED OAK FIGURAL SUPPORT, WEST COUNTRY, POSSIBLY SALISBURY, 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 [5.5in wide x 13.75in 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 [4.25in wide x 13.5in high], (2)

£400 - 600

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.

See Lot 216 for a buffet support, also attributed to Salisbury, with a similar reverse.

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.

238

A PAIR OF CARVED OAK FIGURAL TERMS, OF MUSICIANS, FLEMISH

Each carved with a curly-haired figure, one playing a viol, the other a shawm or flageolet, with boss-carved scroll below, and with pendant garland of fruit and leaves, 9.5cm wide x 5cm deep x 56cm high, (3 1/2in wide x 1 1/2in deep x 22in high) (2)

£300 - 500

239

A GOOD OPPOSING PAIR OF 18TH CENTURY CARVED LIMWOOD WALL MOUNTS OR APPLIQUÉS, WITH TRACES OF ORIGINAL DECORATION

Each topped by a tied riband issuing a shield-centred drop of realistic fruit, flowers and leaves, including pomegranates, roses and primroses, terminating below in a carved tassel, 137 cm high [54in high], (2)

£1,000 - 1,500



239



237 (part – front)



237 (part – reverse)



238



238



239



240



The staircase at Hatfield House

240

A RARE AND LARGE ELIZABETH I / JAMES I CARVED OAK HERALDIC BEAST, A FINIAL FROM A STAIR'S HALF-OR WALL-NEWEL POST, CIRCA 1600 - 1620, IN THE MANNER OF JOHN BUCKE [FL. 1611]

Carved in the half-round in the form of a *greyhound sejant erect collared and chained*, the chain of rectangular links, a scroll-ended cartouche between his paws, seated on his haunches on a domed hemisphere, and the capital of a rectangular-section newel post, 24cm wide x 11cm deep x 67.5cm high, (9in wide x 4in deep x 26 1/2in high)

£4,000 - 6,000

This rare finial is of a type still visible on the Grand Staircase at Hatfield House, built by the Cecils in 1611. The Hatfield staircase is an open-well staircase, and the balustrade which lines its well is formed from full newel posts and finials carved in the round. The supporting wall, however, is lined with newel posts and surmounting finials that are only half-depth, so as not to encroach too far into the treads of the stair itself. Open-well staircases with similar half-newels and finials can be seen at Blickling, Norfolk and at Wye College, Kent.

It is possible, indeed, that the half-finial in this lot was carved by John Bucke, the craftsman responsible for the Great Staircase at Hatfield. Its overall form is very similar to his lions at Hatfield, as is the remnant of rectangular-section newel capital which sits beneath this beast's supporting sphere.

John Bucke worked several times for Robert Cecil, 1st Earl of Salisbury, one of the leading statesmen in England in the late 16th and early 17th centuries. Bucke contributed to Robert Cecil's rebuilding of Salisbury House, built between 1599 and 1612, and to his *New Exchange* on the Strand, built between 1608 and 1609. Bucke is also known to have worked for even more illustrious patrons, and was involved with the additions and improvements made to Somerset House, the London residence of James I's wife, Anne of Denmark. [See E. V. Cole, 'The state apartment in the Jacobean country house, 1603-1625' (2011) [Doctoral thesis (PhD), University of Sussex].

The greyhound collared and chained had been one of the supporters of the Royal Arms under Henry VII [d. 1509], and one of them appears with the heraldic beasts which line the bridge to the Gatehouse at Hampton Court. Another appears in the portrait of the *Family of Henry VIII*, after Hans Holbein, topping a pole in the garden of what is thought to be Whitehall Palace, visible just beyond the jester's left shoulder. It was used, however, in the coats of arms and crests of other armigerous families in the 16th and 17th centuries.





241

241

A CHARLES I OAK JOINT STOOL, PROBABLY SALISBURY OR THE SURROUNDING AREA, CIRCA 1630 - 40

The seat with multi-reeded edges, with gauge or *chain* decoration to all rails, the turned columnar legs each with distinctive pairs of ring-turnings towards the centre, joined by plain stretchers, 44.5cm wide x 25.5cm deep x 51cm high, (17 1/2in wide x 10in deep x 20in high)

£800 - 1,200

See Lot 288.



242

242

A CHARLES I OAK JOINT STOOL, WEST COUNTRY, CIRCA 1630 - 40

The top having an unusual 'flat' angular edge moulding rather typically rounded, the rails with run-moulding centred by a simple pattern of alternating gauge-carved and 'flowerhead' punched-decoration, raised on elegant baluster and ring-turned legs, joined by plain stretchers, retaining an unusual proportion of the turned feet, 45.5cm wide x 27cm deep x 56cm high, (17 1/2in wide x 10 1/2in deep x 22in high)

£2,000 - 3,000

243

AN OAK GATELEG OCCASSIONAL TABLE, ENGLISH, CIRCA 1690 - 1710

The oval drop-leaf top above an end-frieze drawer, raised on vase-turned tapering supports, with sledge-type feet joined by two peripheral plain stretchers, plain gates, 88.5cm wide x 68cm deep x 62.5cm high, (34 1/2in wide x 26 1/2in deep x 24 1/2in high)

£800 - 1,200



243

244

A CHARLES II OAK GATELEG OCCASIONAL TABLE, CIRCA 1670 AND LATER

The oval drop-leaf top raised on baluster and spiral-turned end-supports, joined by a platform stretcher, on sledge-type feet, simple gates, restorations and possible alterations, 74cm wide x 59cm deep x 69cm high, (29in wide x 23in deep x 27in high)

£600 - 800



244



245

245

A CHARLES II OAK JOINED COFFIN, SOMERSET, CIRCA 1670

Having a triple panelled lid, the front also with three panels, each carved with a single rose flower with frilly-leaves against a punched-decorated ground, the top rail and all upright rails carved with leaf S-scrolls, the run-moulded base rail with dog-tooth punched-decoration over scroll-carved spandrels, 132cm wide x 54.5cm deep x 63.5cm high, (51 1/2in wide x 21in deep x 25in high)

£500 - 800

The carving on this lot can be compared with Lot 77.

246

A JAMES I CARVED OAK BOARDED CHEST, WEST COUNTRY, CIRCA 1620

The lid with run-moulded long edges and chip-carved ends, the frieze with bands of linear carving, mainly nulled and punched-decorated to the centre whilst taking into account the position of the lock plate, along with slender bands of *chain* and broken guilloche-carving, the shaped M-cutaway supports each carved with a large lozenge embellished with roundels, ownership initials 'B E' stamped to lid, 135.5cm wide x 38.5cm deep x 63.5cm high, (53in wide x 15in deep x 25in high)

£800 - 1,200



246



247

247

**A RARE CHARLES II OAK AND PAINTED BOARDED CHEST,
DORSET, CIRCA 1680**

Of regional construction, with the frieze formed of three overlapping boards, the central board carved with black-painted quatrefoil motifs centred by a naive profile of a bearded male facing to sinister, his features including 'wild' flowing hair and an exaggerated eye decorated with black and umber-coloured paint, the upper and lower boards with painted run-moulding, the sides extending to V-shaped cutaway supports, 96.5cm wide x 38cm deep x 63.5cm high, (37 1/2in wide x 14 1/2in deep x 25in high)

£1,000 - 1,500



247 (detail)



248

248

AN APPEALING 16TH/17TH CENTURY BEECH OR FRUITWOOD CARVING OF A RECUMBENT LION, NORTH EUROPEAN, CIRCA 1600

Modelled in the round and with open mouth and bared teeth, his tail curling onto his back, 23cm wide x 10cm deep x 12cm high, (9in wide x 3 1/2in deep x 4 1/2in high)

£1,000 - 1,500

A comparable wooden lion, dated to the mid-16th century, and as possibly English, sold *Christie's*, The Longridge Collection, 3rd November 2011, Lot 120. Hollow, and with polychrome decoration, it nonetheless is of a very similar form.

249

A FINELY-PATINATED SMALL LATE 17TH CENTURY CARVED BOXWOOD FIGURE GROUP, FLEMISH

Modelled as a classically-robed man, possibly Saint Nicholas, a child carrying a basket at his right hand, 15.5cm high [6.25in high]

£600 - 800



249

250

AN 18TH CENTURY CARVED BEECH OR FRUITWOOD PANEL, IN HIGH RELIEF

Of a lion, with later cleated edge, raised on a later stand, signed 'B?S', 39.5cm wide x 5cm deep x 23cm high, (15 1/2in wide x 1 1/2in deep x 9in high) excluding stand

£500 - 700



250

251

A LATE 16TH/EARLY 17TH CENTURY ALABASTER AND PARCEL-GILT RELIEF PLAQUE, MALINES, CIRCA 1600 - 1620, THE PERSONIFICATION OF TASTE

After an engraving of Adriaen Collaert [c. 1560 - 1618] in turn after Maarten de Vos' *The Five Senses*

Carved with a seated woman eating a bunch of grapes from a woven basket, a monkey eating fruit at her side, a landscape with acacia tree beyond, traces of gilt remaining, in a paint-decorated moulded frame, the plaque 13cm wide x 18cm high [5in wide x 7in high]; overall 24cm wide x 29cm high [9.5in wide x 11.5in high]

£700 - 1,000

This plaque is a faithful re-interpretation of Maarten de Vos' representation of Taste from his series *The Five Senses*, later re-issued by Adriaen Collaert. Modelled as a mirror image of the original, and lacking the other characters which fill the background, the central composition of woman, basket and monkey remain the same. See A. Wells-Cole, *Art & Decoration in Elizabethan & Jacobean England* (1997), p. 118, Figure 174.



251



252



252

252

A SET OF FOUR 17TH CENTURY PARCEL GILT AND POLYCHROME-DECORATED OVAL RELIEF PLAQUES, PROBABLY SOUTH GERMAN/NORTH ITALIAN, DEPICTING SCENES FROM THE *PASSION OF CHRIST*

Including *The Flagellation of Christ*, *Christ carrying the Cross*, and *The Resurrection of Christ*, all with traces of paint and gilt, with simple integral edge moulding, 14cm wide x 1.5cm deep x 20cm high, (5 1/2in wide x 0 1/2in deep x 7 1/2in high) (4)

£1,000 - 1,500

A similarly conceived set of twelve carved and painted roundels, catalogued as 'perhaps English', sold *Sotheby's*, The Rous Lench Collection Volume II (3rd, 4th & 7th July 1986), Lot 514.



252



252



253

253

A FIRST HALF OF THE 16TH CENTURY BRASS ALMS DISH, NUREMBERG, CIRCA 1500 - 1550, THE ANNUNCIATION

The crisp central scene within a double border of foliate roundels and script, with gadrooned boogie, the rim with rolled edge punch-decorated with leaves and an arcade of lancet arches with fleur-de-lys terminals, 13.5cm diameter [17in diameter]

£700 - 1,000

Literature

See H. P. Lockner, *Messing*, p. 64, Figures 95, 96 and 97 for similar examples.

254

A RARE PAIR OF CHARLES II STEEL EMBER TONGS, CIRCA 1680

With decorative chamfers and notches, and terminating in a pair of nips formed as human hands, with punch decoration, the pipe tamper to one handle lacking, 39cm long [15.25in long], together with **three pairs of early 18th century fire tongs**, two pairs of brass, the other of steel, the largest 66cm high [26in high], and **a small pair of 18th century brass ember tongs, English, probably Birmingham**, with wrythen shafts, 28.5cm high [11.25in high], (5)

£400 - 600

Literature

See J. Seymour Lindsay, *Iron & Brass Implements of the English House* (1970), Figure 366, for a pair of tongs with hand-form nips.



254 (part)



256

255

A MID-18TH CENTURY COPPER AND BRASS TOBACCO BOX, CIRCA 1760, BY JOHANN HEINRICH HAMER OF ISERLOHN, WESTPHALIA

The lid embossed with a bust titled 'George the II' above another titled 'George the III of the Great ... King', above the Royal Arms, the reverse with the crowned cipher 'GR', signed 'IOH.HEN.HAMER.FEC. ISERLOHN' below, 4.5cm wide x 3cm deep x 15.5cm high, (1 1/2in wide x 1in deep x 6in high)

£500 - 700

256

A CHARLES II OR JAMES II CEDAR, HORN AND BONE-INLAID SNUFF OR TOBACCO BOX, DATED 1667 OR 1687

Of oval form, the cedar top inlaid with bone plaques, the central hexagonal inlay engraved 'IT IS A FREND TO WHOM I LEND' and with the date, restorations, 8cm wide x 3cm deep x 9cm high, (3in wide x 1in deep x 3 1/2in high)

£600 - 800

257

A 19TH CENTURY STAINED FRUITWOOD SNUFF BOX

Modelled as a hand, a pinch of snuff between the forefinger and thumb, 11cm high [4.25in high]; together with **a late George III fruitwood and pique-work snuff box**, in the form of a bellows, with pique work decoration and the words 'FORGET ME NOT', with sliding cover, 11.5cm high [4.5in high], **a 19th century fruitwood snuff-box in the form of a book, English**, with sliding cover, 5cm wide x 2.5cm deep x 8cm high [2in wide x 1in deep x 3in high], **a carved beech snuff box**, in the form of a bird, with hinged cover, 11.5cm wide [4.5in wide], and **a 20th century treen snuff box**, in the form of a whale, 5cm high [2in high], (5)

£500 - 700

Literature

For similar examples of both book, bellows and hand-form snuff boxes, see E. H. Pinto, *Treen & Other Wooden Bygones* (1985), Figures 366 R & 367 C/D/E/Q/R & S.



257 (part)



258

258

A WILLIAM & MARY TURNED LIGNUM VITAE MORTAR, CIRCA 1700

The exterior turned with knops and incised lines, 19cm diameter x 19cm high [7.5in diameter x 7.5in high], together with a large lignum vitae pestle, 28cm high [11in high], (2)

£700 - 1,000

259

A PAIR OF 19TH CENTURY CARVED WALNUT BELLOWS, ITALIAN, CIRCA 1870

The richly carved upper board with mask and shell-carved, scroll-edged handle above putti perched on 'C'-scrolls and winged cherubs flanking a central cartouche, a dog's mask issuing the bronze nozzle, the rear board line-carved with 'C' and 'S'-scrolls, and two oval shields carved with coats of arms, 26cm wide x 9cm deep x 66cm high, (10in wide x 3 1/2in deep x 25 1/2in high)

£500 - 800

Literature

These bellows are after originals illustrated E. H. Pinto, *Treen & Other Wooden Bygones* (1985), Figure 112, originally in the Ledger Collection.



259



260 (reverse)

260

**AN EARLY AND RARE PAIR OF
EARLY 17TH CENTURY CARVED AND
POLYCHROME-DECORATED ELM
BELLOWS, NORTHERN EUROPEAN,
PROBABLY DUTCH, CIRCA 1620**

Carved to one side with Adam & Eve in the Garden of Eden, Eve proffering the apple to Adam, all beneath the 'Eye of God', the rear board carved with an angel mask between spread wings, above the pierced valve, conceived as a sphere on the bowed shoulders of an Atlas figure, both handles carved as robed male figures, each holding a book, with vestigial bag of red leather covered in crimson velvet with painted green and gilt foliate sprigs, around timber withies, traces of red braid to the edges of both boards, and with tapering iron nozzle, the nozzle later, 22.5cm wide x 5cm deep x 47cm high, (8 1/2in wide x 1 1/2in deep x 18 1/2in high)

£5,000 - 7,000

Compare a pair of bellows sold *Christie's* Amsterdam, 19th - 20th December 2007, Lot 352, which share the same parcel-gilt polychrome decoration of a Biblical subject - in this case the Flagellation - described as Italian or possibly French. A Dutch oak pair with figural handles, a sunburst, and central scene depicting the sacrifice of Noah, sold *Sotheby's*, 20th May 2008, Lot 33.

Bellows decorated with Biblical or religious scenes were carved in Northern Europe throughout the 16th century. See, for instance, the collections of the *Metropolitan Museum* 16.32.306 & 307, two pairs of bellows attributed to Northern France. See also a German pair of bellows, dated circa 1500 - 1525, carved with the Adoration of Christ [64.101.1225]. A late 16th century French walnut pair also feature a cherub mask with spread wings just beneath one of its figural handles [64.101.1226].



260 (detail)



260 (front)



261

261

A CHARLES II OAK SETTLE, SOUTH LANCASHIRE/NORTH CHESHIRE, CIRCA 1680

With rare stretcher arrangement

The back of four fielded panels having top and lower rails fully carved with scrolling acanthus-leaves and scallop shell motifs, pyramid-finials to the uprights, raised on block and baluster-turned front legs, with conforming cresting rail carved front stretchers, together with low side stretchers, joined by a central run-moulded stretcher, 183cm wide x 61.5cm deep x 112cm high, (72in wide x 24in deep x 44in high)

£2,000 - 3,000

Literature

David Knell, *English Country Furniture 1500 - 1900* (2000), illustrates a comparable settle, p. 344, pl. 520.

262

AN OAK REFECTORY-TYPE TABLE, FLEMISH, CIRCA 1700 AND LATER

The top made from two broad planks, with underside end-locators formerly held in position by pegs through the end frieze rails, raised on peg-baluster turned legs, joined by an adapted H-form pegged stretcher, 252cm wide x 74.5cm deep x 73cm high, (99in wide x 29in deep x 28 1/2in high)

£800 - 1,200



262



263

263

A CHARLES II OAK SETTLE, NORTH COUNTRY, CIRCA 1680

The multiple panelled back with meandering leaf-carved top rail, the downswept shaped open arms on diminutive ball-turned underarm supports, raised on peg-baluster turned front legs, also with central front run-moulded upright below the boarded seat, restorations, *154.5cm wide x 51cm deep x 105.5cm high, (60 1/2in wide x 20in deep x 41 1/2in high)*

£800 - 1,200

264

AN OAK WITHDRAWING TABLE, ENGLISH

In the late 16th century manner
The base possibly part circa 1590, with later end-cleated top and two draw leaves, above a alternating flowerhead filled guilloche-carved frieze, raised on elongated cup-and-cover gadrooned and strap-work carved legs, joined by peripheral stretchers, *extended 305cm wide x 85cm deep x 80cm; closed 177cm wide*

£2,000 - 3,000



264



265

265

A CHARLES II OAK DOUBLE PANEL-BACK OPEN ARMCHAIR, NORTH COUNTRY, PROBABLY LANCASHIRE OR YORKSHIRE, CIRCA 1680

The back having a slender stylized leaf S-scroll carved panel above a plain larger panel, the arch-shaped cresting carved with stylized flora over an integral top rail carved with the initials 'I K' and interlaced lunettes, the shaped open arms on turned underarm supports, boarded seat with chip-carved edges, baluster-turned front supports joined by stretchers, 59.5cm wide x 62.5cm deep x 106.5cm high, (23in wide x 24 1/2in deep x 41 1/2in high)

£800 - 1,000

Literature

A highly comparable armchair, probably from the same workshop, illustrated Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700* (2009), p. 88, pl. 83. As well as employing many of the decorative motifs and designs found here, the chair is also carved with a single set of initials. The author notes that 'carved initials without an accompanying date should generally be regarded as suspicious: the lack of initials with a carved date even more so. However, as with all rules, there are exceptions, as this armchair clearly proves'. This lot is a further case in point; an 'exception to the rule'. A related example, again with a set of carved initials, opposed by meandering carved decoration as found on the central back rail of this lot, was sold in these rooms, 22nd January 2015, Lot 415, (£2080).

See lot 16.



266

266

**A CHARLES II ENCLOSED DOUBLE PANEL-BACK ARMCHAIR,
YORKSHIRE, CIRCA 1670 AND LATER**

Historically adapted to a wing-sided rocking chair

With two back panels, only the slender upper panel carved with stylized flowerheads, the leaf-carved arched cresting integral to the S-scroll carved top rail, with outplayed flat arms and boarded wings, later painted seat, on rockers, 64cm wide x 75cm deep x 107.5cm high, (25in wide x 29 1/2in deep x 42in high)

£800 - 1,200



267

267

A GEORGE III YEW, FRUITWOOD AND ELM WINDSOR SIDE CHAIR, THAMES VALLEY, CIRCA 1770

The hoop back with three elliptical spindles either side of an unusual Gothic-tracery fretted splat, the elm saddle-seat with rear wedge supporting a further pair of spindles connected to the hoop, the delicate chamfer to the underside edges of the seat is worth noting, cabriole front legs and tapering splayed back legs with lower baluster-turning, joined by a crinoline stretcher of unusual square-edge form, restorations, possible alterations, 45cm wide x 50cm deep x 85.5cm high, (17 1/2in wide x 19 1/2in deep x 33 1/2in high)

£500 - 800

268

AN UNUSUAL PAIR OF WILLIAM & MARY OAK SLAT-BACK CHAIRS, CIRCA 1690 - 1700

Each having an arched top rail, baluster-turned uprights with integral ball-finials and further ball-turning below the lower back rail, the panelled seat with circular dished centre positioned directly on top of the baluster-turned front legs, the front leg design repeated on the fore-rail, plain stretchers, 45cm wide x 41.5cm deep x 106cm high, (17 1/2in wide x 16in deep x 41 1/2in high) (2)

£500 - 800



268



269

269

A CHARLES II OAK AND FRUITWOOD SPINDLE-BACK CHAIR, CIRCA 1680

All parts ball-turned, the comparatively rare stretcher arrangement with mid-stretchers to all sides above a more conventional H-form stretcher, 51cm wide x 44.5cm deep x 93cm high, (20in wide x 17 1/2in deep x 36 1/2in high)

£400 - 600

270

AN UNUSUAL CHARLES II OAK BACKSTOOL, LANCASHIRE, CIRCA 1680

The back panel carved with a dragon-like creature, with bicuspid shaped and gauge-carved top rail, the gauge design unusually repeated on the lower back rail, punch-decorated dog-tooth design to all edges of the boarded seat, the design continuing on the run-moulded seat rails, raised on block and reel-turned legs, joined by a conforming fore-rail and plain stretchers, 51cm wide x 37.5cm deep x 103.5cm high, (20in wide x 14 1/2in deep x 40 1/2in high)

£600 - 800



270



272



271



273

LOTS 271 - 278: 15TH, 16TH AND 17TH CENTURY TABLE KNIVES

The following twenty-four knives were all found on the foreshore of the River Thames, London, or just adjacent, in the 1970s and 1980s. They have all been recorded by the Museum of London.

Cutler's Marks: In 1365, a King's Writ provided that all makers of swords, knives and other arms in the City of London and its suburbs should put their true marks on all their work. It was not until 1607, however, that all London cutlers were required to strike the dagger mark on their products to indicate that they were London-made. It did not become customary until then, meaning that knives made in the 15th and 16th centuries, even if not stamped with the London dagger, may well have been made there.

271 A MID-15TH CENTURY IRON, LATTEN AND WOOD TABLE KNIFE, CIRCA 1450, WITH CUTLER'S MARK

The single-edged flat-backed blade struck twice with a cutler's mark of a *standing cross* and with latten shoulders, the scale tang with wooden scales fixed by six rivets and pierced to its broadening end with a latten-lined hole, with scalloped latten cap, 16.5cm long [6.5in long]

£400 - 600

272 THREE LATE 15TH CENTURY TABLE KNIVES, CIRCA 1480

The first with cutler's mark to blade, a *cross in a square*, and with and unusual sheet latten broadening handle, with integral bolster and cap, 15cm wide [6in wide], the second with scale tang and bone handle, decorated with roundels and fixed with latten pins, 20.5cm wide [8in wide], the third struck twice to the blade with the cutler's mark, a *hooked C*, and with latten shoulders, and scale tang with wooden scales fixed by pins and with a latten-lined pierced thong hole, and with a latten lozenge-form cap, 18.5cm wide [7.25in wide], (3)

£500 - 700

273 THREE LATE 15TH/EARLY 16TH CENTURY TABLE KNIVES, CIRCA 1480 - 1520, ALL WITH CUTLER'S MARKS

The first an unusually large example, possibly a carving knife, and circa 1480, the blade with a pair of struck cutler's marks, both in the form of a *stylised A*, with latten shoulders, scale tang and wooden scales pierced with a latten-lined thong hole, 23cm wide [9in wide], the second with a cutler's mark in the form of a *fish*, and with wooden scales fixed by iron pins, 19cm wide [7.5in wide], the third with *ring* cutler's mark, scale tang and bone scales fixed by rivets, the handle with decorative spur to its bottom edge, 20cm wide [8in wide], (3)

£500 - 700



274

FOUR LATE 15TH/EARLY 16TH CENTURY TABLE KNIVES, CIRCA 1500, ALL WITH CUTLER'S MARKS

The first with fullered blade struck with a cutler's mark retaining copper inlay, and with short hollow bolster, the handle of wood with iron cap, 16cm wide [6.5in wide]; the second with flat-backed blade struck with a cutler's mark, and with latten shoulders, scale tang and wooden scales fixed by iron pins, with small latten boss terminal, 17cm wide [6.75in wide]; the third struck with a cutler's mark in the form of an E, and with slender latten shoulders, whittle tang and bone handle incised with lines, 15.5cm wide [6.25in wide]; the fourth with maker's mark in the form of a P, with welded iron bolster, and scale tang applied with bone scales with a pair of decorative bands of hatching, with iron cap, 15cm wide [6in wide], (4)

£500 - 800

Literature

The welded iron bolster to the fourth knife in this lot, and the decoration to the bone handle, compare to a knife made by the cutler John Pascall in the 1520s. See K. Hinde & J. Herbert, *London-Made Knives and their Marks* (2009), p. 13.

275

FIVE LATE 15TH/EARLY 16TH CENTURY TABLE KNIVES, CIRCA 1500

The first with broadening handle, scale tang and unusual latten scales, engraved with chevrons around a central line, the knife and scales terminating in crenellations, 16cm wide [6.25in wide]; the second with blade struck with a cutler's mark, and with unusual engraved dog-tooth pattern to the blade near the bolster, with latten shoulders and bone handle with pointed terminal, 17cm wide [6.75in wide]; the third with iron bolster and unusual stained bone scales decorated with dots, 20.5cm wide [8in wide]; the fourth with struck cutler's mark, possibly a cross, latten shoulders and bone scales, 17cm wide [6.75in wide]; the fifth with iron bolster, and bone scales decorated with incised lines and with iron cap, 13cm wide [5.25in wide], (5)

£400 - 600

276

TWO ELIZABETH I ALL-IRON TABLE KNIVES, CIRCA 1570

The first with single-edged flat-backed blade struck with the cutler's mark IB, the broadening handle with decorative chamfers and engraved lines, the terminal in the form of a ewer, 15.5cm high [6in high]; the second with indistinct cutler's mark, possibly a C beneath a D, and with faceted slightly broadening handle topped by a waisted flattened terminal in a cruciform pattern, possibly a seal matrix, 14cm high [5.5in high], (2)

£500 - 700

Literature

The second of these two knives is of a sort believed to have been *memento mori* gifts bequeathed to mourners. See P. Brown, *British Cutlery* (2001), p. 75, Figure 29.



277

277 Y Φ

THREE ELIZABETH I - CHARLES I TABLE KNIVES, CIRCA 1590 - 1630, THE FIRST AND THIRD MADE BY MEMBERS OF THE CUTLER'S COMPANY OF LONDON, THE LATTER WITH UNUSUAL SEAL END

The first with short blade struck with the dagger mark for London, and a *scaly dolphin* cutler's mark, the solid bolster with decorative white metal-inlaid lines, the ivory handle with traces of polychrome decoration, 15.5cm wide [6.25in wide], the second with long solid bolster and grooved bone handle, 14.5cm wide [5.75in wide], the third struck with the dagger mark for London, and a Y, probably the mark of Joseph Surbut [fl. 1631, London], the bone handle with fleur-de-lis seal end, 13.5cm wide [5.25in wide], (3)

£800 - 1,200

Literature

The first of these three knives bears both the dagger mark for London, and a scaly dolphin. The latter was granted by the Cutler's Company to Henry Dyke in 1611, and to Jonas Melcher in 1623. Both men gained the Freedom of the Cutler's Company.

See P. Brown, *British Cutlery* (2001) p. 85, Figure 42a, for a pair of elaborate wedding knives made by Henry Dyke, whose mark was the dolphin.

The third knife is possibly the work of Joseph Surbut [or Serbert], described as a 'forrener' in contemporary records, who was granted the mark of a Y in October 1631, and became Free of the Cutler's Company in the same year. See Hinde & Herbert, *London-Made Knives*, p. 162. And compare an agate-handled knife and fork with a copper-inlaid Y to the knife's blade, in Brown, *British Cutlery*, p. 88, Figure 47 a.



278

278 Y Φ

THREE JAMES I/CHARLES I TABLE KNIVES, CIRCA 1620 - 1640, ALL WITH CUTLER'S MARK

The first with cutler's mark to the blade and long octagonal bolster with ivory tip, 17.5cm wide [7in wide], the second blade struck with a cutler's mark a *bunch of grapes with long stalk*, with solid bolster and short tang, the broadening stained ivory handle engraved with a pair of sunbursts, 17cm wide [6.75in wide], the third of unusually small size, with cutler's mark, solid bolster and through tang, the handle of bone, 11cm wide [4.25in wide], (3)

£400 - 600

Literature

The first of these knives is of a similar style to one made by John Almond circa 1630. See K. Hinde & J. Herbert, *London-Made Knives and their Marks* (2009), p. 30.

Several London cutlers were granted a mark of a bunch of grapes with a long stalk, as is struck to the second knife in this lot. The most likely candidate for maker is William Ball, who gained his freedom of the Cutler's Company in 1627. On his death in 1664, this mark passed to William Rush.



277 (detail)



279

279

A BRONZE OR COPPER ALLOY MEDALLION OR BADGE, WITH CHAIN, PROBABLY BELGIAN OR FRENCH, AND PROBABLY 17TH CENTURY

Possibly the insignia of a *garde de chasse*

Of rounded lozenge form, decorated to both sides with the scene of the patron saint of hunting St. Hubert's conversion in the forest, above the initials 'SH', suspended from a possibly period chain of alternating double and single links, *the badge 6cm wide x 6.5cm high [2.25in wide x 2.5in high]; the chain 26cm long [10in long]*

£600 - 800

Recent Provenance

Exhibited at a meeting of the British Archaeological Association in November 1868, by Lord Boston, the Society's Vice President, so possibly his property.

The journal for that year records 'Lord Boston, V.P. sent for exhibition a brass badge worn by one of the *Garde-de-Chasse* of the forest of Soignies near Brussels...This badge...is stamped on either side with a representation of the conversion of St. Hubert in the forest of Ardennes. This great patron of huntsmen flourished in the beginning of the ninth century, but he here appears habited in a long-skirted stiff-cut coat, buttoned down the front such as came into fashion at the close of the seventeenth century. A corn-de-chasse swings at the saint's waist, a nimbus surrounds his bare head, he bends on one knee before the milk-white stag, and behind him stands a horse...Above is a cherub, and beneath the letters S.H...This badge is pendant from a brass chain ten inches and a half long, which was secured to the dress of the *Garde-de-Chasse*.'

Mr H. Syer Cuming Fellow of the Society of Antiquaries [and presiding] said that 'he had been informed that this badge of the *Garde-de-Chasse* was of considerable rarity...'

See 'Journal of the British Archaeological Association' (1868), p. 392.



280

280

A RARE FRAGMENT OF A MID-15TH CENTURY COPPER ALLOY SOCKET CANDLESTICK, ENGLISH, CIRCA 1400 - 1450

Having a straight-sided candleholder decorated with faint lines beneath its rim and at its waist, the stem centred by a blade knop, raised on its depleted domed circular base, and fitted to a later stained wooden base, *the candlestick 11.5cm high [4.5in high]; overall including later base 15cm high [6in high]*

£700 - 1,000

Recent Provenance

Found in a river in Somerset.

This rare candlestick is part of a group recognised as the earliest form of stable candlestick manufactured in England.

For other examples, see the collections of the *Victoria & Albert Museum*, [M.571-1911]; E. Koldeweij, *The English Candlestick 1425 - 1925* (2001), p. 39, Figures 1, 2 & 3; J. Caspall, *Fire & Light in the Home pre-1820* (2000), p. 77, Figures 127 - 132; C. Bangs, *The Lear Collection* (1995), Catalogue Numbers 7 - 9 and R. F. Michaelis, *Old Domestic Base-Metal Candlesticks* (1978), p. 41, Figures 25 - 26.

See a related example - interestingly, also with a depleted base - sold *these rooms*, 21st January 2014, Lot 211.



280 (detail)



281

281

A SMALL CHARLES II BRASS TRUMPET-BASED CANDLESTICK, CIRCA 1685

The corded upper stem with threaded end screwing into the corded base with integral line-decorated drip-pan and domed circular foot, 11cm base diameter x 15.5cm high [4.25in base diameter x 6in high]

£800 - 1,200



282

283

A WROUGHT IRON AND GILTWOOD SIX-BRANCH CEILING LIGHT, IN THE 17TH CENTURY MANNER

The wrought stem issuing decorative scrolls and six scrolling branches terminating in dished drip-pans and wrapped candle sockets, with pendant polychrome-decorated ball finial - with traces of gilt - below, 40.5cm high [15.5in high]

£500 - 700

282

AN EARLY 19TH CENTURY WROUGHT IRON AND FRUITWOOD TABLE RUSHNIP, SUSSEX, CIRCA 1820

Having a round stem and arm terminating in a pointed ball counterweight with single 'washer', raised on a possibly later two-tier stepped base, 28cm high [11in high]

£500 - 700

Literature

See R. Ashley, *The Rushlight & Related Holders: A Regional View* (2001), pp. 199 - 210 for other examples attributed to Sussex which share the same stem and arm profile, and similar pointed ball counterweights, which can have either one or two 'washers' beneath them. Compare also Figures 157, 161, 162 and 162 A, showing examples of rushnips with stepped or bottle-shaped bases.



284

284

AN OAK, BEECH AND INLAID SPINDLE AND JOINED MURAL GLASS CASE/LIVERY CUPBOARD, ENGLISH

Parts possibly circa 1650 - 70, restorations, possible adaptations
 Having a pair of shelves enclosed by turned spindles, above a central panelled cupboard door flanked to either side by a lozenge-carved fixed panel, with chequer inlaid and corbel embellished frieze, the inlay design repeated on all front upright rails, 70cm wide x 21cm deep x 81cm high, (27 1/2in wide x 8in deep x 31 1/2in high)

£800 - 1,200



285

285

**A STRIKING CHARLES II OAK PANEL-BACK OPEN ARMCHAIR,
NORTH COUNTRY, CIRCA 1670**

Having a double-scroll crested rail and prominent scroll-ended uprights all integrally carved, above a plain back panel and broad run-moulded lower rail, the downswept scroll-ended open arms on baluster-turned underarm supports, a wrap-around boarded seat on run-moulded bicuspid shaped seat rails, the inverted-baluster-turned legs joined by plain stretchers, with pear-shaped front feet, initials 'E G' stamped to lower cresting, 66.5cm wide x 54cm deep x 118cm high, (26in wide x 21in deep x 46in high)

£1,500 - 2,000



286

286

**A 17TH CENTURY OAK DOUBLE PANEL-BACK OPEN
ARMCHAIR, WELSH**

Having a pair of back panels framed within run-moulded rails and prominent arched integral cresting, steep downswept open-arms with flat underside, raised on diminutive baluster-turned supports, edge-moulded boarded seat, baluster-turned front supports and broad back-uprights, joined by run-moulded stretchers, losses, 61cm wide x 49cm deep x 116cm high, (24in wide x 19in deep x 45 1/2in high)

£700 - 1,000

Literature

Tobias Jellinek, *Early British Chairs and Seats* (2009), illustrates a comparable double panel-back open armchair, dated to circa 1610, p. 80, pl. 69.



287 (detail)



287

287

A GEORGE II WALNUT LOWBOY, CIRCA 1740

Having a quarter-veneered top, with feather crossbanded edges and front re-entrant corners, the ogee-arched centred frieze enclosing one long over two small cockbeaded and featherbanded drawers, on four cabriole legs terminating in pointed pad feet, *84cm wide x 50.5cm deep x 69.5cm high, (33in wide x 19 1/2in deep x 27in high)*

£1,500 - 2,000



288

288

**A LARGE CHARLES I OAK FOLDING-TABLE, PROBABLY
SALISBURY AND THE SURROUNDING AREA, CIRCA 1630 - 40**

Having a hinged semi-circular fold-over top, constructed of thick boards and supported when open on a rear gate, above strapwork carved friezes and flattened-arched aprons, the central frieze concealing a drawer, raised on columnar-turned supports, each with distinctive pairs of rings, joined by peripheral stretchers, the rear frieze rail chain-carved and the upper gate rail with conforming strapwork carving, 123cm wide x 60.5cm deep x 75.5cm high, (48in wide x 23 1/2in deep x 29 1/2in high)

£2,000 - 3,000

See Lot 241.



289

289

AN ELIZABETH I/JAMES I OAK BOARDED CHEST, ENGLISH, CIRCA 1600

The top with impressive reeded and thumb-moulded front and side edges, the base board positioned below the plain frieze board, the sides extending to V-shaped cut-away supports and cut to align with the frieze, with three locks [possibly later], 98.5cm wide x 41.5cm deep x 58cm high, (38 1/2in wide x 16in deep x 22 1/2in high)

£800 - 1,200

The presence of three locks would traditionally indicate use as a parish chest. With the emphasis on security, three keys were traditionally kept by the priest and two churchwardens, with all key holders required to be present when opened. A slot to the lid, as found here [now filled] may have been used for monetary offerings.

290

AN OAK FARMHOUSE TABLE, FRENCH

Circa 1800 and later

with broad four-plank top, a shallow small drawer to each long frieze, raised on square-section chamfered legs joined by a H-form stretcher, alterations, 210.5cm wide x 91.5cm deep x 76.5cm high, (82 1/2in wide x 36in deep x 30in high)

£600 - 800



290



291

291

A CHARLES II OAK BOARDED CHEST, NORTH COUNTRY, CIRCA 1660

Having a hinged lid with thumb moulded edges, the frieze carved with an unusual structured lozenge lattice design, embellished with punched-decoration and carved with lunettes to each end, headed by the carved initials 'G' 'B' set within a rectangular ground, run-moulding with dog-tooth punched-decoration to both long frieze edges, the inset sides extending to V-shaped cut-away supports, *150cm wide x 43cm deep x 72cm high, (59in wide x 16 1/2in deep x 28in high)*

£800 - 1,200

292

AN OAK REFECTORY-TYPE TABLE, FRANCO-FLEMISH, CIRCA 1800

Having a triple boarded cleated top with under-frame, a frieze drawer to each end, raised on multiple ring-turned legs joined by a H-form stretcher, turned feet, *268cm wide x 91cm deep x 78cm high, (105 1/2in wide x 35 1/2in deep x 30 1/2in high)*

£1,200 - 1,800



292



293

293

A GEORGE III OAK ENCLOSED HIGH DRESSER, NORTH WALES

The boarded rack with fluted pilasters enclosing three shelves over six spice drawers, the lower-section with a T-shape arrangement of cockbeaded drawers, flanked either side by a fielded panelled cupboard door, on extended stile supports, *189cm wide x 49cm deep x 204cm high, (74in wide x 19in deep x 80in high)*

£1,500 - 2,000



294

294

**A GEORGE III OAK OPEN HIGH DRESSER, PROBABLY
CARMARTHENSHIRE, CIRCA 1800 AND LATER**

The associated boarded rack with arcaded frieze and two shelves, the lower-section with rear platform and three edge-moulded frieze drawers over a shaped-apron, raised on rectangular-section supports, joined by a pot-board, 197cm wide x 43cm deep x 198.5cm high, (77 1/2in wide x 16 1/2in deep x 78in high)

£1,000 - 1,500



295

295

**A LATE 17TH CENTURY WALNUT AND UPHOLSTERED STOOL,
CIRCA 1685**

The stuff-over seat with floral tapestry-style upholstery, raised on upright double-scroll carved legs, 'Boy and crown' fore-rail and block and baluster-turned H-form stretcher, 125cm wide x 59cm deep x 41cm high, (49.5in wide x 23in deep x 16in high)

£1,000 - 1,500



295 (detail)



296

296

A CHARLES II OAK BOX STOOL, CIRCA 1680

With thumb-moulded edges to the near-square hinged top, double run-mouldings to all sides, raised on ball-turned legs joined by plain stretchers, 40cm wide x 38cm deep x 37cm high, (15 1/2in wide x 14 1/2in deep x 14 1/2in high)

£1,500 - 2,000



297



298

297

A CHARLES I CARVED OAK MULE CHEST, WEST COUNTRY, POSSIBLY DEVON, CIRCA 1640

The boarded lid unusually with a navette-carved and punched-decorated border, the front finely carved throughout, with four panels over a pair of short drawers, the top rail carved with lunettes spaced by stylized tulip-heads, all remaining rails, along with each drawer front, carved with a series of scrolls, both central panels carved with a single stylized flowering plant, 146cm wide x 60cm deep x 84cm high, (57in wide x 23 1/2in deep x 33in high)

£800 - 1,200

Provenance

Reputedly Norris castle, East Cowes, Isle of Wight.

Literature

A near identical mule chest, almost certainly from the same workshop, illustrated Ralph Edwards, *The Dictionary of English Furniture* (1986), Vol. II, p. 15, fig. 30, formerly in the Harold Peto Collection.

298

A GEORGE I OAK PRIMITIVE BIRDCAGE TRIPOD OCCASIONAL TABLE, POSSIBLY WELSH, CIRCA 1720

Having a twin-plank circular tilt-top, birdcage action, baluster-turned pillar, on hipped downswept legs, 67cm diameter x 66.5cm high

£500 - 800



299

299

A CHARLES II OAK COFFER, POSSIBLY CHESHIRE/SOUTH LANCASHIRE, CIRCA 1660

The triple panelled lid with a broad central panel, their dimensions repeated to the frieze, having an applied double-arch and triangular boss central panel and a stylized floral carved design to each outer panel, the top rail carved with pairs of fork-tongued dragons, applied split-bobbin mouldings to the muntin rails and stiles, 145.5cm wide x 61cm deep x 72cm high, (57in wide x 24in deep x 28in high)

£500 - 800

300

AN EARLY 18TH CENTURY ELM AND OAK CRICKET TABLE, ENGLISH, CIRCA 1710 - 30

The near-circular elm top raised on slender and gently splayed columnar and baluster-turned legs, joined by plain stretchers, 59cm wide x 57cm deep x 57cm high, (23in wide x 22in deep x 22in high)

£800 - 1,200



300



301

301

A LARGE WILLIAM & MARY OAK GATELEG DINING TABLE, CIRCA 1690

Having an oval drop-leaf top, a frieze drawer to each end, raised on elaborate baluster-turned supports, joined by stretchers with moulded top edges, 179.5cm wide x 152cm deep x 71.5cm high, (70 1/2in wide x 59 1/2in deep x 28in high)

£1,000 - 1,500

302

AN ELM STANDING DESK, ENGLISH OR WELSH, CIRCA 1690 - 1700

The single-piece sloping fall with book-rest and enclosing a simple rear shelf, above a waist moulding and mitre-edge moulded frieze drawer, the latter with delicate yew/fruitwood turned handles, raised on ball-turned legs, joined by channel outer-edge moulded stretchers, turned front feet, 67.5cm wide x 44.5cm deep x 88.5cm high, (26 1/2in wide x 17 1/2in deep x 34 1/2in high)

£500 - 800



302



303

303

**A SMALL MID-17TH CENTURY OAK JOINED COFFER,
SOMERSET, CIRCA 1640 - 60**

With an interior of five small drawers below the lidded end till
All edges of the boarded lid unusually with a band of punched-
decoration, the front with two panels each carved with a 'double-
heart' motif, the broad central muntin rail carved with a 'stiff-leaf'
design, the top rail lunette-carved and the remaining front rails all
guilloche-carved, unusual leaf-carved ends to each front stile, carved
sides, 112.5cm wide x 52cm deep x 61.5cm high, (44in wide x 20in
deep x 24in high)

£700 - 1,000



303 (detail)



304



304 (detail)



305



305 (detail)

304

AN EARLY VICTORIAN COPPER STOCK POT, CIRCA 1840, POSSIBLY FROM THE KITCHENS OF HAREWOOD HOUSE

Both lid and hammered body engraved with a capital letter 'H' beneath an Earl's coronet, and both with a pair of riveted copper handles, one to the body marked '13', the tinned interior fitted with original removable strainer, the body with cast brass tap, 33.5cm diameter x 32.5cm high [13in diameter x 12.5in high]

£500 - 800

Pieces of the copper *batterie de cuisine* at Harewood are similarly engraved. However, other earls, such as those of Huntingdon, Halifax and Harrington, may well have used the same mark.

A similar stock pot is in the kitchens of Nostell Priory.

305

BENHAM & FROUD: A VICTORIAN COPPER JELLY MOULD, CIRCA 1880

Modelled as a recumbent lion on a fluted plinth, the footrim with impressed orb and cross mark, and the pattern number '628', and also with impressed star-form maker's mark, 20cm wide x 12.5cm deep x 15cm high, (7 1/2in wide x 4 1/2in deep x 5 1/2in high)

£500 - 700

306

A PAIR OF ARTS & CRAFTS BRASS AND IRON ANDIRONS, IN THE 17TH CENTURY MANNER

Of typical form, and each with two filigree discs raised on iron supports applied with filigree brass mounts, each with curving billet bar, 28cm wide x 56cm deep x 68cm high, (11in wide x 22in deep x 26 1/2in high) (2)

£500 - 700

307

A COLLECTION OF CAST IRON FIRE FURNITURE

To include a 16th century style cast iron fireback, of centrally-arched form, and cast with the Tudor Royal Arms flanked by a rose and a portcullis, 74cm wide x 4cm deep x 61.5cm high, together with a pair of 16th century style cast iron andirons, featuring a figure holding a shield with coat of arms beneath a crocketed arch, on divergent front supports, 32cm wide x 53.5cm deep x 74cm high, and a 20th century cast iron basket grate, of slatted form with wrythen rear bar, 87.5cm wide x 34cm deep x 11cm high, (4)

£500 - 800



309



309 (detail)

308
AN ELEGANT 19TH CENTURY BRASS DOOR PORTER, ENGLISH

Of simple hemi-spherical form with reeded lines, and scrolling handle, 14.5cm wide x 8cm deep x 43.5cm high, (5 1/2in wide x 3in deep x 17in high)

£400 - 600

Literature

A brass door porter of the same design and dated to the Regency period is illustrated P. Hornsby, *Collecting Antique Copper & Brass* (1989), p. 226, Figure 505.



310

309

A REGENCY MOROCCO LEATHER AND BRASS-MOUNTED CORRESPONDENCE BOX, CIRCA 1811 - 1820, BY WILLIAM CHAPPLE JUNIOR

Bearing a paper label to interior reading 'W. Chapple Junior / Trunk, Canteen & Camp Equipage Manufacturer / to his Regent Highness / The Prince Regent / No. 14 High Holborn / Opposite Middle Row / Old Trunks repaired or taken in exchange / Packing Case Makers and Undertaker'

All-over covered in green morocco leather, with gilt-tooled edges, the top pierced with a pair of slots, each with brass plaque liner engraved 'Letters Answered' and 'Letters Unanswered', the interior with original star-decorated printed paper, and maker's label, with key, 25.5cm wide x 20.5cm deep x 12.5cm high, (10in wide x 8in deep x 4 1/2in high)

£500 - 800

310

A LATE GEORGE III PAINTED PLASTER FIGURE OF GEORGE III, CIRCA 1820, IN THE MANNER OF LAWRENCE [IRISH, C. 1756 - 1820] OR LUCIUS GAHAGAN [C. 1780 - 1866]

Modelled wearing a blue coat and the Garter Star, on a naturalistic octagonal base, lacking cane, 27.5cm high [10.75in high]

£600 - 800

The text to the base of this figure is indecipherable, but see *Christie's*, 18th June 2008, Lot 146, for an identical figure engraved 'L. Gahagan'.



311

311

**A JAMES I JOINED AND BOARDED INLAID OAK COFFER,
CIRCA 1620**

The lid constructed from two boards with an incised 'thumb-moulded' edge, the front with three panels, each panel linear chequer-inlaid in a knot pattern design, the top rail nulled-carved, the front muntin rails and stiles carved with slender stop-fluting, 120cm wide x 48.5cm deep x 68cm high, (47in wide x 19in deep x 26 1/2in high)

£700 - 1,000

312

**A SMALL GEORGE III SCYAMORE AND OAK FARMHOUSE
TABLE**

Having a sycamore boarded and cleated top, raised on rectangular-section chamfered legs joined by a H-form stretcher, restorations and possible alterations, 151cm wide x 74cm deep x 74.5cm high, (59in wide x 29in deep x 29in high)

£500 - 800



312



313

313

A PART ELIZABETH I/JAMES I OAK TESTER BED, CIRCA 1600 AND LATER

The head-board having an impressive frieze carved with pairs of mythical beasts, centred by a coat of arms, [out of a coronet a dexter arm embowed armed holding a short sword], upon a shield within a scroll-edged cartouche, over three panels, each unusually carved out-of-the-solid with a strapwork-cartouche contained within a gadrooned-arch, the 'pillars' left plain, the muntin rails with applied fluted-baluster pilasters, four plain panels below, the end-posts turned with pairs of fluted-balusters, centred by a square-section 'knuckle' carved to each face with a Tudor rose, 140cm wide x 193cm deep x 212cm high, (55in wide x 75 1/2in deep x 83in high)

£1,000 - 1,500



313 (detail)



314

314

AN EARLY 18TH CENTURY OAK PANEL-BACK OPEN ARMCHAIR, PROBABLY WELSH, CIRCA 1710 - 40

With a large fielded back panel, the uprights with rounded-ends rising above the plain top rail, the downswayed open arms on cut-away underarm supports which descend to form the plain front legs, board seat and channel-edge moulded stretchers, restorations, *60cm wide x 55cm deep x 115.5cm high, (23 1/2in wide x 21 1/2in deep x 45in high)*

£500 - 700

315

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

The back panel carved with a single large lozenge, the adapted cresting carved with flora, the outplayed round-ended open arms on columnar-turned underarm supports, their design repeated to the front legs, with boarded seat and run-moulded seat rails, restorations, *66cm wide x 53cm deep x 118.5cm high, (25 1/2in wide x 20 1/2in deep x 46 1/2in high)*

£500 - 700



316

316

**A 17TH CENTURY OAK PANEL-BACK OPEN ARMCHAIR,
ENGLISH, CIRCA 1630 - 60**

Of squat proportions, with a plain back-panel, flat run-moulded top rail with shaped-ends which overhang the broad back-uprights, the downswept scroll-ended open arms raised on rectangular-section cut-away underarm supports, that descend to form single-chamfered front supports, the seat rails and stretchers all with broad central run-moulding, 56cm wide x 58cm deep x 93cm high, (22in wide x 22 1/2in deep x 36 1/2in high)

£700 - 1,000



317

317

A CHARLES I OAK JOINT STOOL, PROBABLY SALISBURY OR SURROUNDING AREA, CIRCA 1630

The top with thumb-moulded edge, the shallow frieze rails with moulded lower edge, raised on parallel-baluster and elongated reel-turned legs, united by plain stretchers, 45.5cm wide x 28cm deep x 53.5cm high, (17 1/2in wide x 11in deep x 21in high)

£700 - 1,000

Literature

Victor Chinnery, *Oak Furniture: The British Tradition* (1993), illustrates a comparable joint stool made in Salisbury, circa 1620, p. 449, fig. 4:62, and suggests possible attribution to the Beckham family workshop.



319

318

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

Having a thumb-moulded top, shallow rails with lower moulded edge, the columnar-turned legs with a relatively high lower block, plain stretchers, 41 cm wide x 27cm deep x 57cm high, (16in wide x 10 1/2in deep x 22in high)

£500 - 800



318

319

AN EARLY 17TH CENTURY OAK JOINT STOOL, ENGLISH, CIRCA 1620 - 40

The top with triple-reeded edge, the bicuspid-shaped rails with zig-zag punched-decorated run-mouldings, raised on ring-incised inverted-baluster turned legs, united by plain stretchers, 44cm wide x 28cm deep x 53.5cm high, (17in wide x 11in deep x 21in high)

£800 - 1,200



320

320

AN OAK BOARDED OPEN MURAL GLASS CASE, ENGLISH

In the mid-17th century manner

Having a double-arched frieze carved with alternating lozenge and flowerhead design and exotic flowerhead-carved spandrels, the arch design repeated to each pillar, a single recessed middle-shelf, the boarded sides with cut-away fronts, carved cornice, appears to incorporate re-claimed timbers, 85.5cm wide x 29cm deep x 60cm high, (33 1/2in wide x 11in deep x 23 1/2in high)

£500 - 800

The front left-hand corner of the base moulding engraved 'E PARKER'; very possibly the maker/carver of this lot.

Literature

Victor Chinnery, *Oak Furniture: The British Tradition* (1993), illustrates several examples of boarded glass cases, pp. 339 - 341.

321

AN OAK AND FRUITWOOD CANDLESTAND, ENGLISH

Possibly first half of the 18th century, in the 'Dutch' manner

Having an octagonal top with moulded and fruitwood banded border, raised on a multiple turned pillar and four scroll profile-cut legs tenon-joined into the base of the pillar, 38cm wide x 38cm deep x 72.5cm high, (14 1/2in wide x 14 1/2in deep x 28 1/2in high)

£500 - 800



321



322



323

322

A WILLIAM & MARY OAK SIDE TABLE, CIRCA 1690

Having a boarded top with thumb-moulded edge, mitre-moulded slender frieze drawer and waist-moulding, raised on ball-turned legs, joined by plain stretchers, turned feet, 92cm wide x 52.5cm deep x 72.5cm high, (36in wide x 20 1/2in deep x 28 1/2in high)

£700 - 1,000

323

AN EARLY 18TH CENTURY SMALL OAK SIDE TABLE, ENGLISH, CIRCA 1710 - 30

Having a boarded top with double-reeded edge, a moulded frieze drawer and flattened-ogee apron the design of which is repeated to the side rails, raised on baluster-turned legs, joined by plain stretchers, turned feet, 68cm wide x 51.5cm deep x 67.5cm high, (26 1/2in wide x 20in deep x 26 1/2in high)

£500 - 800



324

324

A RARE AND IMPOSING MID-17TH CENTURY OAK PANEL-BACK OPEN ARMCHAIR, WEST COUNTRY, CIRCA 1640 - 50

The back panel confidently carved with a foliate and floral design, a double-scroll carved cresting integral to the strap-work carved top rail, delicate scroll-carved ears, the back uprights stiff-leaf carved above the relatively flat-shaped arms, with are raised on columnar-turned underarm supports, the design of which is repeated on the front legs, having an exceptionally rare deep cushion-moulding around the boarded seat, 71cm wide x 45cm deep x 116.5cm high, (27 1/2in wide x 17 1/2in deep x 45 1/2in high)

£4,000 - 6,000

A very comparable armchair, almost certainly from the same workshop, illustrated Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700* (2009), p. 69, pl. 49.



326



325



327

325

AN UNUSUAL LEATHER BOTTLE OR FLASK, PROBABLY EUROPEAN, PERHAPS 17TH OR 18TH CENTURY

Of unusual manufacture, without stitched seams, of broadening rectangular section, the neck with flared rim and with two curving lug handles, all-over embossed with flowers in square reserves, beneath stylised foliate motifs, 11cm wide x 8.5cm deep x 17.5cm high, (4in wide x 3in deep x 6 1/2in high)

£500 - 700

326

A LARGE 18TH CENTURY WHITE METAL-MOUNTED LEATHER BEAKER, PROBABLY SCOTTISH

The leather body with typical stitched seam and footrim, the rim with silver lambrequin mount, the body applied with an heraldic motif of a lion rampant within a laurel wreath, marks worn, 12.5cm diameter x 17.5cm high [5in diameter x 7in high]

£600 - 800

327

A LATE GEORGE III ENGRAVED HORN BEAKER, ENGLISH, CIRCA 1800

Engraved with a hunting scene, four huntsman astride their hunters, a pack of hounds after a fox before them, in a landscape of houses and trees, engraved in a spiral around the beaker, 7cm diameter x 9.5cm high [2.75in diameter x 3.75in high]

£300 - 500



328

328

AN INTERESTING GEORGE III ENGRAVED HORN BEAKER, DATED 1782, COMMEMORATING DAVID TYRIE, THE LAST MAN TO BE HANGED, DRAWN & QUARTERED IN ENGLAND

Of typical form, engraved with a man hanging from a gallows, and an inn sign engraved 'DAVID 1782 TYRIE', and with the royal cipher 'GR', 10.5cm high [4.25in high]

£800 - 1,200

Recent Provenance

Reputedly found in the attics of Glynn Park, Country Antrim, in 2007.

This beaker commemorates David Tyrie, the last man in England to be executed by hanging, drawing and quartering. Born c. 1746 in Leith in Scotland, by the late 1770s he plied numerous trades, including that of merchant, lottery office keeper in Edinburgh and stationer's clerk. Settling in London in the late 1770s, he became embroiled in a complex bankruptcy claim, upon which the *London Gazette* reported in September 1778. In late 1780, Tyrie moved to Gosport in Hampshire, where he set himself up as a naval agent, in fact working for the French supplying up-to-date lists of the movements of the Royal Navy. Tyrie's treason was uncovered when packets of

documents were given up to the Secretary of State, and he was arrested and held in Newgate before being arraigned for High Treason and transported to Winchester to await sentencing at the Assizes there in August 1782. Sentenced to be hanged, drawn and quartered, a razor was found about his person by his gaoler, and there were several reports that he attempted to escape to France.

On the 24th August, at Gallows Hill, however, Tyrie was executed. The Hampshire Chronicle records that after hanging for twenty-three minutes he was cut down, his head removed, his heart taken out and burned, his privates cut off, his body quartered and buried in a coffin on the shore.

Other contemporaneous accounts reported that a crowd of 100,000 gathered at Gallows Hill and that, after he was dead, his coffin was dug up, and onlookers, hunting for souvenirs, mobbed his corpse.

A painting in the Royal Collection, published on the 28th August 1782, shows David Tyrie on the day before his execution [Royal Collection IN662938]. Perhaps this beaker was engraved to feed the public hunger for souvenirs and mementos of Tyrie's death.



329



330



331

329

AN UNUSUAL WILLIAM & MARY OAK MURAL BOX, CIRCA 1690

The front formed from a board with fixed lower - and hinged upper - half, punch-decorated and line-carved and with chip-carved ends, the shaped backplate pierced for hanging, 24cm wide x 9.5cm deep x 38cm high, (9in wide x 3 1/2in deep x 14 1/2in high)

£700 - 1,000

330

A 19TH CENTURY PINE, OAK AND BEECH DEAD-FALL MOUSE-TRAP, ENGLISH

Of rectangular form, with clicket, 31cm wide x 9cm deep x 21cm high, (12in wide x 3 1/2in deep x 8in high)

£500 - 700

331

AN UNUSUAL LATE 18TH/EARLY 19TH CENTURY CARVED BEECH SPOON, ENGLISH, CIRCA 1800

The handle carved in the form of a longcase clock, with pillared hood, arched long trunk door and box base with arched plinth, issuing a short stem and an oval-shaped bowl, and with small areas of polychrome decoration simulating inlay, 20cm high [7.75in high]

£800 - 1,200



332

332

A CARVED PITCH PINE HORSE, PROBABLY A CAROUSEL HORSE, 19TH CENTURY

Modelled with one foreleg raised, and with bridle and saddle, free standing but also with later stand, *the horse alone* 105cm high [41.25in high]; overall 132cm high [52in high], (2)

£2,000 - 3,000

333

A RARE LATE 17TH CENTURY OAK AND POLYCHROME-DECORATED POST, PROBABLY FROM A SHIP'S QUARTER GALLERY OR TRANSOM

Probably representing *Melusine*, a woman with flowing hair and a necklace, but the body of a fish with two scaly tails, coloured with reds and greens, all before a mass of foliate scrolls, 9cm wide x 20cm deep x 130cm high, (3 1/2in wide x 7 1/2in deep x 51in high)

£1,500 - 2,000

Compare this post with others decorating the quarter galleries of many 17th and early 18th century ships. See, for instance, the port gallery of the Scandinavian ship *Vasa*, built between 1626 and 1628, which is adorned with almost 500 sculptures of oak, pine or linden painted in vivid colours, and including mermaids, wild men, sea monsters and tritons.

Melusine is a figure of European folklore, a feminine spirit of fresh waters in sacred springs and rivers. She is usually depicted as a woman who is a serpent or fish from the waist down (much like a mermaid), and often with two tails.



333



334 (reverse)



334 (front)

334

A RARE GEORGE I/GEORGE II POLYCHROME-DECORATED FIGURAL CANDLESTICK, PROBABLY A TRADE FIGURE, ENGLISH, CIRCA 1720 - 1740

Modelled as a gentleman with peaked hat, green coat and knee-length breeches over a high-necked shirt, white stockings, and a pair of black shoes fastened with buckles, his left hand at his hip, his right extended, and fitted with a turned and painted candle socket fixed with an iron spike, all on an edge-moulded square base, 38cm high [15in high]

£2,000 - 3,000

Literature

A related carved and painted figure carrying a gun with working flintlock mechanism from a gunsmith's, illustrated in colour in J. Ayres, *British Folk Art* (1977), Plate 1 verso.

LOTS 335 - 362:

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335

335

A TABRIZ CARPET

North West Persia

The central medallion on a red ground, within a main indigo border, 358 x 297cm

£500 - 800

336

A KASHAN CARPET

Central Persia

The central medallion on a rust ground, in a main palmette border, 358 x 261cm

£500 - 800

337

A TABRIZ CARPET

North West Persia

The central medallion on an indigo palmette ground, 538 x 337cm

£600 - 800

338

A SULTANABAD CARPET

West Persia

The pale rust field having a repeated flower motif design, 365 x 269cm

£500 - 800



338

339

A MAHAL CARPET

West Persia

The rust field having an all-over trellis design, 423 x 330cm

£500 - 800

340

A NORTH WEST PERSIAN RUNNER

The rust field with multiple pole medallion, 500 x 89cm

£300 - 400

341

A MALAYIR LONG CARPET

West Persia

The rust field having a repeated flower head and tendril design, cut and shut, 533 x 231cm

£300 - 500

342

A MALAYIR RUNNER

West Persia

Having a pole medallion on a herati field, 487 x 163cm

£300 - 400



343

343

**A GOOD OAK AND BEECH LIVERY CUPBOARD, ENGLISH,
CIRCA 1700**

The hanging space enclosed by a pair of triple fielded panelled
cupboard doors over four fielded panels, a pair of mitre-moulded
drawers below. on channel-moulded extended stile supports,
*137.5cm wide x 49cm deep x 176cm high, (54in wide x 19in deep x
69in high)*

£2,000 - 3,000



344

344

**AN IMPRESSIVE SET OF FOUR JAPANNED BEECHWOOD
HIGH-BACK SIDE CHAIRS, ENGLISH, CIRCA 1700**

Each with moulded slat-back framed within an arched pierced and scroll-carved cresting rail and double scroll-carved lower back rail, the columnar uprights with acorn-finials, the stuff-over seat upholstered in golden floral damask with fringe detail, raised on 'horse-bone' front legs joined by a prominent arched and scroll-carved rail, with block and turned H-form stretcher, 55cm wide x 51cm deep x 132cm high, (21 1/2in wide x 20in deep x 51 1/2in high) (4)

£3,000 - 4,000



345

345

A LARGE 18TH CENTURY AND LATER OAK FARMHOUSE TABLE

The cleated top made from two impressive broad planks, with plain frieze rails and simple scroll-shaped spandrels, raised on stop and fully-chamfered rectangular-section legs, joined by an adapted H-form stretcher, 285cm wide x 87.5cm deep x 75cm high, (112in wide x 34in deep x 29 1/2in high)

£1,500 - 2,000



346

346

A LARGE EARLY 19TH CENTURY YEOW AND ELM HIGH-BACK WINDSOR ARMCHAIR, NORTH EAST MIDLANDS, CIRCA 1830 - 40

The upper splat of unusual design which includes a pair of pierced hearts, baluster-turned front underarm supports, broad saddle-seat, single-ring turned legs connected by a crinoline stretcher, with unusual 'peg'-shaped stretcher returns, 56.5cm wide x 64cm deep x 109cm high, (22in wide x 25in deep x 42 1/2in high)

£600 - 800



347

347

A FRUITWOOD FARMHOUSE TABLE, FRENCH

Part 19th century

With framed boarded top, frieze drawers to the centre of one long frieze and one end frieze, raised on chamfered rectangular-section legs joined by a conforming H-shaped stretcher, 208.5cm wide x 86cm deep x 79cm high, (82in wide x 33 1/2in deep x 31in high)

£1,000 - 1,500

348

A VICTORIAN YEW, BEECH AND ELM HIGH-BACK WINDSOR ARMCHAIR, PROBABLY NOTTINGHAMSHIRE, CIRCA 1850

With decorative fretted top and lower splat, baluster-turned front underarm supports, saddle seat, triple ring-turned legs with vase-shaped feet, joined by a crinoline stretcher, 57.5cm wide x 47cm deep x 101.5cm high, (22 1/2in wide x 18 1/2in deep x 39 1/2in high)

£500 - 700



348



349

349

A HIGHLY IMPRESSIVE HARLEQUIN SET OF EIGHT MID-TO LATE 17TH CENTURY AND LATER WALNUT, FRUITWOOD AND BEECH TAPESTRY-UPHOLSTERED DINING CHAIRS, ANGLO-FLEMISH

Including two open armchairs, each with rectangular padded pack and stuff-over seat finely upholstered in 17th century Flemish tapestry, possibly from the Audenarde region, the arms and underarm supports to each armchair with similar upholstery, predominantly raised on spiral-turned supports, joined by a variety of conforming stretchers, on turned feet, (8)

£10,000 - 15,000



350

350

**A VIBRANT LATE 17TH CENTURY TAPESTRY, BRUSSELS,
CIRCA 1680**

Woven in reds, blues, greens and golds, a central scene of seated ladies attended by a falconer with his dog, all within a palace garden with realistic sprays of flowers and peonies, beyond a stone grotto and fountain, the upper and lower borders both woven to the centre with a trophy of trumpet and sword, all within meandering flowers, leaves and scrolls, *reduced in height, 320cm wide x 225cm high [126in wide x 88.5in high]*

£4,000 - 6,000



351

351

**A GEORGE II OAK CHEST ON STAND,
CIRCA 1730 - 40**

The chest with two short over three long graduated edge-moulded drawers, the stand with ogee-shaped frieze, raised on turned pillar legs with pad feet, 95cm wide x 51cm deep x 121cm high, (37in wide x 20in deep x 47 1/2in high)

£600 - 800

352

AN OAK AND ELM TRESTLE TABLE

The five plank cleated top raised on shaped rectangular burr-elm trestle ends, joined by a plain central stretcher, on sledge-type supports, 171cm wide x 90cm deep x 75.5cm high, (67in wide x 35in deep x 29 1/2in high)

£600 - 800

353

**AN ASH AND ELM PRIMITIVE CRICKET
TABLE**

The well-figured elm two piece near-circular top raised on three splayed hand-shaped legs, 64cm wide x 62.5cm deep x 64.5cm high, (25in wide x 24 1/2in deep x 25in high)

£500 - 700



354

354

A NEAR PAIR OF LATE 17TH/EARLY 18TH CENTURY WALNUT AND BEECH UPHOLSTERED HIGH-BACK OPEN ARMCHAIRS, FRANCO-FLEMISH, CIRCA 1700 AND LATER

Each with a rectangular padded back, seat with tassel fringe and loose cushion all upholstered in salmon-pink floral fabric, with downswept scroll-ended arms, 'horse-bone' front legs joined by a scroll and leaf-carved mid-rail, rear and low H-form baluster and peg-turned stretchers, restorations, 63cm wide x 75cm deep x 118.5cm high, (24 1/2in wide x 29 1/2in deep x 46 1/2in high) (2)

£2,000 - 3,000

355

A GEORGE I OAK GATELEG TABLE, CIRCA 1720

Having an oval drop-leaf top, single end-frieze drawer, raised on turned tapering supports joined by channel upper-edge moulded stretchers, on pear-shaped feet, 125cm wide x 108cm deep x 71cm high, (49in wide x 42 1/2in deep x 27 1/2in high)

£500 - 800

356

AN EXTREMELY LARGE GEORGE III JOINED AND BOARDED OAK BOX WITH SLIDING COVER, CIRCA 1800

Of dovetailed construction and in the form of a tinder or candle box, the sliding cover a fielded board with applied edge mouldings, 23.5cm wide x 17cm deep x 76cm high, (9in wide x 6 1/2in deep x 29 1/2in high)

£500 - 700



357

**A REMARKABLE LARGE AND FINE CHARLES II WALNUT
GATELEG TABLE, CIRCA 1680**

Having an exceptionally heavy and thick [25mm] oval drop-leaf top, with single-piece fixed central board, a frieze drawer to each end, raised on spiral-turned supports joined by conforming stretchers, old repairs, 180.5cm wide x 158.5cm deep x 76cm high, (71in wide x 62in deep x 29 1/2in high)

£7,000 - 10,000

357 (top)



357



358

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A DOCUMENTED OAK THREE-TIER BUFFET, ENGLISH

Circa 1635 and later

In two-parts, having a twin-arched frieze with scalloped edging, centred by stylized flora with traditional leaf-and-berry carving to the spandrels, the design repeated to the sides, raised on columnar and ball-turned front supports, the middle tier with a strapwork carved cushion-moulded frieze drawer, raised on elongated bulbous-turned front supports, the lower tier with bicuspid shaped rails, applied triangular boss to all upper block front supports and paint to all carved decoration, 119cm wide x 45cm deep x 124.5cm high, (46 1/2in wide x 17 1/2in deep x 49in high)

£4,000 - 6,000

Provenance

Formerly in the Thursby-Pelham Collection.
With Frank Partridge Inc., January 15th 1926.
[Typed label inside drawer relating to the above].

Illustrated

Country Life, Summer edition, 1925.

Ralph Edwards, *The Dictionary of English Furniture* (1996), Vol. II, p. 182, fig. 9.

Oliver Brckett, *English Furniture Illustrated* (1950), p.70, pl. XLII.



Illustrated Ralph Edwards, *The Dictionary of English Furniture* (1996), Vol. II, p. 182, Figure 9.



359

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A RARE AND IMPRESSIVE LATE 17TH CENTURY OAK SIX-DRAWER CHEST, ENGLISH, CIRCA 1670 - 1690

Having a boarded top with thumb-moulded edge, with three pairs of graduated drawers, each drawer front with applied mitred-mouldings, each bank of drawers over an unusual scroll-shaped apron and spaced by tablet applied pilasters, on ball-turned feet, 169.5cm wide x 58cm deep x 97cm high, (66 1/2in wide x 22 1/2in deep x 38in high)

£10,000 - 15,000



360

360

A GOOD SET OF SIX UNUSUAL GEORGE III OAK LADDER-BACK DINING CHAIRS, CIRCA 1770

Together with two 20th century matching chairs

Each with five graduated domed ladders shaped underneath with double-tip, channel moulded uprights with rounded-ends, a finely worked embroidered drop-in seat depicting pastoral scenes, [circa 1730], ogee-shaped seat rails, raised on cabriole front legs joined by a rear and H-form turned stretcher, (6 + 2)

£4,000 - 6,000

Provenance

Purchased *Sotheby's*, Olympia, London, 25th April 2007, Lot 198, (£20,400).



360 (detail)



361

361

**AN UNUSUAL DOCUMENTED CHARLES II OAK LONG TABLE
OR SERVING TABLE, CIRCA 1680**

Having a boarded top with cleated ends, plain frieze rails, raised on five flattened ball-turned legs, the central front leg with scroll-cut spandrels, the front and side stretchers similarly turned, with plain rear stretcher, 188cm wide x 72.5cm deep x 76.5cm high, (74in wide x 28 1/2in deep x 30in high)

£5,000 - 8,000

Literature

This table is illustrated David Knell, *English Country Furniture 1500 - 1900* (1988), p. 199, colour plate 54.



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A FINE AND RARE DOCUMENTED MID-17TH CENTURY OAK AND INLAID COURT CUPBOARD, LEEDS AND SURROUNDING AREA, YORKSHIRE, CIRCA 1640 - 60

Having a leaf S-scroll carved cushion-moulded frieze, raised on Ionic capital and bold bulbous-turned end-columns, enclosing a canted cupboard with a central floral marquetry-inlaid boarded door with applied carved rails, flanked by conforming panels and serpent-carved ends, a gadrooned-carved long drawer below, above a pair of conforming marquetry-inlaid panelled doors, the lower muntin rail and stile supports with meandering foliate-carved decoration, 137cm wide x 48.5cm deep x 143.5cm high, (53 1/2in wide x 19in deep x 56in high)

£20,000 - 30,000

Literature

This fine court cupboard is prominently illustrated and discussed Victor Chinnery, *Oak Furniture: The British Tradition* (1993), p. 471, Figures 4:118, 119 & 120.

Provenance

Formerly in the collection of Shirley Brown. An Elizabeth I oak joint stool, also illustrated *ibid.*, p. 264, fig. 3:384, from the same collection, sold these rooms 22nd January 2014, Lot 828, (£6,875).

This renowned cupboard is constructed in the Elizabethan-Revival manner; a style popularized in the Leeds area by a large workshop group working around the mid-17th century. It is characterized by the use of inlaid floral panels and/or bands of geometric parquetry inlay, together with the elaborate use of turnings and foliate-inspired carved decoration. This particular cupboard has the distinctive addition of rare carved serpents. See *ibid.*, p. 322, fig. 3:267 and p. 472, fig 4:121 for two further comparable inlaid cupboards attributed to the same workshop group; they are all 'Elizabethan' in character, described by the author as 'an archaic survival of an earlier taste'.

See Lot 207.

END OF SALE

NOTICE TO BIDDERS

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

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

1. OUR ROLE

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

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

2. LOTS

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

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

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

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

Condition Reports

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

The Seller's responsibility to you

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

Bonhams' responsibility to you

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

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

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

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No

statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

Alterations

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

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

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equaling 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;

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 <i>Additional Premium</i> will be payable to us by the <i>Buyer</i> to cover our <i>Expenses</i> 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*, it's fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
 - 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
 - 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;

2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);

2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;

2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.

3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.
- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.

5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.

6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.

7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.

7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.

7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8	FAILURE TO PAY FOR THE LOT	9	THE SELLER'S LIABILITY	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .		
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	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.
8.1.3	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> ;	10.6	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.
8.1.4	to remove and store the <i>Lot</i> at your expense;			10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
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;	9.3.3	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.
8.1.7	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;			10.10	Reference to a numbered paragraph is to a paragraph 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;			10.11	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> .
8.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.12	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.
8.1.10	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.			11	GOVERNING LAW
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	10	MISCELLANEOUS		All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		
		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 ^[AP], 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> , <i>VAT</i> 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.	of a process which it was unreasonable in all the circumstances for us to have employed; or	12.10	Reference to a numbered paragraph is to a paragraph of this agreement.
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.	the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or	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.
	You may wish to protect yourself against loss by obtaining insurance.	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.	12.12	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.
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.	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> .	13	GOVERNING LAW
11	BOOKS MISSING TEXT OR ILLUSTRATIONS	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.		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.
	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:	12 MISCELLANEOUS		DATA PROTECTION – USE OF YOUR INFORMATION
	the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and	12.1		Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com .
	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	12.2		APPENDIX 3
	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> .	12.3		DEFINITIONS AND GLOSSARY
	but not if:	12.4		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.
	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	12.5		LIST OF DEFINITIONS
	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	12.6		"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>).
	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	12.7		"Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> .
		12.8		"Bidder" a person who has completed a <i>Bidding Form</i> .
		12.9		"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.
				"Bonhams" <i>Bonhams</i> 1793 Limited or its successors or assigns. <i>Bonhams</i> is also referred to in the <i>Buyer's Agreement</i> , the Conditions of Business and the <i>Notice to Bidders</i> by the words "we", "us" and "our".
				"Book" a printed <i>Book</i> offered for <i>Sale</i> at a specialist <i>Book Sale</i> .
				"Business" includes any trade, <i>Business</i> and profession.

“Buyer” the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer’s Agreement* by the words “you” and “your”.

“Buyer’s Agreement” the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

“Buyer’s Premium” the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

“Catalogue” the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

“Commission” the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

“Condition Report” a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

“Conditions of Sale” the *Notice to Bidders*, *Contract for Sale*, *Buyer’s Agreement* and Definitions and Glossary.

“Consignment Fee” a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

“Consumer” a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

“Contract Form” the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

“Contract for Sale” the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

“Contractual Description” the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

“Description” any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

“Entry” a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

“Estimate” a statement of our opinion of the range within which the hammer is likely to fall.

“Expenses” charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights’ fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller’s* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

“Forgery” an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/ or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

“Guarantee” the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer’s Agreement*.

“Hammer Price” the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

“Loss and Damage Warranty” means the warranty described in paragraph 8.2 of the Conditions of Business.

“Loss and Damage Warranty Fee” means the fee described in paragraph 8.2.3 of the Conditions of Business.

“Lot” any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

“Motoring Catalogue Fee” a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

“New Bond Street” means *Bonhams’* saleroom at 101 New Bond Street, London W1S 1SR.

“Notional Charges” the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

“Notional Fee” the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

“Notional Price” the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

“Notice to Bidders” the notice printed at the back or front of our *Catalogues*.

“Purchase Price” the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer’s Premium* and *VAT* on the *Buyer’s Premium* and any *Expenses*.

“Reserve” the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

“Sale” the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

“Sale Proceeds” the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

“Seller” the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), “*Seller*” includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words “you” and “your”.

“Specialist Examination” a visual examination of a *Lot* by a specialist on the *Lot*.

“Stamp” means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

“Standard Examination” a visual examination of a *Lot* by a non-specialist member of *Bonhams’* staff.

“Storage Contract” means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer’s Agreement* (as appropriate).

“Storage Contractor” means the company identified as such in the *Catalogue*.

“Terrorism” means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

“Trust Account” the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams’* normal business bank account.

“VAT” value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

“Website” *Bonhams Website* at www.bonhams.com

“Withdrawal Notice” the *Seller’s* written notice to *Bonhams* revoking *Bonhams’* instructions to sell a *Lot*.

“Without Reserve” where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

“artist’s resale right”: the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

“bailee”: a person to whom goods are entrusted.

“indemnity”: an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression “indemnify” is construed accordingly.

“interpleader proceedings”: proceedings in the Courts to determine ownership or rights over a *Lot*.

“knocked down”: when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

“lien”: a right for the person who has possession of the *Lot* to retain possession of it.

“risk”: the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

“title”: the legal and equitable right to the ownership of a *Lot*.

“tort”: a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

“Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer’s quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties.”

Bonhams Specialist Departments

19th Century Paintings

UK
Charles O' Brien
+44 20 7468 8360
U.S.A
Madalina Lazen
+1 212 644 9108

20th Century British Art

Matthew Bradbury
+44 20 7468 8295

Aboriginal Art

Francesca Cavazzini
+61 2 8412 2222

African, Oceanic & Pre-Columbian Art

UK
Philip Keith
+44 2920 727 980
U.S.A
Fredric Backlar
+1 323 436 5416

American Paintings

Alan Fausel
+1 212 644 9039

Antiquities

Madeleine Perridge
+44 20 7468 8226

Antique Arms & Armour

UK
David Williams
+44 20 7393 3807
U.S.A
Paul Carella
+1 415 503 3360

Art Collections, Estates & Valuations

Harvey Cammell
+44 (0) 20 7468 8340

Art Nouveau & Decorative Art & Design

UK
Mark Oliver
+44 20 7393 3856
U.S.A
Frank Maraschiello
+1 212 644 9059

Australian Art

Merryn Schriever
+61 2 8412 2222
Alex Clark
+61 3 8640 4088

Australian Colonial Furniture and Australiana

+1 415 861 7500

Books, Maps & Manuscripts

UK
Matthew Haley
+44 20 7393 3817
U.S.A
Christina Geiger
+1 212 644 9094

British & European Glass

UK
Simon Cottle
+44 20 7468 8383
U.S.A.
Suzy Pai
+1 415 503 3343

British & European Porcelain & Pottery

UK
John Sandon
+44 20 7468 8244
U.S.A
Peter Scott
+1 415 503 3326

California & American Paintings

Scot Levitt
+1 323 436 5425

Carpets

UK
Mark Dance
+44 8700 27361
U.S.A.
Hadji Rahimpour
+1 415 503 3392

Chinese & Asian Art

UK
Asaph Hyman
+44 20 7468 5888
U.S.A
Dessa Goddard
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HONG KONG
+852 3607 0010
AUSTRALIA
Yvett Klein
+61 2 8412 2222

Clocks

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James Stratton
+44 20 7468 8364
U.S.A
Jonathan Snellenburg
+1 212 461 6530

Coins & Medals

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John Millensted
+44 20 7393 3914
U.S.A
Paul Song
+1 323 436 5455

Contemporary Art

UK
Ralph Taylor
+44 20 7447 7403
U.S.A
Jeremy Goldsmith
+1 917 206 1656

Costume & Textiles

Claire Browne
+44 1564 732969

Entertainment Memorabilia

UK
+44 20 7393 3844
U.S.A
Catherine Williamson
+1 323 436 5442

Furniture & Works of Art

UK
Guy Savill
+44 20 7468 8221
U.S.A
Andrew Jones
+1 415 503 3413

Greek Art

Olympia Pappa
+44 20 7468 8314

Golf Sporting Memorabilia

Kevin Mcgimpsey
+44 1244 353123

Irish Art

Penny Day
+44 20 7468 8366

Impressionist & Modern Art

UK
India Phillips
+44 20 7468 8328
U.S.A
Tanya Wells
+1 917 206 1685

Islamic & Indian Art

Claire Penhallurick
+44 20 7468 8249

Japanese Art

UK
Suzannah Yip
+44 20 7468 8368
U.S.A
Jeff Olson
+1 212 461 6516

Jewellery

UK
Jean Ghika
+44 20 7468 8282
U.S.A
Susan Abeles
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AUSTRALIA
Anellie Manolas
+61 2 8412 2222
HONG KONG
Graeme Thompson
+852 3607 0006

Marine Art

UK
Veronique Scorer
+44 20 7393 3962
U.S.A
Gregg Dietrich
+1 917 206 1697

Mechanical Music

Jon Baddeley
+44 20 7393 3872

Modern, Contemporary & Latin American Art

U.S.A
Alexis Chompaisal
+1 323 436 5469

Modern Design

Gareth Williams
+44 20 7468 5879

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Motor Cars

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Tim Schofield
+44 20 7468 5804
U.S.A
Mark Osborne
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EUROPE
Philip Kantor
+32 476 879 471

Automobilia

UK
Toby Wilson
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U.S.A
Kurt Forry
+1 415 391 4000

Motorcycles

Ben Walker
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Automobilia
Adrian Pipiros
+44 8700 273621

Musical Instruments

Philip Scott
+44 20 7393 3855

Native American Art

Jim Haas
+1 415 503 3294

Natural History

U.S.A
Claudia Florian
+1 323 436 5437

Old Master Pictures

UK
Andrew Mckenzie
+44 20 7468 8261
U.S.A
Mark Fisher
+1 323 436 5488

Orientalist Art

Charles O'Brien
+44 20 7468 8360

Photography

U.S.A
Judith Eurich
+1 415 503 3259

Portrait Miniatures

UK
+44 20 7393 3986

Prints and Multiples

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Rupert Worrall
+44 20 7468 8262
U.S.A
Judith Eurich
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Russian Art

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Daria Chernenko
+44 20 7468 8334
U.S.A
Yelena Harbick
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Scientific Instruments

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+44 20 7393 3872
U.S.A.
Jonathan Snellenburg
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Scottish Pictures

Chris Brickley
+44 131 240 2297

Silver & Gold Boxes

UK
Michael Moorcroft
+44 20 7468 8241
U.S.A
Aileen Ward
+1 800 223 5463

South African Art

Giles Peppiatt
+44 20 7468 8355

Sporting Guns

Patrick Hawes
+44 20 7393 3815

Toys & Dolls

Leigh Gotch
+44 20 8963 2839

Travel Pictures

Veronique Scorer
+44 20 7393 3962

Urban Art

Gareth Williams
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Watches & Wristwatches

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Nicholas Biebuyck
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Whisky

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Joseph Hyman
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HONG KONG
Daniel Lam
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