

THE OAK INTERIOR

Including the Jan Gadd Pewter Collection and
The Country House Collection of the Late John Keil Esq.

Wednesday 24 February 2016

101 New Bond Street, London



Bonhams

LONDON



THE OAK INTERIOR

Including the Jan Gadd Pewter Collection and
The Country House Collection of the Late John Keil Esq.

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101 New Bond Street, London

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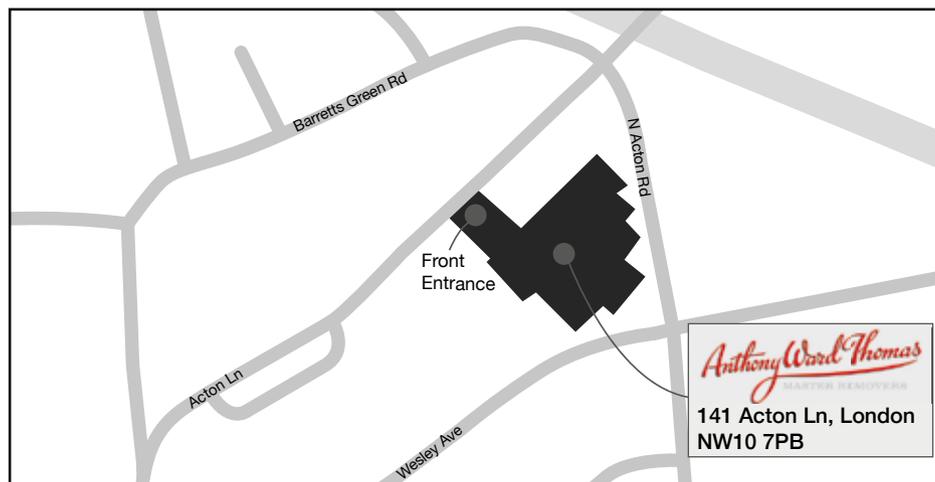
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Mr and Mrs Jan Gadd



116 (detail)

JAN GADD [1937–2015]

My sister and I cannot remember a time before pewter. Although for most of our childhood the measures, tankards, flagons, and chargers had to jostle for space alongside brass, silver, porcelain, paintings, and dozens of other artefacts and objects that our parents collected, it was always clear what our father, Jan Gadd, favoured above all. Even now I can remember the sound and smell of the metal-buffing machine that was bolted to the worktop in the garage, and I can picture him emerging from the dusty gloom in a blue boilersuit, face black, white teeth clamped in a grin around an unlit pipe, brandishing a gently glimmering piece of pewter.

Jan Gadd was born in Göteborg, Sweden, in 1937, the only child of a shipyard estimator and his wife. Educated as an engineer, he pursued a career in marketing and sales, developing a particular interest and specialism in forestry tools. In the mid-1960s, a job opportunity led to him and his wife, Gun, emigrating to England where, in the early 1970s, they established a successful business manufacturing forestry measuring-tapes. They lived in the Cotswolds until the 1980s, and then moved to Worcestershire where they stayed for the rest of their lives. They always maintained a second home in Sweden, initially on the west coast and later in southernmost part; it is there that she was buried in 2009, and he in 2015.

The first thing our father did with any object small enough to be handled was to pick it up and turn it upside down. He did it in antique shops, auction-houses, restaurants, bars, people's houses. It was the curiosity of the engineer, wanting to know how something was made, where it was made, who made it. But he knew too that the underside of an object was where it yielded its secrets, where instead

of polish and glaze there were seams, rough edges and turning marks. All this, along with the object's shape, heft, even its sound, he could read and understand. What drew him first to pewter in particular may have been its personality—practical, well designed, unpretentious, innovative, uncompromising and stolid yet surprisingly vulnerable to knocks, something of an acquired taste—but as an engineer-turned-businessman who manufactured tools he had a clear affinity for those who had combined genuine artistry and craftsmanship with commercial acumen. Pewter, unlike its precious cousins, always sought a broad market: its makers had to balance cost with value, design with utility. This was, I think, one reason why he always sided with those who sought to restore pewter's original lustre. To leave the object uncleaned was to prefer the artefact over its manufacture, and to undervalue both the makers and their customers.

I don't know when our father bought his first piece of pewter but, once he and our mother had settled in England, they began to buy and sell antiques in earnest. At some point in the seventies, he attempted to join the Pewter Society; rebuffed, he did not try again until the early 1990s by which time his pewter collection had burgeoned considerably. I remember attending one of his first meetings in Oxford, and watching with some amusement as the established members warily sized him up. Here was a Swede, then in his fifties, who clearly knew his Cotterell—but also his Hintze, his Tardy and Boucaud, his Dubbe, his Bruzelli. His collection encompassed the British Isles, France, Germany and Bohemia, Switzerland, Austria, the Low Countries, Sweden, Denmark, Norway, Finland, and the Baltic states. He took a pan-European view of pewter's manufacturing and design history, teasing other members about their tendency to describe



Jan Gadd pouring a toast from Lot 102



118 (detail)

anything not British as ‘probably Dutch’ but also insisting that British pewter should be understood within a wider international context. His polyglot knowledge of pewter and pewter manufacture across Europe as a whole was, I think, unrivalled in his generation, and made his collection—and the erudition that underpinned it—remarkable in its range and breadth.

His approach was resolutely ‘object-based’. He photographed, measured, catalogued, tabulated. He was an active proponent of X-ray fluorescence spectrometry, taking dozens of items from his own collection up to Sheffield to be analysed. He devoted thousands of hours to pewter research and analysis; many articles, both short and long, were published in the Pewter Society’s newsletter and journal but there were dozens of unpublished pieces, some circulating as handouts during Society talks and often highly sought after. Moreover, as anyone who corresponded with him by letter or email discovered, his replies could be substantial, detailed, and passionately argued. He was heavily involved in many important cataloguing projects across the British Isles: most notably that of the Museum of London’s pewter collection, a work that we hope will eventually come to publication. As someone who visibly bridled at any suggestion that his real interests lay with pewter made outside England, it is fitting that his greatest achievement as a pewter researcher was his work on English candlesticks of the late seventeenth century. Even more aptly, what he unearthed was a highly successful Scandinavian export market. His 2004 publication was testament to his Swedish background, his interest in manufacturing and commerce, his analytical methodologies, his international perspective, and his indefatigable scholarship—and it remains the standard reference source. Ill-health prevented him from

completing a second edition but by then he had managed to identify over fifty new candlesticks, and I hope that we will be able to find a way of disseminating his findings more widely.

There was never any doubt about the posthumous treatment of his collection. He was a collector’s collector, and was adamant that the pieces should circulate once again. He had seen too much important pewter consigned to museums’ storerooms to consider any kind of bequest. What’s here is not the collection in its entirety and it fully doesn’t reflect the collection’s international diversity but it nonetheless includes a very good selection of pieces from beyond these shores. Among them is perhaps our father’s most interesting object, which was displayed in a specially designed glass cabinet over the fireplace in his study for almost two decades. It is a very rare, possibly unique, pewter copy of the silver basin made by the Flemish silversmith Giovanni Aelbosca Belga for the Lomellini family of Genoa in 1621. Silver castings survive in three British museum collections (V&A, Birmingham Art Gallery, and the Ashmolean), and careful comparison and research into their manufacture led him to conclude that his was the ‘model’ used by Belga to help design the moulds for the silver castings. To the best of our knowledge, nothing like this has been made available to the British market before.

We hope that the pieces here will find homes where they will be as appreciated as much as they were by our father, and that today’s sale will go some way to ensuring that Jan Gadd’s name—as a collector and as a scholar of pewter—will endure long into the future.

Ian and Nicola Gadd

THE JAN GADD PEWTER COLLECTION

Lots 1 - 118



1

ENGLISH PEWTER SADWARE, PLATES

Lots 1 - 15

1

A CHARLES I PEWTER PLAIN SEMI-BROADRIM PLATE, WITH RARE EXPORT MARK, CIRCA 1639

By Christopher White, London [fl. 1622 - 1651]

With Swedish wedding engraving to rim: a cartouche with initials 'NDS' over 'KOD' and dated '1639', the Roman numerals 'XII' in the cartouche may possibly denote a December wedding, also to the front of the rim a rare export crowned rose of the Royal badge of Charles I, [Carolus Rex], touch to reverse, (PS10103), diameter 8in, 203mm, rim 1½in, 39mm, (38.4%)

£600 - 800

Provenance:

Reputedly excavated near Trollhättan, Sweden.

Literature:

This plate and marks illustrated *Journal of the Pewter Society*, Autumn 1999, p. 44.

Christopher White's address on the 1641 poll tax list is recorded as St. Margaret, Westminster, London. Premises in Westminster may explain the choice of a portcullis design used in his touchmark.

2

A CHARLES I PEWTER PLAIN SEMI-BROADRIM PLATE, WITH RARE EXPORT MARK, CIRCA 1640

The front rim with Swedish wedding engraving 'S.A.S - B.N.D' flanking the export crowned rose of the Royal badge of Charles I [Carolus Rex], numerous housemark style ownership marks to rear, touch of maker 'W H', (PS 10590), [circa fl. 1640 - ?], to rear of rim, diameter 8⅞in, 219mm, rim 1⅜in, 36mm, (32.8%)

£500 - 800

Jan Gadd thought this plate may have been made by a member of the Hulls family, London. The touch device bears some resemblance to later marks used by the Hull family, namely St. George on horseback. The man on foot used in the touch here could possibly be St. Michael.



2



3

**A RARE CHARLES I PEWTER PLAIN BROADRIM PLATE,
ENGRAVED WITH THE ARMS OF THE EDGE CUMBE FAMILY,
CIRCA 1630**

By Nicholas Dolbeare, Ashburton, Devon [fl. 1620 - 1651]

The engraved arms to the rim set within a laurel wreath, maker's four hallmarks to the rim front and touch to the rear, (PS2909), *diameter 10¹/₂in, 257mm, rim 2¹/₄in, 59mm, (46%)*

£1,000 - 1,500

Provenance:

Five lots of six identical plates sold Sotheby's, 1 June 1956, on behalf of the Trustees of the Earl of Mount Edgcumbe, [Lots 24 - 28]. Some broad rimmed dishes by the same maker were also included in the sale. Ronald Michaelis bought Lot 28 containing this plate and five others on behalf of a group of customers, mostly Pewter Society members. This plate was in the Frank Holt Collection from that date until October 1998, when his pewter collection was sold at Phillips, Chester, [Lot 91].

Literature:

R.F. Michaelis, 'Early Stuart Pewter From Cotehele, Cornwall', *The Antique Collector*, February 1959, pp. 31 - 34.

The engraved arms are the old arms of the Edgcumbe family before their elevation to a peerage. They were granted a Barony (Baron Edgcumbe of Mount Edgcumbe) in 1742; a Viscountcy (Viscount of Mount Edgcumbe and Valletort) in 1781; and an Earldom (Earl of Mount Edgcumbe) in 1789. [*The Complete Peerage, London 1936, Vol. IX, pp. 315 - 319*].



4

**A RARE PAIR OF PEWTER REEDED BROADRIM PLATES,
SUPPLIED TO MOUNT EDGCUMBE, CORNWALL, CIRCA 1690**

West Country maker

Each rim with fine 'transitional' reeding, also struck with the letters 'M' and 'E' within individual borders, together with four individually struck maker's marks, 'W' and 'H' and two stars, each within a beaded border, (PS5441), diameter 9¾in, 249mm, rim 1½in, 42mm, (33.7%) (2)

£2,000 - 3,000

Provenance:

Mount Edgcumbe House, Cornwall. Hence the 'M' and 'E' struck to the rim.

Two lots of six and one lot of eight identical plates sold *Sotheby's* 1 June 1956, on behalf of the Trustees of the Earl of Mount Edgcumbe, [Lots 29 - 31], together with a broadrim 18½in dish by the same maker. A pair of these plates were subsequently sold *Sotheby's*, 13 June, 1977, The Kenneth Bradshaw Collection [Lot 45] of which one was sold, *Bonhams*, Chester, The Michael Boorer Collection [Lot 170].

Jan Gadd thought the maker of this pair of plates was possibly from Plymouth. Seven unused 9in plates, with the same hallmarks have been recovered from the wreck of an English vessel near Faro, Portugal. Presumed part of the cargo, this would be consistent with a West Country pewterer supplying merchants in a port such as Plymouth. The only West Country pewterer with both the correct initials and working date is William Hutchins of Tavistock, (PS4925/PS5441), [fl. circa 1686 - 1732]. Jan Gadd also thought the plates may be earlier in date than late 17th century, even possibly earlier than 1675, as previously suggested by A. V. Sutherland-Graeme, due to the shallow wells which were formed and not cast.

Literature:

See S. Custons, 'The Edgcumbe Pewter at Cotehele House', *Journal of the Pewter Society*, Autumn 2014, pp. 36 - 39.



5

AN EARLY CHARLES II PEWTER FINELY REEDED BROADRIM PLATE, ENGRAVED WITH ARMS, CIRCA 1662

By Henry Hartwell I, London [fl. 1633 - 1665]

The rim with mantled crest of the Langham family, Northants, opposite the marriage arms of Langham impaling Hastings [the Hastings's arms is a lady's bent-arm sleeve], four maker's hallmarks to the rim front and touch to rear, (PS4456), diameter 10in, 253mm; rim 2in, 51mm, (40.5%)

£1,000 - 1,500

Provenance:

Originally part of a service ordered by Sir James Langham, Baronet and MP, from pewterer Henry Hartwell, probably in 1662 in preparation for his wedding on the 18th November, 1662, to his second wife Elizabeth, the daughter of Ferdinando Hastings, 6th Earl of Huntingdon, who brought a considerable dowry of £10,000.

Sir James [b. 1621] was the son and heir of Sir John Langham from Guilsborough, Northamptonshire, [b. 1584], later of Cottesbrooke Hall, MP and Lord Mayor of London, a fervent Royalist, Presbyterian and a 'parliamentary Puritan', who made his fortune as a Turkey merchant and was made a baronet by Charles II as early as 1660 whilst in the

Hague. After their marriage in 1662, James and Elizabeth resided at Cottesbrooke Hall and at the Langhams' London home, Crosby Place, Bishopsgate, where Sir John also lived. Within two years of the marriage, the pregnant Elizabeth died of smallpox in 1664. An account of her 'exemplary piety' was included in Samuel Clarke's *The Lives of Sundry Eminent Persons* (1683). Sir James died in 1699 aged 78 and his father in May, 1671, aged 87.

It is also possible that the pewter service was ordered with the new arms of Sir John after his elevation to a baronetcy in 1660, which would explain the single arms on the plate, with the impaled arms of Langham and Hastings engraved two years later, as part of a wedding garnish.

Henry Hartwell I died in 1665/6 and his business was inherited by his son, Henry Hartwell II. It is apparent that both pewterers supplied pewter to the Langham household over a period of time. When Henry Hartwell II died in 1672 he was owed £17 1s 6d by Sir James Langham, [inventory of the Court of Infants records, London Metropolitan Archives].

Literature:

This plate, along with the marks and engravings, discussed *Journal of the Pewter Society*, Autumn 2006, pp. 31 – 35.



6

PART OF A SWEDISH ROYAL SERVICE: A CHARLES II PEWTER PLAIN BROADRIM PLATE, CIRCA 1668

By Jacques (James) Taudin I, London [fl. 1645 - 1680]

The front rim engraved 'H.E.R.S.' [for Hedvig Eleonora Regina Suecia] below the Royal crown, and to the rear of the rim engraved 'No. 6 STRÖMSHOLM * A : 1668', [Royal inventory No. 6, from Strömsholm Castle], twice struck touch underneath the rim between two label marks, (OP4650, PS9218), diameter 10¼in, 259mm; rim 2¼in, 59 mm, (46%)

£1,500 - 2,000

Hedvig Eleonora of Holstein-Gottorp [b.1636, d.1715], was Queen of Sweden from 1654 to 1660. Married to Charles X, she was given Strömsholm estate, by the king, in 1654 and started to build a castle on the site in 1656, two years after becoming dowager Queen. She became Queen Regent from her husband's death in 1660 to 1672 when her son reached majority.

A similar plate is in the Collection of the National Museum of Sweden, [item number NMK BS 2556].

Double striking was strictly forbidden by the London Company and Jacques Taudin was called to answer for his 'crime' in front of the Pewterers' Court on 18 June, 1667. In his defence Taudin argued he struck twice on his better quality pieces, which he called 'double refined', but was nevertheless 'charged to desist in this practise' [which he probably ignored]. Labels giving the pewterers' names or even 'LONDON' were not allowed before the London Company's Court orders of 1687 and 1690.

7

A CHARLES II PEWTER FINELY REEDED BROADRIM PLATE, CIRCA 1680

By Nicholas Kelk, London, [fl. 1638 - 1688] and Richard Smith, [fl. 1677 - 1705]

The front rim with finely engraved monogram beneath a crown, also with four hallmarks, (OP2704, PS5453), and touch to rear, the rear of the rim also with a crowned rose mark, with LON – DON flagged, as used by Richard Smith, (OP4374, PS8663), *diameter 9⁵/₈ in, 244mm; rim 1⁵/₈ in, 41mm, (33.6%),*

£800 - 1,200

Both Nicholas Kelk and Richard Smith were significant exporters of pewterwares. Jan Gadd concluded that the crowned rose mark as found here and used by Smith indicates that he very possibly helped Kelk with some orders during busy periods.



7



8

8

A WILLIAM & MARY PEWTER FINELY REEDED BROADRIM PLATE, CIRCA 1700

By Thomas Powell, London, [fl. 1675 - 1715]

With Swedish owners' initials 'REK' over 'BOD' engraved to the front of the rim and flanked by leaf-sprays, worn touch, name label and faint hallmarks to rear of rim, (OP 3750, PS 7471), *diameter 10¹/₄ in, 262mm; rim 1⁷/₈ in 47mm, (35.9%)*

£500 - 800

Thomas Powell was free in 1676 and became Master of the London Company in 1706 and 1707. He was a prolific exporter of hardmetal pewter to Scandinavia, America and Russia. As a result objects by Thomas Powell are relatively rare in British pewter collections.



9

9
TWO CHARLES II PEWTER TRIPLE-REEDED PLATES, CIRCA 1680

By Nicholas Kelk, London, [fl. 1638 - 1688]
 Both with hallmarks to the front rim, touch to rear, along with a crowned export mark, the latter [crowned rose within a laurel wreath] as used by Kelk after the Great Fire of London and the re-striking of his touch on the London Touch Plate in 1666/7, one with all-over hammered finish [worn], *diameter 9⁵/₁₆in, 245mm; 9¹/₁₆in, 242mm, (2)*

£500 - 800

Nicholas Kelk was an important exporter of pewter to Scandinavia and after Jacques Taudin [see Lot 6], the second earliest recorded exporter of 'hardmetal' pewter. Indeed it would appear Kelk was one of the early pewterers to use hallmarking as a means to distinguish hardmetal. In 1680 he delivered a hardmetal sadware garnish to Queen Hedvig Eleonora, Sweden, [again see Lot 6] for the newly built Drottningholm Palace. The all-over hammering, as found here on one plate, was first introduced in Stockholm probably around 1680 and quickly became a long established fashionable decorative technique. During this period, in order to compete successfully against Swedish pewterers, exporters such as Kelk would have found hammering an essential part of the sadware manufacturing process.

10
SIX VARIOUS PEWTER PLATES, ENGLISH, CIRCA 1685 - 1710

To include; a triple reeded plate, circa 1685, hallmarks to front rim and touch to rear of John Hull, (OP2452, PS4890), [fl 1675-1717], together with a crowned rose export mark, *diameter 9¹/₁₆in, 242mm*; a plain rimmed example, circa 1690 - 1700, by the same maker, but with a later crowned export mark to rear, along with hallmarks, touch and 'X' mark for best alloy (hardmetal); [it is worth noting that the rim style of this plate, almost narrow, was also made in the first quarter of the 17th century and pre-dates later plain rim plates by some 20-30 years], *diameter 9⁵/₁₆in, 243mm*; a small, triple reeded plate, with turned inner reeding [not formed in the mould], circa 1675, owner's initials 'SW' on rim together with four hallmarks and touch to rear of William White, London, (PS9974), [fl. 1661 - 1684], *diameter 8⁷/₁₆in, 226mm*; a plain rimmed plate, circa 1710, with armorial device to front rim in the form of a castellated tower, dated touch of Jonas Durand I, London, (OP1475, PS3006), [fl. 1694 - 1730], to rear of well, [nephew of Jacques Taudin], *diameter 9³/₁₆in, 238mm*; together with a similar plate, circa 1710, also with a similar dated touch of John Devand, London, [fl. circa 1680 - ?], (PS2839), *diameter 9³/₁₆in, 247mm*; and a single reeded plate, circa 1710, with marks to rear of both Thomas Powell, (OP5750, PS7471), [fl. 1676 - 1715], working in partnership with Richard Eames (PS3053), [fl. 1697 - 1716], together with an export crowned rose mark [which was later re-used by John Langton, LTP no. 865], *diameter 9¹/₁₆in, 242mm, (6)*

£500 - 800



11

11

A CHARLES II PEWTER DOUBLE-REEDED NARROW-RIM PLATE, CIRCA 1675

With four hallmarks to rim by the unidentified pewterer, 'S M', (OP5797, PS6652), [fl. circa 1670 - ?], together with ownership triad 'K' over 'RC', diameter 9in, 228mm; together with **A TRIPLE-REEDED PEWTER PLATE**, circa 1690, the rim with two sets of owners' initials, 'T' and 'M' within individual shields and 'I B' sharp-struck, probably later, along with four hallmarks of Henry Wiggin, London, (OP5136, PS10121), [fl. 1679 - 1694], diameter 9³/₁₆in, 239mm, (2)

£500 - 700

Provenance:

The narrow-rim plate formerly in the A. V. Sutherland-Graeme and Kenneth Bradshaw collections.

12

A PEWTER FINELY REEDED SEMI-BROADRIM, CIRCA 1685

By Thomas Powell, London [fl. 1675 - 1715]
The rear of the rim with hallmarks, touch and crowned rose export mark, (OP3750, PS 7471), together with wiggly initials 'MAS', diameter 10¹/₄in, 261mm; rim 1³/₄in, 44mm, (31%); together with another **PEWTER REEDED SEMI-BROADRIM PLATE**, circa 1685, with touchmark to the rear of rim of Thomas Shackle I, (OP4207, PS8405), [fl. 1675 - 1709], together with initialled crowned rose mark and stamped 'PISO KHY / 1685', diameter 9¹/₂in, 242; rim 1³/₄in, 38mm, (31.4%), (2)

£500 - 800



13

A CHARLES II PEWTER PLAIN BROADRIM PLATE, CIRCA 1680

By Thomas Shackle I, London [fl. 1675 - 1709]

The exceptionally broad rim with touch and crowned rose export mark to rear, (OP4207, PS 8405), *diameter 10⁵/₁₆in, 269mm; rim 2¹/₂in, 62mm, (46.1%)*

£500 - 800

Thomas Shackle would appear to be a specialist exporter of sadware. At least four plates with his marks have been found at Port Royal, Jamaica, [see Lots 20 & 21]. Items by this maker are rare in British pewter collections.

14

**A GEORGE I PEWTER SINGLE-REEDED
WRIGGLE-WORK DECORATED PLATE,
DATED 1720**

By James Hitchman, London [fl. 1702 - 1735]
The well engraved with a stylized floral
spray, the rim with a radiating linear design,
also with engraved triad initials 'C' over 'IM'
and the date '1720', four hallmarks, touch,
crowned rose mark and label (OP2340,
PS4671) all to rear, *diameter 8½in, 215mm*

£600 - 800



14



15

15

**A SET OF SIX EIGHT-LOBED PEWTER
PLATES, ENGLISH, CIRCA 1750**

By Bouchier and Richard Cleeve, London [fl.
1750 - 55]
of rare shape, each with cut and solder
applied double-reeeding to rim edge, engraved
ownership initials 'A.M.S.' to rear of rim,
along with maker's hallmark and touchmark,
(OP 963, PS1731), repairs, *diameter 248mm,
9¾in, (6)*

£600 - 800

REMARKABLE ENGLISH PEWTER CANDLESTICKS

Lots 16 - 24



16 (detail)

16

AN EXCEPTIONALLY RARE PAIR OF CHARLES II PEWTER CLUSTER-STEMMED CANDLESTICKS, OF YORK-TYPE, CIRCA 1668

By Francis Lea, London [fl. 1651 - 1675]

Each having a cluster (of six) stem, (of York-type), with mid-fillet or 'binding', on a circular stepped base with a rope border above the step, the drip pan and scone edge also with a rope border, the footring typically screwed into the drip pan/stem unit and the scone removable, both with a clear Swedish engraving on the disc-base, 'Anno 1668 D 8 December Jochim Margraw * Ingredh LarsDotter', maker's touchmark (OP2882, PS5772) in the hollow of the base, height with scone 252mm, base diameter 204mm, drip pan diameter 109mm, scone diameter 98mm, length of stem 187mm, stem diameter 43mm at the top and 48mm at the bottom, (2)

£5,000 - 8,000

Provenance:

The Jochmin Margraw family, Stockholm, Sweden. Donated by the family to the Yttergran Church, Uppsala County, Sweden.

Literature:

Illustrated and discussed Jan Gadd, *Pewter Candlesticks: English Candlesticks of the Second Half of the 17th Century* (2004), p. 26 and given the reference number 'DB03'.

Discussed and illustrated, *The Journal of the Pewter Society*, Autumn 2000, Volume 14. Noted on p. 20 as 'the earliest known dated English candlesticks in the Baroque style'.

This style of candlestick is referred to as York-type, after two pairs of pewter candlesticks, all with cluster stems, in the collection at York Minster, York. Both pairs were made by Francis Lucas, York, (PS 5978) [fl. 1663 - 1702]. Also, at York Minster Museum, is an impressive pair of silver-gilt candlesticks, again of similar form, made in London, in 1676, by the silversmith Richard Wilkinson. They were donated by the Archbishop of Canterbury, William Sancroft, who served ten months as Dean of York Minster in 1664.

Both the disc-base and drip tray on this lot relate exactly to another pair of pewter candlesticks, although with a cylinder-stem, originally at Cotehele House, Cornwall and now in the Colonial Williamsburg Foundation Collection, [asset number 1977-254, 1-2], having been sold at *Sotheby's* 1 June 1956, [Lot 37], from the collection of the sixth Earl of Mount Edgcumbe. The 'Cotehele' candlesticks were also possibly made by Francis Lea. See Lot 119 for two brass Cotehele-type candlesticks.

To date it is thought that this pair of pewter candlesticks are one of only twelve surviving pairs with a disc-base and cluster or cylinder stem, and one of only three pairs with a cluster stem to have remained in private ownership, with one of the other pairs [Lot 17] in this sale. Of these twelve pairs of rare English pewter candlesticks at least six have a Swedish provenance. Two were originally from Dalstrop Church, Sweden and are both now in the Nordic Museum Collection, Stockholm. Dalstrop is situated some forty miles east of Gothenburg, which in the second-half of the 17th century had a frequent North Sea shipping business with York along with other cities to the east of England and Scotland.

Francis Lea was the son of pewterer William and Elizabeth Lea, he was free on March 15, 1651, by patrimony. He probably worked for his mother as a journeyman until her death in 1664 which is the date of his livery. A leading master candlestick maker in the Baroque style, his working methods became the London standard, and were carried on by his apprentices Benjamin Cooper [see Lots 20 & 21], Richard Withebed and Hugh Quick [see Lot 21].

The engraving to the base of each candlestick has a date some 30 months later than the Magraw wedding, which took place in Storkyrhan Church, Stockholm, on May 31st, 1666. In the draft second edition of *Pewter Candlesticks: English Candlesticks of the Second Half of the 17th Century* Mr Gadd writes: 'It is now known that they were originally donated by the Margraw family to the Yttergran Church some 40 miles west of Stockholm'. One could assume, therefore, that the 1668 date is the *donation* date.







17 (detail)

17

**AN EXCEPTIONAL RARE PAIR OF CHARLES II PEWTER
CLUSTER-STEMMED CANDLESTICKS, OF YORK TYPE, CIRCA
1670**

By Francis Lea, London [fl. 1651 - 1675]

Each with a cluster (of six) stem, (of York type), with a mid-fillet or 'binding', on a circular stepped base with a rope border above the step, the drip pan and sconce edge also with a rope border, the footring typically screwed into the drip pan/stem unit and the sconce removable, maker's touchmark (OP2882, PS5772) in the hollow of the base, the disc-base engraved with monogrammed crowned ownership initials [probably 'VEOS'] within mantling, *height with sconce 290mm, base diameter 235mm, drip pan diameter 115mm, sconce diameter 115mm, length of stem 222mm, stem diameter 52mm at the top and 56mm at the bottom (2)*

£5,000 - 8,000

Provenance:

Purchased Bukowski, Stockholm, Sweden, December 2012. Listed as 'for sale by a family who owned the pair from the early 1700s'.

In Jan Gadd's draft second edition, *Pewter Candlesticks: English Candlesticks of the Second Half of the 17th Century* this pair are given the reference DB12.

Compare with Lot 16.



18 (detail)

18

A REMARKABLE AND RARE PAIR OF CHARLES II PEWTER EARLY COMPOSITE MOULDED CANDLESTICKS, CIRCA 1670

By Richard Booth, York [fl. 1661 - 1671]

Of complex design, each with a removable octagonal-shaped sconce, the flanges manufactured from cut sheet pewter, the top of the stem with an ornate 'ridge', above a cylindrical cluster casting and an octagonal angular baluster, on a sturdy octagonal base, with 'identical' drip-tray, 'CISB*SN DL' [Swedish wedding initials] engraved to the exterior flat edge of base, some faults, *height with sconce 259mm, width of base 194mm, width of drip pan 92mm, width of sconce 87mm, length of stem 184mm (2)*

£6,000 - 8,000

Provenance:

Exported to Scandinavia.

Jan Gadd's article 'English Pewter Candlesticks of the Baroque Period', *The Pewter Society Journal*, Autumn 2000, Vol. 14, pp. 21 - 30, describes how this type of composite moulded candlestick evolved around circa 1665-70 to replace the more fragile disc-base candlestick (see Lots 16 & 17). Instead of being assembled from just a few large cast elements soldered together their construction involved the assembly of various small components, both cast and cut from sheet. This was done principally for strength, but also allowed a greater variety of intricate designs, with many hand-made embellishments and much hand-finishing. As Jan Gadd notes in his book, *Pewter Candlesticks: English Candlesticks of the Second half of the 17th Century*, at the beginning of the chapter on 'Composite Mouldings Base Candlesticks', p. 28, 'The complexity of the composition of each candlestick and the phenomenal skill demonstrated in the manufacture...makes them truly original and they form a totally unique group of pewter objects in the pewter world for this reason!'. Again it is noted that 'these candlesticks are today mostly found in churches and museums in Scandinavia'.

Two further pairs of similar pewter candlesticks have remarkably survived. Both are illustrated *ibid.*, p. 42, [item no. CM11 & CM12], and both are by Hugh Quick (OP3805, PS7675), [fl. 1674 - 1725]. One pair is in the collection of the Museum of Applied Art, Oslo, Norway, [item number OK6024] and has similar engraved (wedding) initials and date (N.C.T.*A.J.D*1678), as found on this lot. A further similar example, also by Hugh Quick, is in the Collection of The Colonial Williamsburg Foundation, Virginia, USA, [item number 1674-670].

The design of these remarkable pewter candlesticks relates closely to a small group of silver candlesticks, predominantly made by Jacob Bodendick, a German silversmith who arrived in London around 1660. An example of his work is in the collection of the Victoria and Albert Museum [M.261&B-1984], dated to circa 1660. A further silver example, of even more comparable design, originally from Harthill Church, Yorkshire, now at York Minster, bears the date letters for 1675. It is illustrated R.F. Michaelis, *Old Domestic Base-Metal Candlesticks from the 13th to the 15th Century* (1978), p. 93, fig. 136. Traditionally as it is assumed silver candlestick designs predate those made in pewter it could be concluded that Richard Booth continued to work post 1675, although research by members of the British Pewter Society have found no mention of Richard Booth later than 1671.





19

**AN OUTSTANDING PEWTER OCTAGONAL BASE AND
BALUSTER STEM CANDLESTICK, ENGLISH, CIRCA 1685**

By William Cowley, London [fl. 1662 - 1737]

Having a removable 'octagonal' sconce with circular rope border, a baluster stem, which has a cup-and-cover design, the upper part forming a smaller 'lid' of the lower section, the rope design is repeated on the upper and lower fillets of the socket or nozzle, and three times on the stem, with an unusual narrow floral border design both to the inner circle of the octagonal base and the 'identical' drip tray, maker's touch (PS2023) to the side of the socket, [LTP24], *height with sconce 215mm, diameter of the base 165mm, drip pan diameter 94mm, sconce diameter 85mm, length of stem 149mm*

£8,000 - 12,000

Provenance:

Sold Skinner's, Boston, USA, 7 March 2010, [Lot 3].

Several similar candlesticks, referred to as plate-rim base candlesticks, type III (with baluster stems), are illustrated in Jan Gadd's book, *Pewter Candlesticks: English Candlesticks of the Second Half of the 17th Century* (2004), pp. 57 - 61. None of the illustrated examples appear to have the slender rope and floral border design as found here, with the majority having a pattern of floral vine. In the draft second edition this candlestick is given the reference PRB23. The rope decoration reputedly relates closely to the square round-fluted candlestick, illustrated in the first edition, p. 45, [CM53].



20

A WILLIAM & MARY LARGE PEWTER CANDLESTICK, CIRCA 1690

By Benjamin Cooper, London [fl. 1677 - 1727]
 Composite moulded, with inverted acorn-baluster stem of 'Huguenot' style, with large and traditional 'church candle' aperture [33 mm], on an octagonal 'cut corner' base with dished circular drip tray, touchmark (OP1101, PS1923) underneath the base, *height 209mm, base width 146/148mm, outer diameter of the drip tray in base 100mm, socket width 43mm*

£2,000 - 3,000

Provenance:

Formerly in the Bengt Jansson collection, Stockholm. Purchased 2005.

Although this form of baluster stem candlestick is now exceptionally rare, Benjamin Cooper appears to have been a relatively prolific producer of candlesticks which were mainly exported to Scandinavia, America and the Colonies. Two pewter candlestick bases by this maker have been excavated at Port Royal, Jamaica, which was destroyed by earthquake in 1692. [See *The Journal of the Pewter Society*, Autumn 2000, Vol. 14, p.30 fig. 32a & b]. Cooper employed at least eleven apprentices, but then fell upon hard times in the early part of the 18th century, when his livery fine was eventually returned to him in 1727. This coincided with the demise of pewter candlesticks in general and the rise of brass examples.

By the end of the late 17th century the hollow-ware manufacturing method Cooper employed here was a relatively old fashioned and time consuming technique. The candlestick is made using many moulding strips and other cast components, rather than a cost-effective purpose-made mould. The socket was made by sand casting, evident from chaplet pin marks inside.

A highly similar candlestick is in the collection of the Colonial Williamsburg Foundation, Virginia, USA, [item number 1981-179], formerly in the Gilbert L.D. Hole and Cyril Minchin collections and illustrated John D. David, *Pewter at Colonial Williamsburg* (2003), p. 24, pl. 11. The candlestick is marked 'AR', which is almost certainly an owner's mark, rather than a maker's mark. This lot, along with the very similar Colonial Williamsburg example, are believed to be the largest known English pewter baluster candlesticks.

In the draft second edition *Pewter Candlesticks: English Candlesticks of the Second Half of the 17th Century*, this candlestick is given the reference CM27.



21

A WILLIAM & MARY PEWTER CANDLESTICK, CIRCA 1690

Probably either by Hugh Quick, London [fl. 1674 - 1725] or Benjamin Cooper, London [fl. 1677 - 1727]

Composite moulded, with inverted acorn-baluster stem of 'Huguenot' style, traditional socket or nozzle, on an octagonal 'cut-corner' base with dished circular drip tray, *height 180mm, base width 130mm, diameter of the drip tray 82.5mm, upper section of socket 33.5mm, candle aperture 26mm*

£1,500 - 2,000

Provenance:

Formerly in the Cooper and S. Shemmell collections. Sold *Bonhams*, Chester, 26 October 2006, Lot 128.

Literature:

Illustrated H.J.L.J. Massé, *The Pewter Collector: A guide to British Pewter with some references to foreign work* (1971), rev. ed. with additions by R. F. Michaelis, plates 15 & 16a.

And Jan Gadd's book, *Pewter Candlesticks: English Candlesticks of the Second Half of the 17th Century* (2000), p.82. Reference number 'NS04', changed to 'CM30' in the draft second edition.

The general form of this candlestick pre-dates 1692, as similar bases made by London pewterer Benjamin Cooper, were found during wreckage dives at Port Royal, Jamaica, which had been destroyed by an earthquake that year [see Lot 20]. Again the base is formed by soldering together several 'moulding strips', rather than employing purpose-made moulds which increased in use towards the end of the 17th/early 18th century.



22

A RARE WILLIAM & MARY OCTAGONAL BASE CLUSTER COLUMN PEWTER CANDLESTICK, CIRCA 1700

Very possibly by John French III, London [fl. 1687 - 1711]

Composite moulded, having a fixed octagonal-shaped sconce, a round-fluted cluster stem with mid-fillet, an internal disc fused across the stem at this point, octagonal drip-tray and base, the base made by assembling small sections of mouldings, *height overall 168mm, base diameter 142mm, drip pan diameter 66mm, sconce diameter 45mm, length of stem 105mm*

£3,000 - 4,000

Provenance:

Formerly in the Robert and Barbara Horan and the Jack Kolaian collections, United States. Offered *Sotheby's*, 11 June 1982 and erroneously catalogued as 'probably Scandinavian'. Originally one of a pair.

Illustrated:

Jan Gadd's book, *Pewter Candlesticks: English Candlesticks of the Second Half of the 17th Century* (2004), p. 45 and given the reference number 'CM24'. It is listed under 'composite moulded base candlesticks, type II'. In the draft second edition the other candlestick to the pair is given the reference CM60.

Illustrated and discussed *Journal of the Pewter Society*, Spring 1998, pp. 18 - 19.

See also R. F. Michaelis, *Old Domestic Base-Metal Candlesticks* (1978), p. 95, fig. 138.

A highly similar candlestick, attributed by Jan Gadd to John French III (OP1775, PS1321) is illustrated *Pewter Candlesticks: English Candlesticks of the Second Half of the 17th Century* (2004), p. 46, CM26. Formerly in the Jaeger collection and sold *Sotheby's* 25 July 1990. This candlestick is decorated with foliage and dated '1699'. Another example, in the Garland Pass collection, is illustrated alongside, CM25.

Mr Gadd thought that perhaps there was a trace of a maker's touchmark to the underside [see PS1321].



23

23

A PAIR OF WILLIAM & MARY SMALL PEWTER CANDLESTICKS, CIRCA 1700

Each with a cylindrical socket with narrow rim and decorated with a pairs of incised lines, an acorn-knopped stem, on a domed and gadrooned octagonal base, stem repairs, very possibly reduced in height, *height 107mm, base diameter point-to-point 75mm, (2)*

£500 - 800

In the draft second edition of Jan Gadd's book, *Pewter Candlesticks: English Candlestick of the Second Half of the 17th Century* (2004), this pair of candlesticks are given the reference 'NS08'. Referred to as 'Hugh Quick style', the author notes: 'These 'toy size' candlesticks are commonly known as 'taper sticks', but the fact that the rolls of taper candle had a very small diameter indeed suggests that all the miniature candlesticks with 'normal' candle apertures were made as toys or for use at the upper classes' writing desks for the purpose of heating seals for letters and documents'.



24

24

A RARE GEORGE II PEWTER CANDLESTICK, CIRCA 1750

By Alexander Cleeve II, London [fl. 1715 - 1759]

Cast from moulds normally used for silver, brass or Paktong candlesticks, in the style of the London silversmiths John and William Café, with intricate fluted-baluster stem, square-shaped stepped base with shell corners, maker's marks to the underside of the base (OP961 PS1727), *height 197mm, diagonal base width 139mm*

£1,500 - 2,000

Provenance:

Exported to Sweden.

The maker's marks found here are unusual as it follows the Swedish marking practise for best pewter, with two town marks and two Master's touches. The leopard's head of London was used as a town mark and Cleeve's name in full as the Master's touch, each struck twice. This late Baroque style was popular in Sweden circa 1725 - 50. Alexander Cleeve must have been well aware of both Swedish taste and marking practices at the time.

Literature:

Illustrated and discussed in Jan Gadd's book, *Pewter Candlesticks: English Candlesticks of the Second Half of the 17th Century* (2004), p. 86 and given the reference number 'NS16'.

PEWTER AND LATTEN SPOONS

Lots 25 - 31

25

A PEWTER SPOON RACK WITH SIX SMALL SPOONS: FIVE PEWTER AND ONE LATTEN

The 18th century pierced hanging rack probably Dutch; the spoons to include a **rare pewter 12th/13th century ball end spoon**, English, with two knobs on the stem and the St George cross cast to the rear of the pointed bowl, [possibly a London made pilgrim souvenir], *length 83mm, bowl 28 x 21mm*; a **rare pewter slip top cocoa spoon**, Dutch, with a short rat-tail and a diamond stem-section, crowned rose maker's touch struck underneath bowl, *length 91mm*; a **tinned latten trifid spoon**, English or Dutch, circa 1690, unidentified touch of '1 C' inside bowl, with 'DVBL TIND' in circular writing together with a crowned heart, *length 117mm*; a **pewter rat-tail trifid cocoa spoon**, Dutch, circa 1690, with nature's gilding, obscure mark to rear of stem, *length 101mm*; and **two excavated pewter 'Hanoverian pattern' cocoa spoons**, both with trace's of nature's gilding, *length 116mm*, (6)

£500 - 800





26

26

A COLLECTION OF FOUR PEWTER SPOONS

To include a **hexagon knop spoon**, English, circa 1550, with heavy hexagonal stem section, touch of 'NB' (OP5444 PS1338) stamped to the front of the fig-shaped bowl, *length 169mm, bowl 69 x 49mm*; a **grooved melon knop spoon**, English, circa 1550, again with hexagonal stem section, touch by the unidentified pewterer 'IB' in a beaded circle (possibly OP5440), to bowl front, *length 151mm, bowl 61 x 48mm*; a **horsehoof knop spoon**, 17th century, probably Dutch, individual stamped ownership initials to the front of the oval bowl and unidentified maker's mark to rear, *length 178mm, bowl 65 x 49mm*; and a **15th century slip top spoon**, Dutch, the flat tapering stem with central iron wire reinforcement and stamped with a crown hammer mark, *length 165mm, bowl 55 x 57mm*, (4)

£500 - 700

Provenance:

The hexagonal knop spoon, by maker 'N B', formerly in the R. W. Cooper and K. Bradshaw collections. Exhibited at the 'Exhibition of Pewter in the Usher Gallery, Lincoln', 29 September to 27 October 1962, [No. 251]. Sold *Sotheby's*, West Sussex, 18 March, 1997, Lot 422, (£460).

Literature:

Ronald F. Homer, *Five Centuries of Base Metal Spoons* (1975), illustrates the mark 'NB' twice; on a Hexagon knop spoon, p.55, (row 1, mark 7); and on a slip top spoon, p.56, (row 2, mark 4).

The melon knop spoon was reputedly excavated from the river Thames at Lechlade, Gloucestershire, in 1891. Formerly in the Zene Walker collection. Sold *Bruton Knowles*, Cheltenham, 4 May, 1995.

27

A COLLECTION OF FOUR LATTEN SPOONS

To include a good English or possibly Franco-Flemish **slip top spoon**, circa 1590, with flat hexagonal stem section, touch of a sharp struck fleur-de-lys to the pronounced fig-shaped bowl, *length 161mm, bowl 62 x 47mm*; a fine **St John apostle spoon**, English, circa 1640, all tinned with the exception of the apostle, touch inside round bowl of 'I W', in a circle flanking a pair of spoons, *length 184mm, bowl 65 x 54mm*; a small English or Dutch **tinned acorn knop spoon**, circa 1500, the front of the stem with a central groove executed by hand, circular touch of 'G P' flanking three spoons inside the round bowl, *length 161mm, bowl 60 x 52mm*; and a **lion sejant knop spoon**, English, circa 1550 - 1600, with diamond-shaped stem, lozenge-shaped touch of '? P' flanking an arrow pierced heart inside bowl, *length 175mm, bowl 51 x 63mm*, (4)

£500 - 700

28

A COLLECTION OF FIVE LATTEN SPOONS

To include an **apostle spoon**, English, circa 1640, flat-stem, touch mark of '? P' and possible 'double whited', inside bowl, *length 182mm, bowl 61 x 53mm*; another **apostle spoon**, possibly St John, circa 1650, with a short stepped triangular stem, verdigris finish, *length 129mm, bowl 52 x 47mm*; a **strawberry knop spoon**, English, circa 1640, hand groove to the centre of the flat-stem, unidentified mark inside round bowl, *length 169mm, bowl 60 x 53mm*; and **two seal knop spoons**, circa 1600, both with touch inside the fig-shaped bowl, *length 168mm, bowl 64 x 46mm* and *length 163mm, bowl 60 x 47mm*, (5)

£600 - 800



27



28



30

29

A PEWTER SPOON RACK WITH TWELVE PEWTER SPOONS

The rack, probably Dutch, pierced and engraved with stylized flowers; the spoons to include **three grooved rat-tail trifold spoons**, Dutch, circa 1700, each with maker's touch to rear of stem, length 172mm, 180mm, 181mm; **four trifold spoons**, Dutch, three with oval bowls, touchmark to rear of stem, length 180mm, 177mm, the third with touch inside round bowl, length 183mm; **a cast-relief decorated trifold spoon**, Dutch, in the late 17th century manner, the end of the stem decorated with a flower-filled vase surrounding a heart stamped with the initials 'L F', touch of Hendrick Kamphof, Zwolle, [fl. 1864 - 1923], to rear of stem, length 189mm; **a stump-end spoon**, Dutch, typically with round bowl, length 171mm; **a fiddle back spoon**, probably German, 19th century, length 214mm, and two further 19th century spoons, (13)

£500 - 700

30

A COLLECTION OF SIX DUTCH SPOONS: FIVE PEWTER AND ONE LATTEN

To include a **trifold rat-tail spoon** with nature's gilding, mark on upper rear stem of an angel and '...ECKER', probably by Johannes Decker, Amsterdam, [with very little wear and quite possibly lost before use], length 181mm; another **trifold spoon** with a grooved rat-tail and good nature's gilding, the rear stem with touch by a Master of the Amsterdam spoon maker's guild, [a crown above a circle, with the date '1689' in the crown and three stacked 'saltires' for the town mark of Amsterdam], together with the Pewterer's initials 'D ?' on top of the town mark and 'K-K' either side for 'kleine keur', [declaring the lead content], length 187mm; a **decorated acorn knob spoon**, mark of 'W P' to the fig-shaped bowl, length 141mm and **two baluster knob spoons**, unidentified maker's touch to the inside of each bowl, length 179mm and 177mm and a **small latten baluster knob spoon**, length 134mm, (6)

£400 - 600

A COLLECTION OF FIFTEEN SPOONS, THIRTEEN PEWTER AND TWO LATTEN, DISPLAYED IN A WELSH SCUMBLED PINE PIPE RACK

The spoons to include; **a 15th century excavated pewter spoon**, with fig-shaped shallow bowl and diamond or lozenge-shaped stem section with pointed sections at the top and bottom, no marks, *length 161mm*; **a slip top pewter spoon**, English, circa 1630, hexagonal stem section with owner's initials 'WE' stamped inside bowl, along with the touch of 'E H' (PS5032), *length 178mm*; **a small mid- to late 16th century slip top pewter spoon**, English, hexagonal stem section, mark of an 'x' within a square inside a circular touch to bowl front, *length 153mm*; **another small slip top pewter spoon**, of similar date and with hexagonal stem section, owner's initials 'CT' inside bowl, [bowl re-attached to the stem and the touch lost during repair], *length 165mm*; **an excavated tinned latten 'Puritan' spoon**, English, circa 1620, touch of 'W S' (PS10948) inside bowl, *length 181mm*; **an excavated Hanoverian pewter rat tail spoon**, crowned X and London label together with a Dutch angel mark with 'I?', star and fleur-de-lys, to the rear of the stem, [a similar spoon illustrated *Opgravingen in Amsterdam* (1977), p. 321, No. 605], *length 199mm*, **an excavated pewter round end spoon with a short rat tail**, English, owners' initials 'L' over 'M I', touch of 'R I' (PS5399) struck three times to the back of the stem, possibly by Richard Jacob, London, (OP2572a PS5131) [fl. circa 1668 - ?]; **a latten spoon**, English, circa 1670, with good nature's gilding covering the tinning, touch inside bowl by the unidentified maker 'I C' with three spoons inside a beaded circle, two grooves to the end of the stem indicate a transitional style between 'Puritan' and 'Trifid', *length 183mm*; **an unusual rat tail pewter spoon** Flemish, circa 1720 - 50, with half round stem, and flat and rounded end with a ridge, maker's initials 'HG' on stem included in the mould, *length 187mm*; **a small excavated pewter trifid spoon**, Dutch, circa 1685, with an early type of grooved rat tail and good nature's gilding, crowned rose touch of 'D R' on rear upper stem, *length 151mm*; **an excavated pewter trifid spoon**, Dutch, circa 1685, of similar design and nature's gilding, clear unidentified angel touch on back of stem with three initials 'C.V.?', *length 171mm*; another Dutch **excavated pewter trifid spoon**, crowned rose touch with flagged-out initials 'D W' struck on the back of the bowl, *length 176mm*; **a pewter horse hoof knop spoon with a spiral stem**, Flemish, probably Rotterdam, first half of the 17th Century, crowned rose mark of 'C?' struck at the back of the spoon, *length 177mm*; **a pewter hoof knop spoon**, Dutch/Flemish, with off-set square stem [stem re-attached incorrectly], worn mark underneath bowl, *length 174mm*; **a stump end excavated pewter spoon**, Dutch, circa 1650, with hexagonal stem and well finished stump, touch inside fig-shaped bowl of a crowned rose with 'I W' initials, *length 173mm*, (16)

£800 - 1,000

Provenance:

The first listed spoon formerly in the Sandy Law Collection. The spoon by maker 'R I' formerly in the Zene Walker collection, sold Bruton Knowles, Cheltenham, 4 May 1995.



32

32

A SMALL GROUP OF 16TH CENTURY KNIVES, MOSTLY FLEMISH

A late 15th/early 16th century example, the octagonal wooden handle with silver and silver-gilt inlay, the butt end with an engraved stylised flower, cutler's mark to iron blade, *length 226mm*; **a mid-16th century silver-gilt knife**, the handle decorated in the Renaissance style with courting couples, cutler's mark inlaid with latten to the iron blade, [a similar knife is illustrated in Klaus Marquardt, *Europäisches Essbesteck*, p. 51, fig. 136], *length 208mm*, **a knife with a well decorated steel handle** with three apertures with traces of cement beddings for semi-precious stones, a circular silver-gilt disc inserted below the finial, a rare pewterer's touch of a crowned 'P' struck on the side of the handle, [could also possibly be the mark of Paris?], *length 180mm*; **another with vented handle** terminating in a hoof, *length 190mm*; **a Flemish or Italian knife**, the handle hatched with lines and terminating in Renaissance foliate inlay, the end with a portrait bust, *length 155mm*; and **a knife handle**, showing the full-length figure of a 16th century gentleman in relief above a portrait of a lady with her arms crossed, similar panels on the other side decorated with leaves and flowers, remnants of steel blade below and the setting of a semi-precious stone mount above, *length 62mm*, (6)

£600 - 800

33

A GEORGE III FRUITWOOD MURAL SPOON RACK AND CANDLE-BOX, CIRCA 1800

The shaped backboard with two slats, each cut to hold six spoons, the box base with flat hinged cover, *37cm wide x 13.5cm deep x 60.5cm high*, (*14 1/2in wide x 5in deep x 23 1/2in high*)

£500 - 800

ENGLISH PEWTER TANKARDS

Lots 34 - 39



34

A GEORGE I PEWTER DOUBLE DOMED LIDDED CHURCH TANKARD, DATED 1722

Hallmarks attributed to Thomas Carpenter, London [fl. circa 1713 - ?] 1½ pints Old English Ale Standard, with scroll thumbpiece and S-shaped handle with fishtail terminal, the drum engraved below the single fillet 'In usum Ecclesia Chaldin Herrin, Samuel Cherry Church Wardin Anno Dom 1722' hallmarks underneath rim, (PS1510) together with crown ed 'X' mark, height 181mm, height to rim 140mm, base diameter 126mm, rim diameter 110mm capacity 131.5 fl.oz.

£800 - 1,200

Provenance:

The parish church of Chaldon Herring, near Weymouth, Dorset. The church is dedicated to St. Nicholas and dates principally from the 15th century.

Sold A. H. Isher & Son, Cheltenham, 27 February, 1953, to 'Frank Holt Esq., (£33/-/-)'. Sold with a copy of the original receipt.

Sold *Phillips*, Chester, 'Frank Holt Collection', 20 October 1998, Lot 71.

Literature:

Illustrated, Christopher Peel, *Pewter of Great Britain* (1983), p. 104, pl. 73b. It is described as 'a most satisfactory George I dome-lid with typical fishtail terminal'.

Also discussed *Journal of the Pewter Society*, Spring 1983, Vol. 4, No. 1, p. 6.

There appears to be an obscure and unidentified touchmark in the base of this tankard. The hallmarks to the rim have been found with various combinations of touchmarks, and indeed the maker of this lot may not be Thomas Carpenter, although he is a very good possibility. The aforementioned Holt Collection sale also included a similar tankard [Lot 68] by Stockton-on-Tees pewterer Edmund Harvey [fl. 1721 - 1781], (OP2185 PS4396) and a pair of tulip-shaped quart mugs, also by Harvey [Lot 36], which all appear to use a Thomas Carpenter 'fish-tail' handle, as found here. This would appear to indicate the purchase of parts from London or a retailer/pewterer marking Carpenter produced items.

Jan Gadd noted that the alloy of this lot 'is superb with more than 5% combined hardener', almost on par with the noted maker William Eddon [see Lots 35 - 37].



35

OF JEWISH INTEREST: A RARE PEWTER DOUBLE-DOMED LIDDED TULIP-SHAPED TANKARD, CIRCA 1730

By William Eddon, London [fl. 1690 - 1747]

Almost of quart Old English Ale Standard capacity, the S-shaped slush cast handle with hooded-ball terminal, with a large escutcheon to the upper attachment and a smaller one below, five part hinge, chairback thumbpiece with pierced 'tear-drop' decoration, a well turned narrow fillet around the tulip-shaped drum which is engraved with a crowned figure-of-eight biscuit [or Kringle], flanked by two different leaf branches, [traditional European Bakers' Guild symbol] and enclosing the initials 'I.D' and 'A.H', the lid with two wriggle-worked Hebrew letters 'Aleph' to the right and 'Ayin' [or 'Tzade'] to the left, touch (OP1503, PS3067) inside base, along with 'X' above Eddon's hallmarks, over a crowned 'WR' verification mark, to the left of the handle, height 200mm, height to rim 153mm, base diameter 121mm, rim diameter 108mm, capacity 39.8 fl.oz.

£1,000 - 1,500

Provenance:

Purchased in Sweden.

Literature:

R. F. Michaelis, *Antique Pewter of the British Isles* (1971), illustrates an almost identical example, pl. VI, fig. 26.

It has been noted by Mr Gadd that William Eddon at the time of making this lot, used a combination touch, which contained all hallmarks, together with the 'X' and 'WR' verification marks. It appears to have been used on tankards of all sizes. For practical use the touch must have been of rounded shape, used in conjunction with a similarly shaped anvil. The distance between the crossbar of the top right leg of the 'X' and the lower left section of the 'W' is exactly 23.3 mm on measured examples, [see Lots 36 & 37].



36

36

A PEWTER DOUBLE DOMED LIDDED STRAIGHT-SIDED TANKARD, CIRCA 1730

By William Eddon, London [fl. 1690 - 1747]

Of quart Old English Ale capacity, the drum with pronounced single fillet, chairback thumbpiece, hollow handle with a hooded ball terminal and brass pin hinge, ownership triad 'G' over 'I M' struck to the underside of the base, touchmark (OP1503, PS3067) inside base, together with 'X' over Eddon's hallmarks, over traces of 'W R' verification mark, all to the left of the handle, *height 180mm, height to rim 140mm, base diameter 127mm, rim diameter 111mm, capacity 40.1 fl.oz.*

£500 - 800

Provenance:

Formerly the John Russell collection. Sold *Bonhams*, Chester, 14 May 2009, Lot 960.

37

AN EXTREMELY RARE PEWTER DOUBLE-DOMED LIDDED STRAIGHT-SIDED TANKARD, CIRCA 1730

By William Eddon, London [fl. 1690 - 1747]

Of half-pint Old English Ale capacity, the drum with a pronounced single narrow fillet, chairback thumbpiece, hollow handle with ball terminal and brass hinge pin, touch inside base (OP1503, PS3067), together with 'X' above Eddon's hallmarks over crowned 'WR' verification mark to the left of the handle, *height 120mm, height to rim 90mm, base diameter 85mm, rim diameter 73mm, capacity 10.5 fl.oz.*

£600 - 800

This lot is very possibly the only known half-pint lidded tankard by William Eddon.

An almost identical half-pint tankard by Pitt & Floyd [fl. 1769 - 1781], (PS7368) is in the collection of Colonial Williamsburg Foundation, Virginia, USA; [see John D. Davis, *Pewter at the Colonial Williamsburg* (2003), p. 205, No. 259]. Measurements taken from several tankards by Pitt & Floyd, together with examples from the later partnership, Pitt & Dudley [fl. 1781 - 1797], (PS7367) compared with measurements from William Eddon's similar vessels, have shown that both these partnerships re-used moulds from the Eddon workshop.



37



38

38

TWO PEWTER DOUBLE DOMED LIDDED STRAIGHT-SIDED TANKARDS, ENGLISH, CIRCA 1730

A quart Old English Ale Standard, by John Thomas, London [fl. 1698 - 1733]; and a pint Old English Ale Standard by Thomas Page, Bristol [fl. 1737 - 1756]

The church quart example having a slush cast S-shaped handle with hooded ball terminal, five part hinge and chairback thumbpiece, Church Wardens' initials 'IP' and 'TB' over the date '1729' and initials 'CW' engraved on handle, hallmarks to rim (OP4709, PS9312) together with 'X' for best pewter and the City of London verification mark of 'WR' crowned with a dagger between the 'W' and 'R', [the verification mark was very possibly struck by the pewterer when this tankard was made as weights and measures inspectors would not verify church vessels], touchmark inside base, *height 175mm, height to rim 141mm, base diameter 125mm, rim diameter 111mm, capacity 40.1 fl.oz.*; the pint example with heel terminal to the S-shaped handle, a three part hinge and scroll thumbpiece, clear touch inside base (OP3478, PS7019), *height 138mm, height to rim 116mm, base diameter 104mm, rim diameter 92mm, capacity 21.5 fl.oz.*, (2)

£500 - 800

Provenance:

The Thomas Page tankard formerly in the Kenneth Bradshaw collection.

39

A PEWTER DOUBLE DOMED LIDDED TULIP-SHAPED TANKARD, CIRCA 1750

By Allen Bright, Bristol [fl. 1742 - 1763]

The capacity slightly less than quart Old English Ale Standard, the slush cast handle with hooded ball terminal, the chairback thumbpiece with pierced heart decoration, five part hinge, the drum with single narrow fillet, touch inside base (OP574, PS960), *height 202mm, height to rim 155mm, base diameter 118mm, rim diameter 105mm, capacity 38 fl.oz.*

£300 - 500



39

ENGLISH AND CHANNEL ISLAND PEWTER MEASURES

Lots 40 - 43



40

FOUR 18TH CENTURY PEWTER BALUSTER MEASURES, ENGLISH

To include: **a bud baluster quart Old English Wine Standard measure**, the bud thumbpiece on a stepped wedge, strap handle, the body with two turned lines on rim and three turned fillets over the joint at the widest section of the drum, the lid with worn crowned verification mark struck within a turned circle, *height 220mm, height to rim 184mm, base diameter 95mm, rim diameter 92mm*, capacity 34.6 fl.oz.; together with **a double-volute baluster pint Old English Wine Standard measure**, the double-volute thumbpiece on a fleur-de-lys wedge, the handle with ball terminal and lower diamond-shaped strut attachment, the body with three rows of double turned lines on rim, waist and below the handle, the lid with a crowned 'WR' verification mark, *height 158mm, height to rim 126mm, base diameter 78mm, rim diameter 78mm*, capacity 17 fl.oz.; **a double-volute baluster half-pint Old English Wine Standard measure**, similar thumbpiece, wedge and handle, the lid with two turned circles, *height 129mm, height to rim 103mm, base diameter 67mm, rim diameter 63mm*, capacity 8.1 fl.oz.; and **a double-volute baluster half-gill Old English wine Standard measure**, again similar thumbpiece, wedge, handle and lid, *height 88mm, height to rim 73mm, base diameter 40mm, rim diameter 37mm*, capacity 2.1 fl.oz., (4)

£500 - 800



41

THREE MID-18TH CENTURY JERSEY PEWTER LIDDED MEASURES

Two by John Le Neveu, Channel Islands [fl. circa 1740 - ?], the other by John de St Croix, London [fl. circa 1729 - ?]

Each of typical plain form with a long incurved neck which at the mid-point between the base and the rim swells to form a bulbous 'belly', heart-shaped lid, twin-acorn thumbpiece and single flanged hinge, each strap-like handle with scratched ownership initials, all with crowned 'GR' verification mark to rim, to include **a Jersey pot** ownership initials 'ICB' to handle, touchmark 'IN' inside lid, (OP5815a, PS6746), *height 287mm, height to rim 250mm, base diameter 128mm, rim diameter 95mm, capacity 73.7 fl.oz.*; **a Jersey quarter pot**, 'IDF' ownership on handle and same maker's touch inside lid, *height 176mm, height to rim 140mm, base diameter 86mm, rim diameter 68mm, capacity 36.6 fl.oz.*; and **a Jersey half-pot**, with 'EMG' ownership initials to handle and touch 'IDSX' inside lid (OP1360, PS91), *height 210mm, height to rim 183mm, base diameter 110mm, rim diameter 83mm, capacity 18.1 fl.oz.*, (3)

£500 - 800



42

TWO GEORGE III GUERNSEY PEWTER LIDDED FLAGONS

The larger by Catherine Marrant, Southampton, Hampshire [fl. 1778 - 1800], the other by Joseph Wingod I, London [fl. 1721 - 1778]

Each of type I [Woolmer], the incurved neck and bulbous 'belly' with bands of decoration (mainly covering the main joint mid-belly), pronounced skirt or footring, slightly domed heart-shaped lid, twin-acorn thumbpiece on a single lid flange, strap-like handle with lower strut attachment, to include a **Guernsey pot**, circa 1790, the lid with owner's initials 'ERB', together with a twice struck touch, London label and 'CM' mark (PS13178), *height 291mm, height to rim 265mm, base diameter 140mm, rim diameter 90mm* capacity 75 fl.oz.; and a **Guernsey half-pot**, circa 1765, the lid with owner's initials 'MDP', also with London label and twice struck touch mark (OP5233, PS92), *height 218mm, height to rim 191mm, base diameter 106mm, rim diameter 82mm*, capacity 38.7 fl.oz., (2)

Mr Gadd was of the opinion that the Joseph Wingod half-pot measure has the hinge pin mark of John De St Croix (OP1360, PS91). In *Pewter of the Channel Islands* (1973), Stanley Woolmer notes that this type of pin hinge has only been 'found on pieces with the IDSX touch inside the lid', p.36. As the 'IDSX' touch is attributed to John De St Croix, it could infer he had been operating on Jersey [listed as a London pewterer] and replaced the hinge pin at some stage, although a repair executed in London can obviously not be ruled out.

£500 - 800



43

A RARE GEORGE III BARREL-SHAPE MUG, CIRCA 1785

By Richard Pawson I, London [fl. 1752 - 1789]

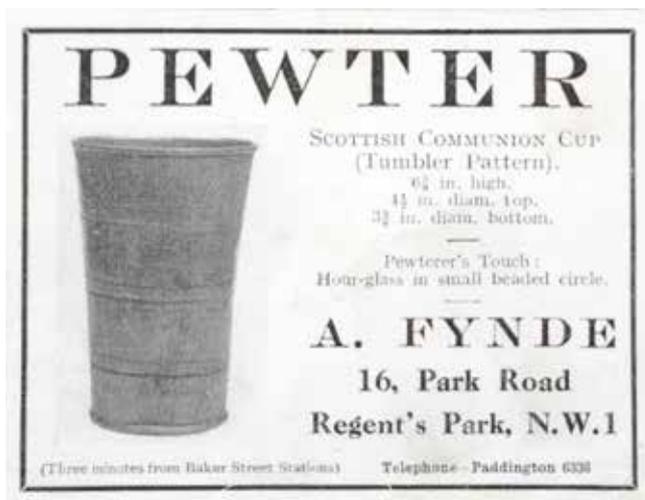
Of pint Old English Ale Standard capacity, the C-scroll handle attached to the two-banded barrel with struts, hallmarks and crowned 'X' mark of 'T C' below the rim, underneath a pre-Imperial Westminster verification mark, touch inside base (OP3562, PS7158), *height to rim 112mm, base diameter 82mm, rim diameter 83mm, capacity 20.1 fl.oz.*; together with a well-made **two banded barrel jug**, circa 1930, again with a C-scroll handle attached to the barrel with struts, mark of Richard Neate, London, [fl. 1923 - 1953], under rim, cast from an original circa 1820 - 30 mould of Samuel or Susanne Cocks (PS1778/9), *height to rim 121mm, base diameter 91mm, rim diameter 87mm, capacity 24.4 fl. oz., (2)*

£500 - 800

Few pewterwares are known with Richard Pawson's touch. Apprenticed to the Westminster pewterer, James Tisoe II, Pawson opened his shop in 1753, but there is little or no evidence that he was an active pewterer. His parents were Innholders of St. Margaret, Westminster and his own address was Queen Street, Westminster. Pawson bound his only apprentice, his son Richard II, with no freedom recorded, as late as 1765, twelve years after his 'shop opening'. This is rather unusual as his son had the right to freedom by patrimony, should he so desire. After his father's death in 1789, Richard Pawson II allowed the pewterer William Wadsworth the use of his father's touch, which is documented in a letter dated March 11, 1789. [See Ron Homer, 'The touches of Wadsworth and Pawson', *Journal of the Pewter Society*, Spring 1990]. William Wadsworth was free in 1780 but did not open shop until 1789, the year that Richard Pawson I died. It is probable to assume that he took over Pawson's business this year, after having worked as a journeyman for Pawson 1780 - 1789. The question is what Pawson senior did for a living between 1752 and 1789? It could be suggested that he took over his parents catering business in Westminster, but he also paid his quarterage to Pewterers Hall over this period, which may indicate that he was making pewter in Westminster for other pewterers such as Thomas Carpenter, with his own touch included on the pewter made for him? This would explain the hallmark with the initials 'T C' to the rim of the barrel mug. This particular hallmark has been found in combination with the touch of several different pewters over a long period of time, it is thought to be associated with Thomas Carpenter, free 1713, and subsequent Carpenter businesses. The Pawson touch on this mug is not the same as the one struck on London touch plate No. 4, which could indicate for convenience he had a second touch deposited with Thomas Carpenter.

PEWTER BEAKERS AND CHALICES

Lots 44 - 48



44

44

A RARE WILLIAM & MARY LARGE PEWTER THREE BANDED TRUNCATED CONE SHAPED BEAKER, CIRCA 1700

By William Eddon, London [fl. 1690 - 1747]

Of quart Old English Ale Standard capacity, decorated with three similar and equally spaced bands, each with two pairs of turned lines, touch inside flat base (OP1503, PS 3067), engraved initials 'A C' to the underside, *height 169mm, base diameter 88mm, rim diameter 116mm, capacity 40.5 fl.oz.*

£1,000 - 1,500

Provenance:

Illustrated *The Connoisseur* December 1922, in an advert placed by the pewter dealer A. Fynde, Regent's Park, London. The advert refers to the vessel as a 'Scottish Communion Cup (Tumbler Pattern)'. See illustration.

The touch used here is the smaller [diameter 8.9mm] rarer and earlier mark struck by Eddon in 1690, as no. 470 on London Touchplate 2. The drum of the beaker was cast in Eddon's earlier style mug mould of quart size, simply turned upside down with a flat base soldered on, the rounded edge of which protrudes slightly.



45

**A LATE 17TH CENTURY PEWTER ROYAL PORTRAIT WRIGGLE-
WORK DECORATED BEAKER, DUTCH, CIRCA 1690**

The drum with slightly flared sides on a short and flared footring, decorated with a portrait of King William III and Queen Mary, each within an oval frame, the sides and rim decorated with a scroll-leaf design, crowned rose touch to the underside, with the initials 'I Z' within the crown, [possibly by Jan Van Zadiarias], *height 173mm, rim diameter 102mm, base rim diameter 84mm*

£500 - 800

Provenance:

Formerly in the collection of H.W. Keil Ltd. Sold *Bonhams*, 'A Cotswold Legacy 1932 - 2008', Broadway, Worcestershire, 25 October 2008, Lot 719.



46

46
**TWO PEWTER WRIGGLE-WORK DECORATED BEAKERS,
 DUTCH, CIRCA 1700 - 20**

The drum of the taller beaker with slightly flared sides, on a short and flared footing, decorated with birds resting on stylized foliage, the rim with a meandering leaf design, unidentified crowned rose touchmark of 'H A' struck to the underside, *height 168mm, base diameter 86mm, rim diameter 104mm*; the smaller beaker again of typical form and with stylized foliage decoration, the crowned rose touchmark of 'H G' struck to the underside, along with owners' initials 'V O' over 'H B', *height 138mm, base diameter 71mm, rim diameter 90mm, (2)*

£700 - 1,000

Provenance:

The larger beaker formerly in the Sandy Law collection. Sold *Phillips*, Chester, 25 September 1997, part Lot 408.

47

**TWO PAIRS OF GEORGE II PEWTER CHALICES, ONE PAIR
 DATED 1736**

Half-pint Old English Ale Standard, each bowl cast in a half-pint mug/tankard mould, with single incised line to lip, the waisted stems with turned decoration, standing on domed bases cast in pint lid moulds, bowl of one pair engraved with wreaths, worn names and dated '1736', *height 157mm, base diameter 88mm, rim diameter 76mm* and *height 160mm, base diameter 88mm, rim diameter 77mm*, capacity 10.2 fl.oz. & 10 fl.oz. respectively, (4)

£500 - 700

Provenance:

Plain pair formerly in the Sandy Law Collection. Sold *Phillips*, Chester, 25 September 1997, part Lot 423. The dated pair sold at, *Sotheby's*, Sussex, 22 September 1992, Lot 1265.



48

TWO VERY NEAR PAIRS OF 18TH CENTURY PEWTER CHALICES OR FOOTED BEAKERS, LONDON, CIRCA 1730 - 70

One near pair of Pint Old English Ale Standard, with a William Eddon style straight-sided bowl, [see below], reeded fillet and pronounced reeded and flared lip, the stem of 'cupuppermost' style, on a stepped foot, four indistinct hallmarks struck underneath rim, by an unidentified London maker, *height 211mm, base diameter 102mm, rim diameter 103mm*; other *height 218mm, rim 108mm, base 102mm*; the other near pair each with a tulip-shaped bowl, with single incised line to flared lip, waisted stem, turned decoration on domed foot, *height 213/208mm, base diameter 108mm, rim diameter 95mm*, capacities 24.4 fl.oz.; 23.6 fl.oz.; 21.7 fl. oz. & 22.2 fl.oz. respectively, (4)

£500 - 700

The 'London-type' chalice evolved at the beginning of the 18th century. The first recorded maker of this style was William Eddon, [fl. 1690 - 1747], as known from dated church examples, circa 1700 – 1720. Eddon used his existing mug/tankard mould of pint size to cast the bowl in hard metal pewter. The uppermost rim section of the bowls was noticeably flared, which was probably achieved by pressing the bowl against a greased wooden cone in the lathe. This style of cold-forming after casting invariably lead to small splits in the rim which are now visible on the majority of 18th century pewter chalices. William Eddon also used flagon/quart double domed lid moulds to cast the chalice foot. In general, his stem design tends to be wider than later 18th century examples. The majority of Eddon style chalices also have hallmarks. The straight-side pair of chalices in this lot have bowls cast from pint/tankard moulds, with the foot cast in a lid mould, although the latter is somewhat more rounded than on a typical Eddon chalice.

Provenance:

The William Eddon style chalice, 211mm high, formerly in the Sandy Law collection, along with the tulip-bowl near pair. All sold *Phillips*, Chester, 25 September 1997, part Lot 432.

ENGLISH PEWTER FLAGONS

Lots 49 - 52



49

A JAMES I PEWTER FLAGON, CIRCA 1610

Three Old English Wine Standard pints, of usual slightly tapering form, with 'funnel' shaped rim and footring, the bun lid with flattened ball finial, erect thumbpiece, strap handle with ridge towards the lower attachment, heavily cast in four separate sections, no marks, *height* 290cm, capacity 47.1 fl.oz.

£500 - 800



50

A RARE LATE CHARLES I PEWTER 'TRANSITIONAL-STYLE' FLAGON, CIRCA 1645

Maker marked

Two Old English Ale pints, with plain tapering drum, 'funnel' shaped rim and footring, dome lid with large finial, twin-cusp thumbpiece and strap handle with heel terminal, cast in four separate sections with 'bullet' base, unidentified touchmark to handle, possibly maker initials of 'I D', height 278mm, capacity 40.2 fl.oz.

£1,000 - 1,500

Provenance:

Purchased from A. Isher, Cheltenham, 1968/69.

Literature:

Journal of the Pewter Society, Autumn 1991, p. 43 & 46, illustrates two Charles I flagons, both with the comparatively rare twin-cusp thumbpiece as found here.

It has been suggested that the maker's mark may be that of a member of the Dolbeare family, Ashburton, Devon. Possibly either John Dolbeare I [fl. 1630 -1660] (PS2910), or Nicholas Dolbeare [fl. 1620 - 1651] (PS2909), although both were primarily sadware makers, with no known hollow-ware at present recorded by either maker.



51

A FINE SMALL PEWTER BEEFEATER FLAGON, WEST COUNTRY, CIRCA 1690

Of quart Old English Ale standard, having a plain gently tapering drum, on a flared foot and flat base, befeater-type lid, twin-cusp thumbpiece and single curve handle with stamped ownership initials 'M M', struck date and inscription to lid, '1690 / ST MARY MAIOR', hallmarks also to lid and touchmark inside base of maker 'ID', (OP5548A, PS3034), [fl. circa 1670 - 90], *height 235mm, height to rim 186mm, diameter of base 140mm, diameter of rim 98mm, capacity 44.1 fl.oz.*

£2,000 - 3,000

Provenance:

Church of St. Mary Major, Exeter. Originally a Saxon Minster, the church stood approximately thirty metres west of the present 12th century Exeter Cathedral. It was demolished in 1866, with the 19th century replacement again demolished in 1971.

Formerly in the Kenneth Barkin collection, sold *Bonhams*, Chester, 14 May 2009, Lot 648.



52

A PEWTER SPOUTED FLAGON, IRISH, CIRCA 1775

Irish Half-gallon capacity, of typical Dublin 'Beefeater' type, with a bold swan's neck handle, double-dome lid, reeded spout and reeded chairback thumbpiece, no marks, *height 298mm, height to rim 238mm, diameter of base 185mm, diameter of rim 120 mm*, capacity approximately 66 fl. oz.

£600 - 800

Literature:

See D. Hall, *Types of Irish Pewter, In association with the National Museum of Ireland* (2005), pp. 23 - 24, for further illustrated examples.

This lot is similar, but not identical, to flagons produced from moulds used by Dublin pewterer, John Heaney, (OP2242, PS4536), [fl. 1767 - 1807].

AN IMPRESSIVE GROUP OF ENGLISH PEWTER SPIRE FLAGONS

Lots 53 - 63



53

A MASSIVE GEORGE I PEWTER SPIRE FLAGON, CIRCA 1715

By John Newham, London [fl. 1699 - 1733]

Gallon capacity, based on 18 fl.oz. wine pint, with slightly tapering sides and a heavy fillet to the upper section of the drum, double dome lid with acorn finial, swan's neck 'broken' handle, with shield terminal and diamond-shaped escutcheon to lower attachment, chairback thumbpiece, four hallmarks to rim, touchmark and 'X' mark to underside of the base (OP3372, PS6728), *height 400mm, height to rim 311mm, base diameter 201mm, rim diameter 149mm, capacity 145 fl.oz.*

£800 - 1,200

The base to this lot illustrates an earlier manufacturing technique of using a separate rounded bottom section soldered onto the sides of the drum, with the footring or 'skirt' then soldered onto the whole.



54

54

A GEORGE I PEWTER SPIRE FLAGON, CIRCA 1720

By Robert Iles, London [fl.1691 - 1735]

Of quart Old English Wine Standard capacity, the tapering drum with high fillet, double-scroll 'drape-and-drop' handle, with hooded ball terminal and oval shaped escutcheon to lower attachment, chairback thumbpiece, double dome lid with elongated finial, four hallmarks (OP522, PS5064) and 'X' mark to rim, *height 260mm, height to rim 189mm, base diameter 116mm, rim diameter 88mm, capacity 34.6 fl.oz.*

£500 - 700

A similar flagon in the Fitzwilliam Museum Collection, Cambridge, part of the Navarro bequest, [item number NAV 142-1933].



55

55

A GEORGE I PEWTER SPOUTED SPIRE FLAGON, CIRCA 1720

By Thomas Carpenter, London [fl. 1713 - ?]

Of half-gallon Old English Wine Standard capacity, the tapering drum on a splayed and heavily reeded footring which incorporates the base of the flagon, double dome lid with finial, double-scroll handle with hooded ball terminal, five lug hinge and pierced chairback thumbpiece, maker's hallmarks under rim to the right of handle (PS1510), *height 352mm, height to rim 266mm, base diameter 163mm, rim diameter 107mm, 70.2 fl.oz.*

£700 - 1,000

The rim of the flagon has been slightly flared to accommodate the flange of the lid, which is a typical feature on larger flagons made by Thomas Carpenter.



56

A GEORGE I PEWTER SPIRE FLAGON, ENGLISH, CIRCA 1720

By Thomas Carpenter, London [fl. 1713 - ?]

Half-gallon Old English Wine Standard, the tapering drum on a splayed and heavily reeded footring which incorporates the base of the flagon, the double-dome lid with large finial, double-scroll handle with ball terminal, five lug hinge and pierced chairback thumbpiece, four maker's hallmarks and a crowned X under the rim to the left of handle (PS1510), *height 365mm, height to rim 266mm, base diameter 163mm, rim diameter 106 mm*; together with another **early 18th century English pewter spire flagon**, three Old English Wine Standard pints, of similar form, probably by John Carpenter, London, (fl. 1711 - 1747), sibling of Thomas Carpenter, *height 322mm, height to rim, 242mm, base diameter 148mm, rim diameter 103mm, (2)*

£800 - 1,200

Provenance:

A handwritten inscription inside the flagon attributed to John Carpenter reads: *Belonging to Great Easton but one of the plates is from Bringhurst*. This note may refer to St. Andrews Church, Great Easton, Market Harborough, Leicestershire.



57

A RARE AND FINE GEORGE II PEWTER SPIRE FLAGON, CIRCA 1745

By James Bancks I, Bewdley, Worcestershire [fl. 1730 - 1756]

The tapering drum on an unusually large, splayed and reeded footring which incorporates the bottom of the flagon, double dome lid with acorn finial, chairback thumbpiece and double-scroll handle with hooded ball finial, maker's mark (PS11255) under a crowned 'X' struck inside base, *height 290mm, height to rim 227 mm, base diameter 170 mm, rim diameter 89mm, capacity 46 fl.oz.*

£700 - 1,000



58

**TWO EARLY GEORGE III PEWTER CHURCH SPIRE FLAGONS,
CIRCA 1760**

By Richard Pitts, London [fl. 1747 - 1797]

Each with tapering squat drum on a splayed and reeded footring which incorporates the base of the flagon, double dome lid with finial, one in the form of an acorn knob, the other an elongated baluster, the double-scroll handle with ball terminal, five lug hinge and chairback thumbpiece [one pierced], 'IHS' with sun rays prominently engraved on drum, one with touchmark (OP3697, PS7370) and crowned 'X' under base, *height 300mm, height to rim 218mm, base diameter 163mm, rim diameter 112mm, lid diameter 114mm*; the other simply marked 'PITT' to the underside of the base, *height 300mm, height to rim 220mm, base diameter 163mm, rim diameter 112mm, lid diameter 113mm*, both of 60 fl.oz. capacity, (2)

£1,000 - 1,500



59

TWO GEORGE III PEWTER SPIRE FLAGONS, CIRCA 1760

By William Charsley, London [fl. 1729 - 1770]

Each with tapering drum, on a splayed and reeded footring which incorporates the base of the flagon, a double-dome lid with baluster finial, the double-scroll handle with ball terminal, five lug hinge and chairback thumbpiece, one with touchmark (OP888/891, PS 1623) and crowned X to rim, *height 311mm, height to rim 239mm, base diameter 149mm, rim diameter 106mm*; the other with possible detritus marks inside base, with the mould sizes and design details, corresponding to known flagons from William Charsley's workshop, *height 312mm, height to rim 240mm, base diameter 149mm, rim diameter 107mm, capacities 56.5 fl.oz and 56.2 fl.oz., (2)*

£800 - 1,200

Provenance:

The flagon attributed to William Charsley sold *Sotheby's*, London, 25 April 1985, Lot 49.



60

A TALL GEORGE III SPOUTED PEWTER SPIRE FLAGON, CIRCA 1765

Almost certainly by Munden & Grove, London [fl. 1760 - 1773]

The gently tapering drum on a wide skirted foot, a heavy base-fillet, double dome lid with a small acorn finial, curved tall handle with a shield terminal, three lug hinge and ram's horn thumbpiece, no maker's mark but almost certainly made by Munden & Grove, London, (OP33309a, PS 6626), successors to William Charsley [see Lot 59], height 380mm, height to rim 325mm, base diameter 204mm, rim diameter 114mm, capacity 100.1 fl.oz.; together with a **spouted spire flagon, London maker, circa 1780**, approximately half-gallon Old English Ale Standard, with a wide skirted foot, a heavy base-fillet but no fillet to drum, a double dome lid with a 'pagoda' finial, broken handle with ball terminal, five lug hinge and chairback thumbpiece, no maker's mark, height 330mm, height to rim 267mm, base diameter 164mm, rim diameter 115mm, 81.4 fl.oz., (2)

£700 - 1,000

Literature:

H. H. Cotterell, *Old Pewter: Its Makers and Marks* (1963), illustrates a similar spire flagon, by Munden & Grove, plate XLIIe.

The droplet underneath the spout, as found here on the unmarked plain drum example, was first introduced on London spire flagons around 1780. This is the only recorded spire flagon with this decorative 'new' feature together with all the traditional 'older features'. The droplet was never included in the mould, as it simply would have made turning exceedingly difficult. On this early example a dummy-hole was cut through the drum for the sole purpose of allowing the hollow droplet to be soldered-on beneath the spout from the inside. Later examples are solidly cast and simply applied underneath the spout.



61

A GEORGE III PEWTER CHURCH SPIRE FLAGON, WEST COUNTRY, CIRCA 1770 - 80

Label of George Grenfell, London/Exeter/Kentish Town, Middlesex [fl. 1757 - 1784]

The drum gently tapering upwards and downwards from the widest point near a heavy applied fillet, turned lip at the rim, flared base with a turned band, double dome lid with a turned finial, double-scroll 'drape-and-drop' style handle with a hooded ball terminal and lower attachment diamond-shaped escutcheon, pierced heart thumbpiece and five lug hinge, Church wardens initials under rim of 'DH' over 'TP' before 'CW' to the right of the handle, label to the underside (in the Rococo style) of George Grenfell, (OP1994, PS4022), *height 340mm, height to rim 278mm, base diameter 148mm, rim diameter 103mm, capacity 92.1 fl.oz.*

£500 - 800

Provenance:

Until 1992 Milton Abbot Church, Devon.
A Daniel Hart (DH) was churchwarden at Milton Abbot between 1783 - 86 according to the Bishops' Transcripts.

Very few flagons of this particular style are known. Jan Gadd's collection is remarkable in having no less than three flagons of this design; all with a distinctive heavy applied single fillet from where the drum gently tapers and attributed to an unknown West Country Pewterer, [Lots 61 - 63].

George Grenfell was predominantly a London pewterer, who worked in Exeter for a time [1764 - 70] but in Jan Gadd's opinion did not make this flagon. Presumably Mr Gadd came to this conclusion as the flagon is clearly not in the London-style. However, it may be feasible that Grenfell required a West Country mould from another maker during his time in Exeter? Grenfell had only one apprentice, William Madder [fl. 1775 - ?], (PS 6107), (the son of the Exeter merchant and pewterer Samuel Madder), who started with him in 1759, but received his Freedom of the London Company as late as 1775.



62

A GEORGE III PEWTER CHURCH SPIRE FLAGON, WEST COUNTRY, CIRCA 1770 - 80

Quart Old English Ale Standard, the drum gently tapering upwards and downwards from the widest point near a heavy applied fillet, fillet also applied around the rim, flared base, a double-dome lid with a turned finial, double-scroll 'drape-and-drop' handle with hooded ball terminal, the handle with lower diamond-shaped escutcheon attachment and a 'pin-cushion' upper escutcheon, chairback thumbpiece and five lug hinge, the date 1794 is sharp-struck underneath the base, together with a crowned 'X', a London Rococo label and a 'superfine hardmetal label', *height 280mm, height to rim 230mm, base diameter 127mm, rim diameter 86mm, capacity 46.6 fl.oz.*

£500 - 700

Provenance:

Formerly in the Sandy Law collection. Sold *Phillips*, Chester, 25 September 1997, Lot 198.

The crowned thistle mark found on the underside of this lot was used by various Exeter pewterers, including William Scott, (PS13217), [fl. 1765 - 1788]; maker 'L A' (PS1407), [fl. 1763 - 1813]; George Grenfell (PS4022), [fl. 1757 - 1784]; Samuel Madder, (PS6134), [fl. 1736 - 1756]; William Taylor (PS9246), [fl. 1780 - 1816]; along with William Scott's widow, Elizabeth, [fl. 1788 - 1809].



Drawing of Lot 63 published
March 1910



63

A GEORGE III PEWTER CHURCH SPIRE FLAGON, WEST COUNTRY, CIRCA 1770 - 80

Maker's hallmarks

The drum gently tapering upwards and downwards from a widest point near a heavy applied fillet, another fillet applied and turned to form the lip of the rim, flared base, double dome lid with a turned finial, double scroll 'drape-and-drop' style handle with hooded ball terminal, handle with diamond shaped lower escutcheon and 'pin-cushion' upper escutcheon, chairback thumbpiece and five lug hinge, four unidentified hallmarks (PS109250: two devices, a seated Britannia and a stag) near rim, (M15185), *height 320mm, height to rim 272mm, base diameter 180mm, rim diameter 92mm, capacity 72.1 fl.oz.*

£1,000 - 1,500

Provenance:

Reputedly Chawleigh Church, Devon.

Thence to the T. Charbonnier collection, West Country.

Thence to the C. F. Fieldhouse collection, Wootton Wawen, near Henley-in-Arden, Warwickshire. Sold *Sotheby's*, 'The Fieldhouse Collection', May 2 1929, Lot 39, (£20/-).

Thence to the A. T. Isher Collection. Sold *Bruton Knowles*, April 27, 1976, Lot 63, (£600). Reputedly an older paper label attached to the Isher sale label, handwritten on the reverse: 'from Chawleigh Church, Devon' and stamped 'Wingate & Johnston Limited'.

Sold *Phillips*, Chester, February 27 1998, 'The property of a Lady', Lot 979, (£2,100).

Exhibited:

From 1912, during Charbonnier's lifetime, exhibited at Taunton Castle Museum, [item no. 26a]. Illustrated in the exhibition catalogue, p.13. Several exhibits at the museum, including this flagon, were drawn by Percival S. Symonds, and published in 'Building News', 18 March, 1910, see illustration.

The maker's hallmarks relate to the West Country maker known as 'L A', (OP5387 PS1407) [fl. circa 1763 - 1813]. They were also used by Exeter pewterer William Taylor, (OP4678 PS9246), [fl. 1780 - 1816], and presumably also by Taylor's widow, Hannah, (PS16541), [fl. circa ? - 1816].

ENGLISH PEWTER SADWARE, DISHES & CHARGERS

Lots 64 - 82



64

A RARE JAMES I PEWTER BROADRIM 'BUMPY BOTTOM' DISH, CIRCA 1610

Gently domed well, the plain rim engraved with a Housemark and two sets of Swedish wedding initials, 'P' over 'ROD', opposite the export crowned rose of the Royal badge of James I [Jacobus Rex], *diameter 16¹/₂in, 410mm, rim 2³/₄in, 70mm, (34.1%)*

£800 - 1,200

Literature:

This dish and marks illustrated in the *Journal of the Pewter Society*, Autumn 1999, p.43.

Mr Gadd noted an indistinct touchmark to rear, almost certainly by a London pewterer.



65

**A GOOD AND RARE PEWTER BROADRIM 'BUMPY BOTTOM'
CHARGER, CIRCA 1650**

By Robert Lucas, London [fl. 1637 - 1686]

Touch under the plain rim (OP3009, PS5982), *diameter 22in, 555mm;*
rim 5in, 103mm, (37.1%)

£800 - 1,200

Robert Lucas was Master of the Worshipful Company of Pewterers in 1667, the year following the Great Fire of London. His touch was re-struck as No. 1 on the new London Touch Plate which replaced those lost in the fire.



66

66

A RARE CHARLES II PEWTER BROADRIM DEEP 'CARDINAL'S HAT' DISH, CIRCA 1660

By Ralph Marsh I, London [fl. 1636 - 1665], or possibly by Ralph Marsh II, London [fl. 1663 - 1679]

With plain rim, a deep well and defined 'bumpy bottom' or boss, touch (PS6163) or (PS6164) under rim, *diameter 14¹/₄in, 363mm; rim 2³/₈in, 63mm, (35%)*

£600 - 800

Provenance:

Formerly in the R. F. Michaelis collection, [no. 171]. Sold *Sotheby's*, 12 November 1973, Lot 105, [£380].

Sold *Phillips*, Bury St Edmunds, March 1996.

Literature:

This lot is illustrated R. F. Michaelis, *Antique Pewter of the British Isles* (1971), pl. III, fig. 21.

67

A CHARLES II PEWTER BROADRIM CHARGER AND TWO CHARLES II PEWTER BROADRIM DISHES, CIRCA 1660 - 80

Maker's marks

The 'bumpy bottom' charger with ownership initials 'C' over 'I M' struck on the plain rim opposite the hallmarks of maker 'R G' [fl. circa 1670 - ?], (OP5633, PS4197) together with the touch under rim of unidentified maker 'I B' [fl. circa 1660 - 70] (OP5433 PS1315), [Howard Cotterell recorded this maker on pewter dishes from Henley-in-Arden, Warwickshire], *diameter 18¹/₂in, 470mm; rim 3⁵/₈in, 95mm, (40.3%); a broadrim dish, circa 1660, two touches struck on the rear of rim, one of Nicholas Kelk, London, [fl. 1638 - 1688], (OP2704 PS5453), the other Ralph Marsh I [fl. 1636 - 1665], (OP5790 PS6163), along with initialled export crowned rose mark, later owner's scratched engraving also to the rear of the rim, reads: 'J + M Cederquist, Upphäräd', [exported to Sweden - the presence of two pewterer's marks implies Ralph Marsh senior helped Kelk with some export orders. Both men served many years together on the Pewterers' Court and it is clear from Marsh's will (20 Oct 1665, St. Sepulchre) that they were close friends], *diameter 16¹/₂in, 422mm; rim 5⁵/₈in, 67mm, (31.7%); and a broadrim dish, circa 1680, with touch and initialled export crowned rose mark struck on back of rim of Thomas Shackle I, London, [fl. 1675 - 1709], (OP4207 PS8405), owner's initials of 'E.E.D.I.' engraved within a laurel wreath on plain rim front, [again exported to Sweden. Thomas Shackle was a leading exporter to Scandinavia, Russia and America], *diameter 15in, 381mm; rim 2¹/₂in, 65mm, (34%), (3)***

£600 - 800



69

68

A CHARLES II PEWTER BROADRIM DISH AND A CHARLES II PEWTER BROADRIM CHARGER, CIRCA 1670 - 80

Dish by Jaques Taudin II, London [fl. 1673 - 1693]; charger by Nicholas Kelk, London [fl. 1638 - 1688]

The dish, circa 1680, having a crowned coat of arms, of three roses in a central oval, engraved to the plain rim, the dated touch (OP4651, PS9219) struck under the rim, *diameter 15½in, 393mm; 2½in, 68mm, (34.6%)*; the charger, circa 1670, with a well engraved crowned ownership monogram, (probably 'ESL'), an export crowned rose (partly double-struck) and touch (OP2704, PS5453), again struck on the back of the rim, *diameter 18¾in, 466mm; rim 3in, 78mm, (33%), (2)*

£600 - 800

Provenance:

The Nicholas Kelk charger formerly in the Bengt Jansson collection, Stockholm.

69

A RARE CHARLES II LARGE PEWTER HEAVY CAST TRIPLE- REEDED AND FULLY HAMMERED CHARGER, CIRCA 1675

Hallmarks to front of rim and touch to rear of unidentified maker 'I I' [fl. circa 1670 - 1700], (OP5724 PS5393), *diameter 25in, 630mm*

£1,000 - 1,500

Provenance:

Formerly in the Richard Munday collection and then Uno Ranch collection, Sweden.

Literature:

See *Journal of the Pewter Society*, Autumn 2008, Vol. 28, for a list of known chargers recorded with a diameter of 23in or above. This lot is no.25 on the list, and remains one of only a handful of pewter chargers of such impressive size in private ownership. A slightly larger charger, by the same maker, sold *Bonhams*, 'A Cotswold Legacy 1932 - 2008: The Property of H. W. Keil', Broadway, Worcestershire, 25 October 2008, Lot 734, (£3,120).



71

70

TWO CHARLES II PEWTER CHARGERS, CIRCA 1670 - 80

By Nicholas Kelk, London [fl. 1638 - 1688]

One a **PLAIN BROADRIM** example, circa 1670, with export crowned rose and touch struck on the rear of the rim (OP2704 PS5453), together with engraved initials 'H:W:', by a former Swedish owner, *diameter 18³/₁₆in, 466mm; rim 3in, 78mm, (33%)*; together with a **TRIPLE REEDED** [narrow style of reeding] and well hammered charger, circa 1680, again with Swedish provenance, with Swedish ownership marks engraved and wriggle-worked on the back, four hallmarks on rim, touch and crowned export rose mark struck underneath rim (OP2704 PS5453), *diameter 22¹/₁₆in, 262mm; rim 2⁷/₁₆in, 76mm, (27.2%), (2)*

£500 - 800

71

TWO CHARLES II PEWTER BROADRIM CHARGERS, CIRCA 1680

One by Anthony Jenkins, Southampton [fl. 1666 - 1685]; the larger by Nicholas Hunton, London [fl. 1661 - 1683]

The Anthony Jenkins charger with three incised lines to rim edge, along with four hallmarks (PS 5219), touch to the underside, ownership initials 'I A' over 'E V' also to rim, *diameter 18³/₁₆in, 467mm; rim 3in, 75mm, (32%)*; the Nicholas Hunton charger with two incised lines to rim edge, four hallmarks to rim front, touch and export crowned rose mark struck on reverse, (OP2474, PS4912), [again the presence of a crowned rose would suggest that Hunton was a pewterer specialising in exporting], *diameter 21¹/₁₆in, 511mm; rim 3³/₁₆in, 87mm, (34%), (2)*

£500 - 800

Provenance:

The Anthony Jenkins charger formerly in the Cyril Minchin collection, [No. 64].



73

72

TWO LATE 17TH CENTURY PEWTER TRIPLE-REEDED CHARGERS, ENGLISH, CIRCA 1680 - 90

By Thomas Powell, London [fl. 1675 - 1715]

Both exported to Sweden, one a heavily cast example, with 'L B' ownership initials and an inventory 'No. 19' engraved on rear, touch and export crowned rose mark struck on the back of rim (OP 3750 PS7471), *diameter 22in, 559mm*; the other with hallmarks to the front rim, touch and crowned export mark to rear (OP 3750, PS7471), *diameter 18¹/₈in, 461mm, (2)*

£500 - 700

73

A LATE 17TH CENTURY PEWTER TRIPLE-REEDED AND WRIGGLE-WORK DECORATED CHARGER, ENGLISH, CIRCA 1685

Maker's marks

The rim decorated with a meandering leaf design, plain well, hallmarks to rim front and worn touch to rear of maker 'R S' [fl. circa 1680 - ?], (PS7051), *diameter 18in, 457mm*

£500 - 800



74

74

A WILLIAM & MARY EXCEPTIONALLY HEAVY CAST PEWTER TRIPLE-REEDED CHARGER, CIRCA 1690

By John Greenbank II, Worcester [fl. 1675 - 1700]
With owner's initials 'E.N.' on rim, touch and crowned rose mark to rear (OP5619 PS4058), diameter 22in, 560mm; rim 3¼in, 81mm, (28.9%)

£500 - 700

Provenance:

Formerly in the Boonshaft collection.

Literature:

See R. F. Homer & D. W. Hall, *Provincial Pewterers*, pp. 43 - 45.

See Lots 75 & 76.

75

A WILLIAM & MARY PEWTER TRIPLE-REEDED DISH AND SIMILAR PEWTER CHARGER, CIRCA 1690

By John Greenbank II, Worcester [fl. 1675 - 1700]
Both with hallmarks to the rim front, touch and crowned rose export mark (OP 5619 PS4058) to rear of rim; the dish with owner's triad initials 'G' over 'W M' on rim, diameter 15in, 382mm; the charger with owner's initials 'E.A.' again sharp struck on rim, diameter 20in, 509mm, (2)

£500 - 700



76

**A RARE WILLIAM & MARY LARGE HEAVY CAST PEWTER
MULTI-REEVED CHARGER, CIRCA 1695 - 1700**

By John Greenbank II, Worcester [fl. 1675 - 1700]

Hallmarks on the front of rim, together with touch and 'WR' crowned
rose mark [William Rex, William III] to rear, *diameter 24in, 610mm*

£500 - 800

This is the largest recorded charger by John Greenbank II, [*weight 4310g*].



78

77

TWO PEWTER TRIPLE-REEDED DISHES AND A PEWTER TRIPLE-REEDED CHARGER, ENGLISH, CIRCA 1695 - 1710

All exported to Scandinavia, all maker marked

To include **a fully hammered dish**, circa 1695, hallmarks to rim front of John Shackle [fl. 1672 - 1695], (OP4206, PS8404), together with the touch and crowned export mark of John Fryer, London, [fl. 1692 - 1726], (OP1791 PS62), to rear of rim, also engraved to rear with ownership initials 'C:I:D' and a branch, *diameter 15in, 380mm* **a fully hammered charger**, hallmarks on rim and detrited touch and crowned rosemark with flagged-out initials by Richard White, London, [fl. 1686 - 1750], (OP5097 PS10039), *diameter 18¹/₈in, 461mm*; and **another triple-reefed dish**, with ownership initials 'W' over 'R H' above hallmarks to the front rim, along with touch, London label and crowned rose mark of Edward Leapedge I, London [fl. 1699 - 1728], (OP2893 PS 5784), *diameter 16³/₈in, 422mm*, (3)

£700 - 1,000

78

A RARE WILLIAM & MARY PEWTER TRIPLE-REEDED FULLY HAMMERED BOWL, CIRCA 1700

By John Stile, London [fl. 1688 - 1746]

The ownership initials 'IISB' struck on rim front opposite maker's hallmarks, along with the touch, crowned rose mark and London label to rear, (OP4542, PS8950), *diameter 410mm, [16¹/₈in], rim 44mm [1³/₄in]*

£500 - 700

79

TWO LATE 17TH/EARLY 18TH CENTURY HEAVILY CAST PEWTER TRIPLE-REEDED CHARGERS, ENGLISH, CIRCA 1700 - 20

One by John Stile, London [fl. 1688 - 1746]; the other by John Barlow, London [fl. 1698 - 1744]

Both exported to Sweden, the example by John Stile fully hammered, with hallmarks to front rim and touch to rear (OP4542 PS8950), *diameter 20¹/₂in, 518mm*; the John Barlow example with hallmarks to rim (OP256 PS447) London label and worn touches underneath rim, *diameter 20¹/₈in, 518mm*, (2)

£500 - 800



80

80
**A QUEEN ANNE WELL-PROPORTIONED PEWTER TRIPLE-
 REEDED ALMS DISH OR BOWL, CIRCA 1705**

By John Sherington, Wigan, Lancashire [fl. 1694 - 1714]
 The narrow rim with four identical initialled hallmarks (OP5924
 PS8471), *diameter 10½in, 267mm*

£500 - 700

81
**AN UNUSUAL PEWTER BROADRIM 'BUMPY BOTTOM' AND
 WRIGGLE-WORK DECORATED CHARGER, CIRCA 1920 - 30**

In the Charles II manner
 The rim well, but naively, engraved with the twelve signs of the
 Zodiac, also engraved to the rear 'William Saffold Near the Ditchfide
 Blackfriars', together with the pseudo touchmark of Richard Gardinier,
 (PS 3684), *diameter 8½in, 459mm*

£500 - 700

82
**THREE GEORGE II PEWTER ROCOCO WAVY-EDGED DISHES,
 ENGLISH, CIRCA 1750 - 60**

Two maker stamped
 To include **a five-lobed dish** with cut and solder applied reeding,
 owner's small mark of 'I B' within an oval struck to rim front,
 partnership touch of Burford and Green, London, [fl. 1748 - 80]
 (OP698 PS 1164) to rear, *diameter 16¾in, 417mm*; **another
 of similar form**, with the arms of the Adair family, Baronets of
 Ballymena, Co. Antrim, in an asymmetrical Rococo cartouche to rim,
 no marks, however a London pewterer is highly likely [the method
 of raising the lobes from behind the rim as found here was used
 extensively in London during this period], *diameter 13¼in, 337mm*;
 together with **a rare eight-lobed dish**, with engraved ownership
 monogram to the rim front and hallmarks to rear of partnership
 Bouchier & Richard Cleeve [fl. 1750 - 1755], (OP963, PS1731),
diameter 13⅜in, 340mm, (3)

£500 - 700

Literature:

A set of six Rococo pewter plates and a pewter dish by James Tisoe
 II, London [fl. 1733 - 1771] (OP4755 PS36), all with applied rope
 borders and all engraved with the Adair family arms, are in the Colonial
 Williamsburg Foundation Collection, Virginia, USA and illustrated J.D.
 Davis, *Pewter at Colonial Williamsburg* (2003), p. 124 [Nos. 142 &
 143].

EXCAVATED WARES, TOYS AND MINIATURES

Lots 83 - 94



83

TWO LATE 16TH CENTURY PEWTER BEAKERS, DUTCH/ FLEMISH, CIRCA 1600

The larger a **rare gilt beaker, Dutch, circa 1600**, with flared sides on a gadrooned cast footring, unidentified crowned rose touch with initials 'I-?' flanking the rose struck underneath the raised base, *height 112mm, base diameter 74mm, rim diameter 90mm, capacity 8.8 fl.oz.*; together with a smaller **Flemish beaker, circa 1580 - 1620**, with fine nature's gilding, again with relief cast gadrooning on the pronounced footring, the flared sides with two turned lines, partly obscured crowned rose mark by unidentified maker to underside, *height 76mm, rim diameter 52mm, base diameter 46mm, capacity 1.9 fl. oz., (2)*

£600 - 800

Provenance:

The larger beaker formerly in the Sandy Law collection. Sold *Phillips*, Chester, 25 September 1997, Lot 130.

Literature:

An almost identical silver-gilt beaker found in the River Schelde near Antwerp, now in the Sterckshof Museum collection. Illustrated *Keur van tin uit de havensteden Amsterdam, Antwerpen en Rotterdam* (1979), pp. 154, 244, [No. 49] and again B. Dubbe, *Tin en tinnegieters in Nederland* (1978), p. 147, fig. 76.



84

**A GROUP OF SEVEN LATE 16TH - EARLY 18TH CENTURY
SMALL PEWTER BEAKERS, DUTCH**

The largest example, late 16th century, with flared sides on a short footring, traces of nature's gilding, unidentified pewterer's mark of a crowned rose with 'AP' flanking the rose and 'U' (possibly for Utrecht, or simply the pewterer's middle name?) to the underneath, [this is the earliest form of the rose mark in the Netherlands: see B. Dubbe *Tin en Tinnegieters in Nederland* (1978), pp. 111 & 454], *height 90mm, base diameter 72mm, rim diameter 96mm, capacity 9.5 fl.oz.*; another with small crowned rose and initials 'MVC' inside base, by Mattheus van Lindt, Antwerp, circa 1690, *height 67mm, diameter 61mm*; a beaker with a damaged footring, the inside base with a crowned rose with 'F' in the centre of the rose and initials 'I.T.' in the crown, possibly by Isaac Tiffeneau, Amsterdam, (b. 1688), [the 'F' in the centre of the rose would date this beaker to circa 1720], *height 78mm, base diameter approximately 54mm, rim diameter 58mm, capacity 3.6 fl.oz.*, a 16th century heavily cast beaker, with slightly flared sides and two incised lines near lip and base, signs of original gilding under nature's gilding, crowned rose touch with 'H' and 'C' flanking the rose, *height 66mm, base diameter 45mm, rim diameter 61mm, capacity 4.1 fl.oz.*; a small beaker with 'egg' gadrooning on foot and turned decoration, first-quarter 17th century, indistinct crowned rose mark underneath, the quality of the turning suggests this was a measure/schnapps vessel and not a toy, *height 40mm, base diameter 29mm*; a minute beaker, of similar date and decoration, again probably not a toy, [the loose footring illustrates the press-fit method often used by Dutch pewterers to attach the footring to the barrel], *height 31mm, base diameter 24mm*; and a later 17th century cleaned example, with hatched decoration, no marks, *height 34mm, base diameter 21mm, (7)*

£500 - 800

Provenance:

The gilded beaker, by maker 'H C', formerly in The Sandy Law collection. Sold *Phillips*, Chester, 25 September 1997, Lot 90.



85

85

SIX PEWTER DRINKING VESSELS, DUTCH

To include; **a pair of miniature bowls**, possibly late 17th/early 18th century and possibly for schnapps, with flared sides on a footring, both with un-polished turning marks, *height 21mm, base diameter 21/22mm, rim diameter 46mm, capacity 0.7 fl.oz.*; another **similar heavy cast toy size bowl**, *height 19mm, rim diameter 39mm, base diameter 20mm, capacity 0.5 fl. oz*; a small, well made, **18th century drinking cup** on a low foot, even turning marks throughout left unpolished for decorative purposes and emphasized to the centre by a single hatched line, *height 42mm, rim diameter 53mm, foot diameter 31mm, capacity 1.4 fl. oz*; **a small chalice**, circa 1600 - 50, Amsterdam, with flared rim to cup, a knopped stem and footring with deep hatched work emulating late Renaissance gadrooning, no marks, *height 62mm, rim diameter 41mm, base diameter 32mm, capacity 0.6 fl. oz.*; **a small chalice**, fire damaged, with turned decoration on cup and stem and unusual 'gadrooned' decoration on base, *height 55mm, rim diameter 38mm, 0.8 fl. oz.*, (6)

£600 - 800

86

A RARE MINIATURE [TOY SIZE] PEWTER CANDLESTICK, DUTCH, CIRCA 1680

With a circular fixed sconce and drip tray, cylindrical stem with turned decoration, on a circular spreading base with reeded edge and an applied footring, crowned rose touch struck underneath the base by unidentified pewterer 'I Z', *height 60mm, base diameter 59mm, sconce diameter 28mm, stem diameter 13mm*

£600 - 800



86



87

FIVE RARE LATE 16TH/EARLY 17TH CENTURY PEWTER TOY PORRINGERS, DUTCH

To include: **a rare moderately large example**, circa 1600, with twin fleur-de-Lys ears decorated with a floral pattern and a cast rope border around the bowl, no marks, *diameter 72mm, length 109mm*; **another with twin 'shamrock' ears**, circa 1600, decorated with a floral pattern, again with cast rope border, no marks, *diameter 41mm, length 63mm*; **a dolls house porringer**, circa 1640, with two ears each decorated with three bossed circles in relief and a fine rope border around the bowl, a five petal rose with boss centre within a Renaissance style scroll border, maker's mark 'IQ' in relief underneath one ear, *diameter 33mm, length 50mm*; **another dolls house porringer**, circa 1600, with two fleur-de-lys ears and rope border, *diameter 31mm, length 54mm* and **a minute example**, circa 1600, with narrow ridged rim and 'shamrock' ears, *diameter 19mm, length 32mm*, (5)

£600 - 800

Provenance:

Largest example formerly in the Sandy law collection. Sold *Phillips*, Chester, 25 September 1997, Lot 132. Another example out of the same mould, excavated in Zwolle, Netherlands, illustrated Egbert Dikken, *Zwols Archeologisch Dagboek* (1989), pp. 119 & 120, fig. 1. A further example is in the J. E. Wustenhoff collection.

Literature:

G. Egan, *Playthings From The Past: Lead Alloy Miniature Artefacts c. 1300 - 1800* (1996), illustrates several pewter toys by maker 'IQ'. It is noted that his skill in cutting moulds was 'the most accomplished among the early toymakers whose products have survived', p. 15. Comparable porringers to the boss decorated example here are illustrated *ibid.*, p. 7.



88

AN INTERESTING GROUP OF 16TH CENTURY PEWTER TOY PLATES/BOWLS, DUTCH/FRENCH

To include **a very small bowl, circa 1600**, Dutch, the rim decorated with groups of three beads at regular intervals, a large Tudor style rose cast in relief in the bottom of the bowl, *diameter 33.5mm, height 9mm*; **a small eight-lobed wavy-edge bowl, circa 1600**, Dutch, again with the same Tudor style rose decoration to the base, suggesting the same mould was used, [another example illustrated *Keur van tin uit de havensteden Amsterdam, Antwerpen en Rotterdam* (1979), p. 244, dated 16th/17th century, has an identical rim but a differently decorated bowl which could indicate that two or more sets of moulds were used and that the elaborate rim was soldered on to different bowls], *diameter 56mm, height 9mm*; **a broad rimmed plate**, Dutch, with floral decoration in relief and the figure '80' [for 1580] engraved in the mould, *diameter 38mm*; **a small dish**, the rim with rope edge and decorated with stylised flowers in the late Renaissance manner, the rim pattern is symmetrically divided into two halves, [at 12 and 6 o'clock] which was common in France [Lyon] during the end of the 16th century, reputedly excavated from the Thames, London, *diameter 63mm*, **a small toy or dolls' house bowl**, non-excavated, with well-cast decoration of a garland of leaves, fruit and flowers on the beaded edge rim, [this style of decoration is similar to that on full size bowls made in Nuremberg, Germany, circa 1600 - 1620], *diameter 57mm*; and **a small dish, circa 1600**, with a pronounced boss within a relief cast border, further geometric decoration cast to rim, *diameter 78mm*, (6)

£600 - 800



89

89

ELEVEN 16TH AND 17TH CENTURY MOSTLY TOY PEWTER PLATES OR DISHES, DUTCH

To include: **a flattened dish** with a rope and gadrooned border, a centre boss motif of Adam and Eve, crowned rose mark struck on the front of the rim, [this dish is a miniature replica of Dutch brass basins made during the first quarter of the 17th century], *diameter 83mm*; **another similar**, with centre boss motif, possibly of a lion, *diameter 64mm*; a fire damaged **miniature rosewater dish, circa 1580 - 1600**, with a central boss and floral decoration in the late renaissance manner, no remaining marks, *diameter 126mm*; **a miniature plate**, the rim decorated in the 14th/early 15th century manner, no marks, *diameter 61mm*; **a 16th century bossed dish** on a low footring, with good relief decoration, the centre boss with two fishes, *diameter 42mm*; **another smaller similar toy dish**, again relief decorated with two fishes in the centre medallion, the rim with decoration hatched in the mould, *diameter 33mm*; **a small narrow rim bowl or saucer**, on a low footring, the inside of the bowl decorated with two hatched circles, the inside centre struck with a small crowned rose mark with the unidentified initials 'I D', possibly Jan Dirxsz, Amsterdam [fl. circa 1625], [see B. Dubbe, *Tin en tinnegieters in Nederland* (1978), p. 327], *diameter 73mm*; **a shallow rimless bowl, circa 1670**, on a low footring, crowned rose touch underneath by the unidentified pewterer 'D V M', *diameter 68mm*; **a lid, circa 1560 - 1600**, with a late Renaissance design, profile of a 'Roman' under sun with rays in central medallion, *diameter 49mm*; **a small dolls' house plate**, the shallow bowl probably turned from the front into a flat disc, the back showing crude turning marks, *diameter 39mm*; and **a small dish**, relief cast with a petal-design to centre, *diameter 30mm*, (11)

£700 - 1,000

90

EIGHT 16TH/17TH CENTURY PEWTER TOY PLATES/DISHES, MOSTLY DUTCH

To include; **a broad-rimmed toy plate, circa 1580 - 1620**, with plain rim, maker's touch of a crown with 'L M?' struck on rim, *diameter 65mm*; **a small dish, Dutch** with hatched decoration around rim, bouge and centre, [reputedly found in the River Thames, London], a crowned rose touch with 'F' for fein tin, by Dircx Jansz Messchaert, Rotterdam, circa 1625, [see B. Dubbe, *Tin en tinnegieters in Nederland* (1978), p. 371], extensive nature's gilding, *diameter 80mm*; **a small and well-decorated bumpy bottom dish, circa 1600**, with very good nature's gilding, the turning left to form part of the decoration and a small punching tool of thin lines used repeatedly to frame the border, similar hatching executed on booge and around boss, crowned rose mark with 'I A' struck on the outer rim, *diameter 63mm*; **a small late 16th century plate**, the mark to rim includes the cross of Lorraine which would suggest Ypres as the town of origin, *diameter 63mm*; **a broadrim dish**, with double incised lines inside bowl and decorative turning on the outer edge of the front rim, detrited mark within a beaded circle struck on rim, *diameter 65mm*, rim 13mm; **a broadrim spice plate or toy dish, circa 1650 - 80**, without decoration, crowned rose touch struck on rim by unidentified pewterer 'I.Z.', *diameter 82mm*, rim 18.5mm; another **17th century broadrim toy plate** with small punched lines framing the rim and repeated to centre, maker's mark to rim, *diameter 65mm*; **an early 17th century 'bumpy-bottom' dish**, with crowned rose mark to rim, *diameter 80mm*, (8)

£600 - 800



90

91

A FASCINATING GROUP OF FOURTEEN PEWTER/LEAD-ALLOY TOYS, DUTCH

To include: **a rare late 17th century toy coach**, a pair of horses pulling a four wheel carriage, a gentleman looking out of a central window, (rear wheels, roof and other detail missing), reputedly excavated Korte Leidsedwarstraat, Amsterdam, [see Annemarieke Willemsen, *Kinder delijt, Middelluws speelgoed in de Nederlanden* (1998), p. 361, B. 19], *length 75mm*; **a toy mortar and pestle, circa 1600**, with two lug handles and scroll decoration included in the mould, no marks, *height 37mm, base diameter 37mm, pestle length 77mm*; **a toy pistol, possibly circa 1640 - 60**, with a large powder pan, decorated with foliage in the late Renaissance manner, three 'X's either side of an obscure devise suggest the town mark of Amsterdam, *length 82mm*; **a toy cannon, circa 1620 - 1660**, in the manner of a ship's bronze cannon, relief-cast decoration in the form of flowers and fleur-de-lys, maker's initials 'I.D.Q.', reputedly excavated in Amsterdam, *length 70mm*; **a probable roof section of a toy, dated 1646**, with four holding-slots and a rope border separated with rope cast struts, again the maker's initials, 'IDQ' within a wreath, above the date '1646' incorporated in the mould, *41 x 32mm*; **a flat horseman, mid- to late 17th century**, dressed in officers' uniform, (lacking head), also with maker's mark of 'IDQ', again within a wreath, to rear, on a delicately cast stand (detached), *length 45mm*; **a toy funnel, circa 1800**, reputedly excavated in Amsterdam, *bowl diameter 30mm*; **a dolls' house coal shovel**, Dutch, [a similar example found during excavations of the underground railway in Rotterdam, illustrated Annemarieke Willemsen, *Kinder delijt, Middelluws speelgoed in de Nederlanden* (1998), p. 94, and given a 15/16th century date] *64 x 21mm*; **a doll's house picture or mirror frame**, first-half of the 17th century, reputedly excavated in Amsterdam, [*ibid.*, p. 94],

36 x 25mm, **a child's whistle** with Gothic initials 'A.M.I.' cast in high relief, originally the top part of a child's spoon, [the only known complete example in the collection of H. J. E. van Beuningen: see Journal of the Dutch Pewter Society, *De Tinkoerier*, December 2000, No.2, p. 10], *length 34mm*; **a 16th century baby's rattle and whistle** with nature's gilding, four bell-loops, the well decorated body scratch-engraved in the mould, (reputedly found in an Amsterdam well permanently closed in 1592, [a similar example excavated in Eindhoven, illustrated in Annemarieke Willemsen, *Kinder delijt, Middelluws speelgoed in de Nederlanden* (1998), p. 101; another example, reputedly excavated from the Thames, now with replaced coral and rattle balls, in the Neish collection], *length 76mm*, **a child's 16th/7th century twirler**, *diameter 42mm*; a solidly cast **toy jug or ewer**, *height 35mm, base diameter 27mm*; **a toy teapot**, 18th century, of pear-shape, crown rose initialled maker's mark to the underside, *height 75mm, (14)*

£700 - 1,000

It has been suggested that maker 'IDQ' could be a London maker. See G. Egan, *Playthings From The Past: Lead Alloy Miniature Artefacts c.1300 - 1800* (1996), p. 15 - 16, although the unidentified maker is more likely Dutch. See also part Lot 87, a toy porringer by 'IQ', considered to be the husband of pewterer 'IDQ', though letter 'D' may simply be omitted on smaller items. See *ibid.*, figures 10; 29; 33; 37; 38 & 42 for similar items in this lot.





92

A SMALL GROUP OF SIX PEWTER/LEAD-ALLOY ARTEFACTS

To include: **a rare guild token** of the Hammermen's Guild of Delft, Netherlands, one side cast in relief with an anvil and 'S*Eloi * Gilden * Ao [16]23', the opposing side with a crowned hammer and period footed pewter flagon, also struck with the figure '5' [probably indicating the face value of the token], evidence of casting burrs to edge, [a drawing of this token illustrated B. Dubbe, *Tin en tinnegieters in Nederland* (1978), p. 34], *diameter 34mm*; **a satirical medal, probably 17th century**, with bicipital heads of the Pope and Devil to one side, with the legend 'QUANDOO DEMENTES SAPIENTS', the other side with bicipital heads of a Cardinal and Fool, with the legend 'ECCLESIA PERVERSA FACES DIABOLI', [the unsigned original struck in silver circa 1620; although this medal is apparently not officially recorded in either silver or pewter], *diameter 34mm*; **two 16th century wool seals**, one, (upper part only), from Sandwich, Kent and dated 1591, reputedly excavated in Amsterdam, a large crowned rose in the middle of the seal flanked by the initials 'S - W' [for 'SANDWYCH'], a secondary stamp near the hinge, [Dutch wool workers are believed to have worked in Sandwich during the second-half of the 16th century], *width across the seal 44mm*; the other wool seal, complete with suspensory loop, cast to one side with a bird and the letter 'W', the other cast with the figure '22' [for 22 yards] within a circular rope border, *total length 34mm, width 23mm*; **a 16th century pewter rounded circular 'medallion'**, cast in relief with St. George and the dragon, possibly the end cover of a knife handle or part of a dress decoration, *diameter 36mm*; and **a rare dated ampulla** with a pair of suspensory rings, heart and lozenge decoration hatched in the mould, dated '1520' above the heart, *length 50mm*, (5)

£500 - 800

Provenance:

The ampulla formerly in the Sandy Law collection. Sold *Phillps* Chester, 25 September 1997, Lot 9.



93

THREE VIKING METAL ARTEFACTS, CIRCA 10TH CENTURY

Scandinavian

To include **a pewter fragment of a Viking ornament**, with dragon's head and interlaced-knot decoration typical of the period, [the decoration was cut by hand into the pewter and not cast into a mould], *length 38 mm*; **a female bronze brooch**, stylized modelled as a boar's head, probably circa 1050, of the type used in pairs to connect shoulder straps, the underside secured to the main cast with four rivets, pin loose, [many similar brooches have been excavated on the Baltic island of Gotland; their style may possibly be unique to this island], *length 52 mm*; **a copper ring** with hatched decoration, slits on the back providing a good fit for a finger of any size, *height 16mm*, (3)

£300 - 500



94 (part)



94 (part)



94

A GROUP OF NINETEEN 16TH CENTURY PEWTER OR BRASS DRESS ADORNMENTS, DUTCH

To include: **two pairs of brass fasteners, circa 1550 - 1600**, for leather straps, one pair with holding ring, both with holes for rivets to secure the leather, decorated on both sides, *approximate length 40mm, 45mm*; **two single brass fasteners**, of similar date and relief decoration, one by the same maker as one of the aforementioned pairs, *length 27mm*; **an early 17th century brass belt hook**, with holding ring and decoration of Madonna and Child cast in relief, [a similar example, also excavated in Amsterdam, illustrated *Opgravingen in Amsterdam* (1977), p. 166], *length without ring 81mm*; **two early 17th century pewter cast-relief decorated child's belt hooks**, one with the motif of a cardinal, *length 63mm*, the other with floral decoration and good nature's gilding, *length 48mm*; **nine late 16th/early 17th century pewter female part hip chains**, to include; an almost complete example for a girl's dress, the six scroll link-ends cast in high relief, the front decorated in low relief with a branch holding a rose and two tulips within a hatched border, House mark underneath and cast in the mould by the prolific maker 'CDM', *length 875mm, each link 42mm*, [a similar connecting link illustrated *ibid.*, p. 161, similar hip chains in heavy silver were used by wealthy Dutch matrons during the period to weigh down their wide skirts]; and three part hip chains, all by the same maker and with similar decoration, *length with chain 155mm, length of link 42mm; length of chain 307 mm*; one in sections *the length of each link 41mm*; another part example with two identical links cast in two halves and joined, the front

decoration within a beaded border engraved by hand, the chain of alternating spun wire and solid links, maker's house mark of 'HF', also engraved by hand on the back of each link, *length with chain 264mm, length of each link 44mm*; a part example, with the three remaining links all decorated with a hunting scene, a stag and hounds, [again see *ibid.*, p. 161, for similar connecting link], *length of each link, excluding loops 35mm*; another of small size, with one link again decorated with a hound in stylized foliage and tapering towards a point, indicating that it could be the last before a fastener, *length of chain 245mm, length of link 32mm*; another with circular links, each with a gadrooned outer border and a rope inner border, with other decoration also included in the mould, possibly of a small lion's head surrounded by stylized foliage, all in the late Renaissance manner, possible maker's initials 'M D' engraved on the back of the last link, *length 625mm, diameter of links 24mm*; a single link section, decorated with a reclining lady and winged-bird, *length 38mm*; the end of an engraved hip chain with off-set button, *total length 70mm*; and **part of a dress fastener**, late 16th/early 17th century, cast with a mask, a small slot below to hold a fastening device, engraved House mark to the rear, *length with chain 105mm, length of fastener 38mm*; and another **part dress fastener or bracelet**, one end with a projecting slot with a vertical holding ring to act as a fastening device, engraved letter 'M' to the rear of one link, letters 'D D' to the other, which may represent owners' rather than makers' marks, *length 190mm, links 39 - 42mm*, (19)

£600 - 800



95

**A RARE WILLIAM & MARY PEWTER
FLAT-LID TANKARD WITH WRIGGLE-
WORK DECORATION, CIRCA 1700**

By Christopher Banckes II, Wigan,
Lancashire/Christopher Banckes I, Bewdley,
Worcestershire [fl. 1693 - 1746]

A reputed quart, the drum decorated with
a bird resting in foliage, flanked by stylized
tulips and roses, the lid with a single rose,
the S-shaped handle with rams-horn terminal,
relief cast decoration to upper handle, bombé
and scroll bar thumbpiece, unusual grid
decoration to both ends of the hinge pin,
ownership initials 'R R' struck to the lid rim
behind pierced denticulations, touchmark
(OP5418, PS406) inside base, *height*
182mm, height to rim 130mm, base diameter
121mm, rim diameter 88mm, capacity 27.4
fl.oz.

£5,000 - 8,000

In 1697, the twenty-one year old Christopher
Banckes left Wigan for Bewdley. He had with
him a letter of introduction from the Mayor
of Wigan certifying that 'Mr Christopher
Bancks is a real worker and maker of all
sorts of pewter, and that he has served a
lawful apprenticeship in the art, mystery and
calling of pewter, and that he is well disposed
towards the Government and towards the
Church of England as by law established'.

A rare twin-banded flat-lid pewter tankard,
by Christopher Banckes I, Bewdley, sold
Bonhams, Chester, The Stanley Shemmell
Collection, 26 October 2006, Lot 111.



95 (lid)



96 (detail)

96

A RARE CHARLES II LARGE PEWTER FLAT-LID TANKARD WITH WRIGGLE-WORK DECORATION, CIRCA 1680

By Jonathan Ingles, London and Southampton [fl. 1668 - 1705] Of quart Old English Ale Standard capacity, the lid and drum decorated with bold stylized tulips, with 'love bird' thumbpiece, three part hinge and S-shaped handle with hoof terminal, owner's initials 'C B' stamped behind lid denticulations, dated touch inside base (OP2525 PS5067) height 177mm, height to rim 135mm, base diameter 138mm, rim diameter 117mm, lid diameter 136mm capacity 42.3 fl.oz.

£4,000 - 6,000

A Charles II wriggle-work decorated flat-lid tankard by Jonathan Ingles, also with twin love bird thumbpiece, sold *Christie's*, South Kensington, London, 13 November 2002, Lot 243, (£15,275). Previously sold *Sotheby's*, London, 'Collection of A. V. Sutherland-Graeme', 3 June 1965, Lot 94 and exhibited at the 'Exhibition of Pewter in the Usher Gallery, Lincoln', 29 September to 27 October 1962 [No. 190].



97

**A WILLIAM & MARY PEWTER PLAIN FLAT-LID TANKARD,
CIRCA 1690**

By John Smith, London [fl. 1685 - 1732]

Quart Old English Wine Standard, with plain drum and low footring, the lid with denticulated rim and owner's initials 'I V', double-C thumbpiece, three lug hinge and heel terminal to S-shaped handle, dated touch (OP5930, PS8650) inside base and single hallmark to top of lid, height 172mm, height to rim 122mm, base diameter 133mm, rim diameter 110mm, lid diameter 123mm, capacity 35.6 fl.oz.

£2,000 - 3,000

Provenance:

Formerly in the collection of H.W. Keil Ltd. Sold *Bonhams* 'A Cotswold Legacy 1932 - 2008', Broadway, Worcestershire, 25 October 2008, Lot 730.

It would appear that only two flat-lid tankards by John Smith are known. The other, engraved with a single portrait of William III, sold *Bonhams*, Chester, 4 May 2006, Lot 64, (£13,020).



98

98

AN UNUSUAL WILLIAM & MARY PEWTER FOOTED SERVING DISH FOR EIGHT EGGS WITH INTEGRAL SALT, CIRCA 1690

By Thomas Powell, London [fl. 1675 - 1715]

This dish was manufactured by joining three 'standard' sections: a 10in broadrim plate, a soldered-on salt and the base of a footed salver, crowned rose and London label of maker (OP3750, PS7471) to underside, [note: the same marks were also used by Richard Eames, London [fl.1697 - 1716], (PS3053)], height 98mm, diameter 253mm, salt diameter 76mm, salt height 39mm, base diameter 107 mm

£500 - 800

Literature:

Almost certainly made for export to Scandinavia. This type of dish is common in both Sweden and Denmark but rarely used in England. Another ten-egg serving dish, in the collection of the National Museum, Copenhagen, illustrated Peter Hornsby, *Pewter of the Western World* (1983) p. 54, pl. 82.

99

A RARE EARLY GEORGE III PEWTER LIDDED SOUP TUREEN, CIRCA 1760

By Joseph Spackman I, London [fl. 1749 - 99]

Of oval form, with some Rococo features represented by the scroll handles but with earlier Baroque style ball and claw feet, touch inside lid and bowl (PS8801), originally silver plated, overall length 394mm, across bowl 225mm, approximate height to top of handle 228mm

£500 - 700



101



99

100

A GEORGE III PEWTER CHURCH PATEN, CIRCA 1780

By William Phillips II, London [fl. 1744 - 1800]

Engraved 'Wyradisbury Church, Bucks.' [Wraysbury, near Windsor] inside bowl within a turned circle, the narrow rim with applied beaded border, underside of bowl well hammered, on a low footring, touch and London label struck underneath rim(OP3654 PS7328), diameter 206mm, height 50mm; together with a **Queen Anne plain pewter footed tazza**, circa 1710, by Nicholas Jackman, London [fl. 1699 - 1740] (OP2552 PS5110), the flat-plate with narrow moulded rim, the spreading foot with simple beaded punched-decoration to waist, repairs, diameter 230mm, height 88mm, (2)

£500 - 700

101

A RARE AND EARLY PEWTER PORRINGER, ENGLISH, CIRCA 1655

By Edward Ward, London [fl. 1641 - 1674]

Having a single open fretted ear with wedge, heavy straight sides and raised boss, owner's Housemark struck on ear and owner's initials 'H' over 'R F' struck above, dated touch struck to the underside of the boss (PS9865), extensive nature's gilding, loss to bowl, height 39mm, diameter 133mm, length with ear 198mm

£500 - 700

Provenance:

Reputedly excavated near the Strand, London.

Formerly in the A. V. Sutherland-Graeme and K. Bradshaw collections.

Sold *Sotheby's* June 3 1965, Lot 74 and 18 March 1997, Lot 380, respectively.

Literature:

Illustrated and discussed R. F. Michaelis, 'English Pewter Porringers over 300 years', *Apollo*, October 1949.

Illustrated H. Cotterell, 'Nature's Gilding on Old Pewter Vessels', *Apollo*, September 1933.

P. Hayward and M. Marsden, 'English Porringers post-1650: Part 1', *Journal of the Pewter Society*, Autumn 2015, Vol. 42, p. 19, [No. P5].

Edward Ward is listed as living in the parish of St. Botolph, Bishopsgate, London. His name appears on the Pewterers' Company Poll Tax of 1641 as a Yeoman, [number 53 of 58 on the Yeoman's list], having paid £1, [The livery paid £3]. He obtained leave to strike his touch the following year in 1642 [engraved in touch], the year he opened shop. Ward's signature is found along with those of other officers of the Pewterers' Company on a 1651 document containing signatures only. Similar signed documents from another 40 London Guilds have been recorded and it is assumed that the signatures constitute an oath of allegiance to Oliver Cromwell, [Public Record Office E179/251/22, f.118r. and Bodleian Library, Oxford, MS.Rawl.D.24, f.23r. See Ian Gadd 'Members of the Pewterers' Company in 1641 and 1650-51', *Journal of the Pewter Society*, Spring 2001].

EUROPEAN PEWTER TANKARDS, FLAGONS, CANDLESTICKS & DISHES

Lots 102 - 118



102

A RARE MID-17TH CENTURY PEWTER SPOUTED GUILD FLAGON OF THE RAPIERS' JOURNEYMEN'S GUILD OF HAMBURG OR LÜBECK, GERMAN, DATED 1645

The cylindrical drum with a pronounced fillet 45mm from base-level, a flared and reeded footring, the double domed lid incorporating a reeded spout-cover, the spout with a wavy edge front, the strap handle with a five lug hinge and attached onto a pre-cast reeded terminal, with rare 'devil's head' mascaroon thumbpiece, the drum finely engraved with the inscription 'DIT IS DER REPPER-GESELLEN ERE LACK-KANNEN ANNO-1645' to either side of the large spout, above the arms of the Rapiers' Guild, flanked to each side by a lion rampant, *height 333mm, height to rim 272mm, base diameter 155mm, rim diameter 120mm, capacity 2.691L*

£1,000 - 1,500

The engraving on this lot refers to the plural 'Kannen', with four flagons from the Rapiers' Guild recorded, of which this lot is one. Of the other three, one is referenced in an unlocated German museum, another in the collection of Karl Schöppl of Aachen and the third illustrated in Peter Hornsby, *Pewter of the Western World 1600 - 1850* (1983), p. 111, fig. 248.

A much taller (approximately 400mm) flagon (Schleifkanne) from this Guild, also dated 1645, with a filled-in tap aperture, with similar inscriptions and almost certainly by the same hand, sold *Sotheby's*, London, 28 November 1969, Lot 119. Similarly engraved flagons are also marked on the handle with a House mark [obliterated on this lot by the rubbing of the thumbpiece on the handle]. The mark, in a circular touch, with the initials 'L.S', probably for Lorentz Schriver, Hamburg, [Burghership October 2, 1639, died before 1663].

Literature:

See Erwin Hintze, *Die Deutschen Zinngiesser und Irhe Marken* (1964), Vol III, No.739: Schriver.

103

AN EARLY 17TH CENTURY LARGE SERPENTINKRUG; A TANKARD OF GREENISH SERPENTINE STONE WITH PEWTER MOUNTS, GERMAN, CIRCA 1600 - 20

By Jörg Dorst the Younger, Master [Nuremberg] 1597

The punch-decorated domed lid with turned finial, the strap handle with a rope terminal and relief cast to the underside with half an eagle and the Master's initial 'D', height overall 196mm, height to rim 152mm, base diameter 126mm, rim diameter 101mm, capacity 1.07L

£600 - 800

Literature:

See Erwin Hintze, *Die Zinngiesser der Schweiz und ihre Marken* (1964), Vol II, No.185:Dorst.

Another Serpentine stone tankard by Jorg Dorst, in the Karl Schöppel collection, Aachen, also has the 'surprise' mark underneath the handle terminal.



103



104

104

A SMALL FIRST-HALF OF THE 17TH CENTURY SERPENTINKRUG; A TANKARD OF GREENISH SERPENTINE STONE WITH PEWTER MOUNTS, GERMAN, CIRCA 1625

By Benedict Pfeiffer, Ulm, Master [Ulm Guild] 1622

Elongated turned finial to lid, town mark of Ulm and initialled Master's touch on strap handle, the touch partly obscured by an octagonal owner's stamp with the initials 'H K', height 153mm, height to rim 110mm, base diameter 87mm, rim diameter 70mm, capacity 306ml.

£500 - 800

Literature:

See Erwin Hintze, *Die Deutschen Zinngiesser und Ihre Marken* (1964), Vol VII, No.130:Pfeiffer

Pfeiffer became Master of the Ulm Guild on April 6, 1622. He had married the widow of pewterer Jakob Wilhalm the Younger on April 29 that year, which aided his relatively rapid entry into the Guild.



105

TWO LATE 18TH CENTURY PEWTER WRIGGLE-WORK DECORATED 'WALZKRUG' TANKARDS, GERMAN, ONE DATED 1783, THE OTHER 1792

Maker's marks

Each of typical cylindrical form, with a double domed lid and ball thumbpiece, one with a shield terminal to the strap handle, the lid engraved with owner's initials 'CFW' and dated '1783', the drum finely wriggle-worked with a ship between two stylized flowers, three-struck marks under lid of Gottfried Kugelmann, Stettin; Master and Burghership in 1773, *height overall 240mm, height to rim 171mm, base diameter 148mm*, capacity 1.283L; the other tankard with owner's initials 'CRW' and the date '1792' engraved to lid, together with secondary initials 'ID', good wriggle-worked and engraved decoration to drum, a wedding scene in one panel and a bedded couple rocking a baby in a cradle, by pulling an attached string, the scene could suggest the tankard was a Christening gift, possibly to the baby's father - a rhyme inscribed above the panels; 'Gott Seegne (segne) was Er schliest (schließt) [God bless what He confirms], the other 'Das Schwatz was man genießt' [The prattle one enjoys], with three touches inside lid, one a town mark, along with maker's mark of Carl Gottlob Zimmer, Dresden; Master on May 22, 1781, *height overall 255mm, height to rim 178mm, base diameter 130mm*, capacity 1.086L, (2)

£600 - 800

Provenance:

Tankard dated 1783 formerly in The Bonsack collection. Sold *Christie's*, London, 14 February 1996, Lot 353. A similar tankard, with Guild inscription for the Fishermen's Guild in Kolberg, in the Kolberg Museum collection, Przysucha, Poland.

Literature:

See Erwin Hintze, *Die Deutschen Zinngiesser und Irhe Marken* (1964), Vol III, No.2184:Kugelmann and Vol. 1, No.403:Zimmer.



106

**A PEWTER RENAISSANCE BROADRIM RELIEF CAST DISH,
GERMAN, CIRCA 1565 - 70**

By Nicolaus Horcheimer, Master and Burghership [Nurmeberg] 1561,
d. 1583

The decoration etched in the mould, a kneeling angel to the centre,
the rim with three pairs of seahorses, each pair facing each other and
with their tails worked into arabesque foliage, small maker's mark to
rim, *diameter 175mm, rim 41mm, (47%)*

£700 - 1,000

Nicolaus Horchaimer was an innovator of the mould-making etching
technique, which enabled repetitive casting of pewter with relief
decoration. It pre-dates the later technique of engraving the design
into the mould section, as pioneered by François Briot, French [fl.
1550 - 1616] and Caspar Enderlein, German [fl. 1560 - 1633], [see
Lots 116 & 117].



109

107

AN UNUSUAL PEWTER NUTCRACKER, GERMAN OR AUSTRIAN, CIRCA 1900

Possibly cast with the head of Herr Kasper, a traditional German/Austrian puppet figure similar to Mr Punch, *length 172mm*

£400 - 600

108

A PAIR OF ROCOCO STYLE PEWTER PRICKET CANDLESTICKS, GERMAN, CIRCA 1870 - 1890

Each with a baluster and multiple ball-knopped stem, on a triform base, with a figural bust to each corner and embossed vacant cartouche within chased floral surround to each side, maker's mark and possible Master's mark, raised on single-fillet ball feet, *height 865mm, (2)*

£400 - 600

109

A PEWTER KÜRBISKANNE OR BERN WRIGGLE-WORK DECORATED FLAGON, SWISS, CIRCA 1710

By Johann Küpfer of Bern [b. 1672, fl. circa ? - 1725]

The body of typical form, on a raised foot, the heart-shaped flat-lid with multiple turned circles over a shaped spout, curved-and-flat handle with stepped chairback thumbpiece, the floral decoration to drum centred by an armorial, with a name and date added later, touch on lid, *height overall 263, height to rim 219mm, base diameter 105mm, capacity 1.011L*

£500 - 800

Literature:

For maker's mark see Hugo Schneider and P. Kneuss, *Die Zinngiesser der Schweiz und Ihre Marken* (1983), No.289:Küpfer.



110

**A PEWTER STEGKANNE OR SPOUTED BERN FLAGON, SWISS,
CIRCA 1745**

by Abraham Ganting, Bern [fl. circa 1730 - 1760]

Of typical form on a raised foot, the domed lid with an acorn finial, featherbush thumbpiece, curved-and-flat handle, the hexagonal spout with a chairback thumbpiece cover and joined to the drum by an armoured arm and hand, touch on lid, *height overall 325mm, height to rim 272mm, foot diameter 133mm, capacity 1.964L*

£800 - 1,000

Literature:

For maker's mark see Hugo Schneider and P. Kneuss, *Die Zinngiesser der Schweiz und Ihre Marken* (1983), No.253:Ganting.



111

TWO 18TH CENTURY PEWTER PRISMENKANNE AND A GLOCKENKANNE, SWISS

Both Prismenkanne of typical hexagonal form, with ring handle on screw-top lid, the short lidded spout surrounded on the drum by wriggle-work floral decoration, one with a cartouche with initials 'M W' soldered to side, the combination mark on spout cover of Johann Ulrich Bauer III, Chur, although the flagon was possibly made by his son, Mathaeus Bauer II, as indicated by the bottom rosette dated 1780, [Mathaeus Bauer I d. 1781], height 335mm, length across base 129mm, the other, with a low footring, and engraved Rococo cartouche with ownership Housemark and initials 'LM' over 'ACWH' over the date '1784', combination touch on spout cover of Hans Jakob Basler I, Steckborn, [b. 1732, d. 1803], height 340mm, length across base 140mm; the Glockenkanne having a ring-handle on a flat-lid with bayonet opening, again the covered hexagonal spout surrounded on the drum by wriggle-work flowers, a shield with owners' initials 'HW' over 'B' soldered onto side of drum, inside base a rosette attributed to Hans Jakob Basler I or II, Steckborn, [both father and son worked during the last third of the 18th Century, the son died in 1812], height 308mm, base diameter 166mm, 2.647L, 2.605L, 2.453L respectively, (3)

Literature:

For maker's marks see Hugo Schneider and P. Kneuss, *Die Zinggiesser der Schweiz und Ihre Marken* (1983), no. 418:Bauer; no. 1361:Basler I & no. 1362:Basler II.

A similar Glockenkanne in the Landesmuseum, Zürich, and illustrated by Hugo Schneider in the museum's *Zinn Katalog*, p. 29 [No. 3].

£700 - 1,000



112

TWO LARGE MID- TO LATE 18TH CENTURY PEWTER BAUCHKANNES, SWISS

Both of typical shouldered form, with heart-shaped lid and distinctive ram's head finial with knob, a twin ram's head thumbpiece, one with a three lug hinge, the strap handle engraved with the date '1756' along with owner's scratched initials 'RM', the lid with turned circle decoration and owner's initials 'I.B.C', also stamped with Roman numerals 'LXXIII', touch to lid [either of Joan or Antonii Storno], along with a Master's touch, the rim with two verification location marks; one for Wallis [Valais canton], the other Sitten [Sion, the canton's capital], [different location marks could account for the two measure pegs inside the flagon; different volumes in two different regions], height 339 mm, base diameter 156mm capacity to top peg 2.88L, capacity to lower peg 2.75L cl.; the other, circa 1800, with a five lug hinge, Master's mark of Alvazzi & Castel, Wallis, on lid, together with a Wallis verification mark, and crowned 'F', for best pewter as used by J. Alvazzi prior to partnership, height 340mm, base diameter 160mm, capacity 2.75L to peg, (2)

£700 - 1,000

Literature:

For maker's mark see Hugo Schneider and P. Kneuss, *Die Zinngiesser der Schweiz und Ihre Marken* (1983), No.1503:Antonii Storno; No.1504:Joan Storno & No.1456:Alvazzi.

A similar example in the Landesmuseum, Zurich and illustrated by Hugo Schneider in the museum's *Zinn Katalog*, p. 132 [No.391].



113



114

113
TWO MID-18TH CENTURY PEWTER 'HUMPEN' OR LIDDED TANKARDS, SWISS, ONE DATED 1746

Both with double domed wriggle-work decorated lid with a multi-stepped finial, a good wriggle-worked drum and skirted foot-ring, one with palmette thumbpiece and the initials 'A B' within a heart to drum, combination touch of Johannes Weber, Zürich [b. 1713, Master 1739, d. 1788] struck on handle, *height overall 204mm, height to rim 156mm, base diameter 134mm*; the other with chairback thumbpiece, owner's initials 'H.I.B.' and date '1746' within a cartouche to drum, combination touch of Andreas Wirz I, Zürich [b. 1703, Master 1728, d. 1792] struck on handle, *height overall 209mm, height to rim 159mm, base diameter 135mm, capacity 947ml, 941ml respectively, (2)*

£800 - 1,000

Literature:

For maker's marks see Hugo Schneider and P. Kneuss, *Die Zinggiesser der Schweiz und Ihre Marken* (1983), No.1795:Weber & No.1799:Wirz.



115

114
A SMALL PEWTER REMBRANDT FLAGON, DUTCH, CIRCA 1690 - 1710

By Herkules Metman, Gorkum
 Of typical late 17th century type, with low footring, plain chairback thumbpiece and strap handle, the single dome lid with a central roundel, owners' wriggle-work initials 'A' over 'P' and 'B' around the roundel, a measure peg on the inside, touch struck on lid roundel, *height 161mm, height to rim 134mm, base diameter 82mm, rim diameter 85mm, capacity 640ml to rim, 594ml to centre of peg*

£700 - 1,000

Provenance:

Formerly in the Sandy Law collection. Sold *Phillips* Chester, 25 September 1997, Lot 410.

Literature:

See B. Dubbe, *Tin en tinnegieters in Nederland* (1978), p. 346, unrecorded mark. This mark with other maker's initials was recorded by G. Groenendijk, 'Het rechthoekige raadsheertje', *De Tinkoerier*, June 2000, No. 1.

115
A 17TH CENTURY PEWTER 'LOW-BELL' CANDLESTICK, SWEDISH, CIRCA 1665

By Petter Andersson, Stockholm [fl. 1657 – 1695]
 Having a bell base and baluster stem, with a circular drip tray and fixed sconce, three struck marks inside base [for best alloy, pre 1694], to include the crown town mark of Stockholm and two maker's marks (a key and the initials 'PAS'), *height 220mm, base diameter 127mm, sconce diameter 56mm, drip tray diameter 97mm*

£800 - 1,200

Literature:

See Birger Bruzelli, *Tennngjutare i Sverige* (1967), p.1957, [No. A 80]. A similar example, with the same base and drip tray, dated 1664, but with a different stem in the Sollefteå Church collection, illustrated Albert Löfgren *Stockholms Kannngjuteskrå*, Stockholm: Nordiska Museets Förlag, 1925 - 150, Vol. II, fig. 94.

This 'older style' of candlestick would appear to have been made by Andersson early in his career. He also made the more fashionable later Baroque styles; first with a low circular base, spiral stem and ball-knop drip tray and finally the fully developed late Baroque style, with an octagonal base and drip tray and prismatic stem, as pioneered by the London pewterer Richard Withebed, [fl. 1669 - 1683].



116

**A PEWTER BASIN, SO-CALLED 'TEMPERANTIA' DISH,
NUREMBERG, GERMANY, CIRCA 1610**

By Jacob Koch II, [d. 1619], after an original design by François Briot, French (fl. 1545 - 1616), and cast in moulds cut by Casper Enderlein, [b. 1560, d. 1633]

The circular dish with raised central boss is decorated throughout with a relief-cast design: in the centre a figure of Temperance, holding a wine cup and ewer, surrounded by four oval panels, each cast with a reclining figure representing one of the four elements [air, water, earth & fire], the rim again cast with eight oval panels, representing the seven Liberal Arts [grammar, dialectic, rhetoric, music, arithmetic, geometry & astrology], the remaining panel depicting Minerva [symbolising Wisdom], all panels separated by strapwork with masks, demi-figures, winged horses and birds all part of the design, a gadrooned edge to the boss and rim, maker's crowned rose [best alloy] struck to rear centre, repairs *diameter 17⁵/₁₆in, 447mm; medallion diameter 3⁵/₁₆in, 92mm*

£1,500 - 2,000

Literature:

Erwin Hintze, *Die Deutschen Zinngiesser und Ihre Marken* (1964), Vol. 2, No.149:Koch & No.161:Enderlein.

Jacob Koch II was referred to by Erwin Hintze as 'one of the most important Nuremberg pewterers of his time'. He was a cousin to one of the originators of relief cast pewter, Albrecht Preissensinn and trained with another originator of relief pewter, Nicolaus Horchheimer, between 1572 and 1575. In 1583 he produced his Masterpieces in Lienhart Prunsterer's workshop and became Master on May 8, 1583.

Caspar Enderlein was born in Basel in 1560 and trained there with the pewterer Hans Friedrich from 1574. He arrived in Nuremberg in 1583/84 as a pewterer journeyman and joined the Master Singers Guild. He was allowed to produce his Masterpieces in the workshop of Melchior Koch II (Melchior Koch III was a cousin of Jacob Koch II) in 1585 and became Master pewterer and Burgher on January 24, 1586. It is uncertain if he actually cast pewter at all during his active period, as it would appear that he made a good living out of cutting complicated moulds used by other pewterers. It has been suggested that he cut the moulds in the local, high density, 'Solnhofer stone'.

This basin [and matching ewer, see Lot 117] were designed to emulate the late, high relief and individually manufactured silver basins and ewers of the late Renaissance period, made popular by the great silversmiths of Genoa and elsewhere [see Lot 118]. The mould design represented a technical breakthrough, as it facilitated multiple castings, in relatively high relief. The casts consisted of some 6 - 7 circular sections, with were then soldered together.

A silver copy of the 'Temperantia' basin, the so-called 'Venus Rosewater Dish' is presented to the winner of the Ladies Singles Tennis Championship at Wimbledon each year. The copy was made in 1864 by Elkingtons of Birmingham, in Sterling silver and partially gilt.



117

A PEWTER EWER, GERMAN, CIRCA 1610 OR LATER

Cast in moulds cut by Casper Enderlein [b. 1560, d. 1633], Nuremberg, after an original design by François Briot, French [fl. 1550 - 1616]

Cast in low relief, centred by three oval strapwork panels containing female figures representing the three theological virtues [Faith, Hope and Charity], the remainder with further strapwork decoration, fruit and grotesque winged harpy figures, the scroll handle cast with a female demi-figure, apparently unmarked, repairs, *height overall 285mm, height to top of spout 246mm, base diameter 91mm*

£1,000 - 1,500

Provenance:

Purchased *Christie's*, South Kensington, 8 March 2011, Lot 146, dated to circa 1610.

This lot relates to a design by François Briot circa 1585 and appears to have been cast in moulds cut by Casper Enderlein [see Lot 116]. For comparable examples see Hanns-Ulrich Haedeke, *Zinn* (1973), pp. 129 - 130 & 134. Although the Mannerist decoration of this lot is similar it does not have a hinged cover. Further examples in The Metropolitan Museum of Art, New York, [no.1975.1.1473]; the Victoria & Albert Museum, London, [no.4289-1857] and The Musée du Louvre, Paris, [listed in display case 6].

This ewer was designed to accompany a 'Temperantia' basin [see Lot 116]. It rests on top of the basin's central medallion.





118 (detail)

118

A REMARKABLE CAST PEWTER VERSION OF THE SO-CALLED LOMELLINI SILVER BASIN

Very similar in design to a celebrated silver basin made by Giovanni Aelbosca Belga in 1621, and probably designed by Lazzaro Tavarone [1556 - 1641]

Magnificently cast, in exceptionally high relief, with some applied details, the design commemorating the Battle of the River Po [May 1431], the central medallion with a seated figure of Fame blowing a trumpet, next to the arms of the Lomellini family [Genoa] held by a putto, the surrounding well and rim decorated with numerous soldiers, prisoners and ships, *diameter 24½in, 620mm; medallion diameter 7½in, 190mm*

£8,000 - 12,000

Provenance:

Formerly in the collection of Professor Einar Utzon-Frank [1888 - 1955], Danish sculptor and professor of the Royal Danish Academy of Fine Arts, acquired circa 1910.

Purchased by Jan Gadd in Copenhagen, Denmark, 1994.

This lot was designed to be admired, rather than used. Decorated with scenes glorifying the Grimaldi family, Genoa, Italy, [now Princes of Monaco]. It commemorates victory at the Battle of the Po, May 1431, in which Giovanni Grimaldi successfully commanded the Milanese fleet against the Venetians. Filippo Maria Visconti, Duke of Milan, is shown greeting the victorious General Grimaldi. To the centre of the dish are the arms of another wealthy and influential Genoese family; the Lomellinis. The Grimaldi and Lomellini families shared trading interests and were related by marriage.

Three silver basins [and accompanying ewer] were purchased by the 5th Earl of Shaftesbury [1761 - 1811] whilst on 'Grand Tour' in Naples, circa 1807. They are in the collections of the Victoria and Albert Museum, London [item number M.11&A-1974]; The Ashmolean Museum, Oxford [WA1888.CDEF.B1120] and Birmingham City Art Gallery.

The design of the celebrated silver basin is believed to be by Lavazzo Tavarone (1556 – 1641), who also worked on frescoes in the Palazzo Grimaldi, Genoa. It bears the maker's mark of 'G A' over 'B', for Flemish silversmith, Giovanni Aelbosca Belga, along with the Fortress Town Mark of Genoa [torretta] and the engraved date '1621'. Belga is documented working in Genoa between 1617 and 1638.

Jan Gadd was of the firm opinion that this pewter basin is identical in almost every detail to the 1621 silver casting. Clearly there is no silversmith mark, and also no Town Mark or engraved date. The pewter version does have a clear possible foundry or founder's mark to the rim [at 10 O'clock]. Jan Gadd was resolute in his opinion that it would be technically impossible to take a single cast from Belga's 'Lomellini' silver basin, the negative angles on the high relief details would make it impossible to do so. Indeed both silver and pewter versions would require a manufacturing method of casting in several logical sections. It is possible that both silver and pewter versions may have been made by casting the underlying lower relief [releasable] sections, with individual moulds used for the higher relief figures and objects. With this in mind Mr Gadd came to the conclusion that the only possible way the pewter version could be manufactured, taking into account the quality of the work and detail achieved, was to make the applied, cast details also in pewter as work progressed on the silver version in 1621.

It is likely that the aforementioned silver versions would probably not be available to copy after they were required by Lord Shaftesbury post 1807, and furthermore any copy would require the removal of high relief decoration [that is a figure] to first be heat released from the silver basin, an individual copy made, and then re-soldered back onto the basin - all of which seems highly unlikely.



118 (detail: possible maker's mark)

OTHER PROPERTIES OF JAN GADD

Lots 119 - 122



119

TWO SIMILAR RARE MID- TO LATE 17TH CENTURY BRASS CANDLESTICKS, ENGLISH, CIRCA 1655 – 1670

Of 'Cotehele'-type

With variations in design; each with a pillar-stem screwed onto a threaded peg on top of a broad disc-base, the stem with upper and lower rings and central 'band' knop, line-decorated dished drip-pan; one with removable wide scone, base diameter 162mm x 190mm high; the other lacking scone and with replaced drip-pan, 165mm base diameter x 195mm high, (2)

£3,000 - 4,000

This type of candlestick is referred to as 'Cotehele'-type, after the ancestral home of the Earls of Mount Edgcumbe, Cornwall, where a similar pair in pewter was first recorded.

Illustrated:

Jan Gadd, *Antique Metalware Society Journal*, June 2012, Vol. 10, pp. 29 - 31. It is noted that examples of this candlestick have been found in Sweden and were, therefore, presumably exported there from England. The article records four known pairs of brass 'Cotehele-type' candlesticks, all with smaller dimensions than the recorded pewter examples.

For similar pewter candlesticks see R. F. Michaelis, *Old Domestic Base Metal Candlesticks* (1978), p. 87, Figure 124.



120



120

A GEORGE II PAKTONG CANDLESTICK, CIRCA 1750

With waisted socket, intricate inverted baluster stem with shell knop, on a hexagonal base, with shell corners and alternating straight, concave and convex edges, *height 206mm, socket diameter 31mm, base diameter point-to-point 127mm*; together with **A**

CANDLESTICK WITH PSEUDO SILVER HALLMARKS, possibly paktong, mid-18th century, with a similar base, short ball-knop stem and six petals, below the straight-sided socket, *height 152mm, socket diameter 37mm, base diameter point-to-point 126mm, (2)*

£500 - 800

Literature:

With reference to the larger candlestick a similar pair of brass candlesticks are illustrated P. N & H. Schiffer, *The Brass Book* (1978), p. 201, fig. A. A single paktong candlestick, with a different base, but otherwise comparable socket and stem, illustrated *ibid.* p. 203, fig. A. E. Koldewey, *The English Candlestick 1425 - 1925* (2010), also illustrates a brass taperstick with similar base, p. 142, pl. 125.

121

A GEORGE II PAKTONG TAPERSTICK, CIRCA 1750

With cylindrical socket, intricate fluted-baluster stem, square-shaped stepped base with shell corners, *height 120mm, socket diameter 14mm, base diameter point-to-point 87mm*

£500 - 700

Literature:

A pair of paktong tapersticks of comparable design, with original loose nozzles, dated to 1745 - 70, illustrated E. Koldewey, *The English Candlestick 1425 - 1925* (2010), p. 141, pl. 124.

See Lot 24 in this collection for a rare pewter candlestick of similar form.



121



122

**A LATE 17TH CENTURY BRASS EMBOSSED AND PUNCH-
DECORATED OCTAGONAL MURAL LIGHT REFLECTOR OR
DISH, SCANDINAVIAN/DUTCH, CIRCA 1680**

The central boss decorated with Venus asleep, within a leafy border,
with rolled rim and traces of gilding to the reverse, *height 49cm, width
49.5cm*

£600 - 800



VARIOUS OWNERS

Lots 123 - 129

123

A LATE 17TH CENTURY PEWTER BEEFEATER FLAGON, ENGLISH, CIRCA 1685

3 Reputed Quarts, having a plain gently tapering drum, on a flared foot and flat base, befeater-type lid, twin-cusp thumbpiece and single curve handle, clear maker's hallmarks of unidentified pewter 'S B' on lid, (PS1370) and touch inside base, (possibly PS1365), 270mm high, capacity 73.8 fl. oz.

£1,000 - 1,500



124

**A DELIGHTFUL SMALL CHARLES I PEWTER FLAGON, CIRCA
1630 - 40**

Maker's mark

Of quart Old English Ale Standard, with a single narrow low fillet to the gently tapering drum, the domed cover with baluster knob, pierced heart and bar thumbpiece, the handle stamped with an unidentified touchmark, *260mm high*, capacity 38.8 fl.oz.

£2,000 - 3,000



125

A PAIR OF GEORGE III PEWTER 'FLAT'-LID COMMUNION FLAGONS, SCOTTISH, DATED 1803

By Robert Kinniburgh I, Edinburgh [fl. 1796 - 1812]

6 Old English Wine Standard pints, each having a tapering drum with single broad mid-fillet and engraved 'Associate Con. Braehead Mr W.H. 1803', the very slightly domed lid with locating flange, twin-lobed thumbpiece, single-curve handle and boot-heel terminal, touchmark inside base (OP2765, PS5518), height 10³/₄in, 272mm; base diameter 154mm, capacity 100.6 fl.oz., (2)

£1,500 - 2,000

Exhibited:

As part of an exhibition of pewter to mark the tenth anniversary of the Dutch Pewter Society, Museum Boijmans Van Beuningen, Rotterdam, [No. 344].

A Report of the British and Foreign Bible Society, Issues 1-4 (1808), lists 'Rev. William Horn, Associate Congregation of Braehead, near Carnwath', as a subscriber, to whom the initials on this pair of flagons may refer to.



126



127



128



126

THREE GEORGE III PEWTER MEASURES

Two with maker's marks

To include **A DOUBLE-VOLUTE BALUSTER MEASURE**, circa 1780, quart Old English Wine Standard, touchmark to collar of William Fasson [fl. 1758 - 1800], (OP1639/5604 PS3268), *height 9in, 229mm*; another **DOUBLE-VOLUTE BALUSTER MEASURE**, circa 1780, half-gill Old English Wine Standard, crowned 'WR' mark to lid, *height 3¼in, 86mm*; and **A JERSEY LIDDED MEASURE**, circa 1760, 1 Noggin, crowned 'GR' mark to collar, twin-acorn thumbpiece, touchmark of John Le Neveu [fl. circa 1740 - ?], (OP5815a PS6746), to the underside of the heart-shaped lid, *height 4¼in, 106mm*, capacities 34.2 fl.oz., 2.2 fl.oz., 4.5 fl.oz., respectively, (3)

£600 - 800

Exhibited:

The half-gill measure included in an exhibition of pewter to mark the tenth anniversary of the Dutch Pewter Society, Museum Boijmans Van Beuningen, Rotterdam, [No. 335, part].

127

A PAIR OF FIRST-HALF OF THE 18TH CENTURY PEWTER CANDLESTICKS, PROBABLY GERMAN

Each with inverted acorn-baluster stem and traditional socket, the dished circular base with gadrooned decoration to footrim, initialled crowned rose maker's mark [RD?] to the underside of the footrim, together with stamped ownership initials 'C T E', *height 180mm, base diameter 136mm*, (2)

£500 - 800

128

A GEORGE II SMALL PEWTER PORRINGER, CIRCA 1740

By Ann Carter, Southampton [fl. 1730 - 1754]

The booged bowl with gentle boss, a single fretted Old English type ear with owner's initials 'R R' stamped to the front and maker's mark (PS 90) to the rear, *bowl diameter 110mm, length including ear 157mm*; together with **AN AMERICAN PEWTER PORRINGER**, circa 1780 - 1820, again with a single fretted ear, stamped with touch of either Samuel Hamlin [1746 - 1801], or Samuel Ely Hamlin [1774 - 1864], Providence, Rhode Island, *bowl diameter 140mm, length including ear 199mm*, (2)

£600 - 800

Provenance:

The porringer by Ann Carter formerly in the Cyril Minchin collection [no. 242] and the Stanley Woolmer collection [no.249]. The American porringer with inventory marks to the underside: BMA 1980.220 & FI 64.58.11.



129 (detail)

129

A RARE GEORGE III PEWTER SPOUTED YORK-ACORN CHURCH FLAGON, DATED 1765

Gallon Old English Wine Standard, of typical acorn-shape, the dome lid also with acorn-knop, rams horn thumbpiece and double-scroll handle with heel-shaped terminal, a high broad plain fillet below rim, the squat bulbous lower body also with central turned decorated fillet, engraved above by the inscription and date 'STOXLEY / Thos Calvert / Richd Taylor / Church Wardens / 1765', crowned 'X' mark inside base, height 360mm, capacity 138 fl.oz.

£4,000 - 6,000

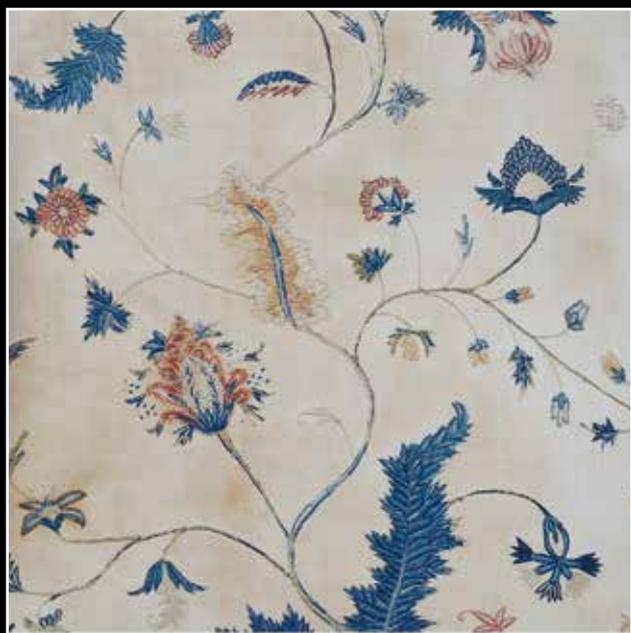
Provenance:

St. Peter & St. Paul, Stokesley Parish Church, North Yorkshire. Formerly in the Frank Holt collection [purchased 1986]. Sold *Phillips*, Chester, 20 October 1998, Lot 33.

A comparable York-acorn flagon, dated 1750, from St Saviour's & St Andrew's Church, York, by John Harrison I, York [fl. 1713 - 1754], (PS5053), was sold *Bonhams*, Chester, 'The Stanley Shemmell Collection', 26 October 2006, Lot 306. A crowned 'X' mark, similar to that found in the base of this lot, has been recorded with the touch of maker 'I H' (M5787), which may also belong to John Harrison. Although if he is the maker of this particular York-acorn flagon the inscription was added after the flagon was made, as John Harrison I was buried 5th March 1754.

**THE CONTENTS OF FORELANDS FARM, STRATFIELD SAYE, READING
THE COUNTRY RESIDENCE OF THE LATE JOHN KEIL ESQ.**

Lots 130 - 290





Forelands Farm, Stratfield Saye, Reading



THE DINING ROOM

Lots 130 - 163



130 WT

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

The back panel carved with entwined leaves around a central quatrefoil-lobed flowerhead, similar floral arcaded decoration to the top rail, below a double-scroll carved cresting, each upright above the arm joint carved with leaf S-scrolls and stylized stiff-leaves below, the lower back rail carved with running-chain, the downswept arms on parallel-baluster turned front supports, the boarded seat with thumb-moulded edges, over slightly convex lunette-carved seat rails, on parallel-baluster and reel-turned front legs, joined all round by run-moulded stretchers, *64cm wide x 55.5cm deep x 115.5cm high, (25in wide x 21 1/2in deep x 45in high)*

£4,000 - 6,000





131 WT

**A LARGE CHARLES II OAK DOUBLE-ACTION GATELEG TABLE,
CIRCA 1680**

Having an oval drop-leaf top, a slender drawer to each end-frieze, raised on single-bine spiral-turned legs, each pivotal-action gate with similar turnings, the spiral-turnings are also repeated on all stretchers, with the exception of a small central ball-turning to each long stretcher between two cross-stretchers, 163.5cm wide x 137cm deep x 74cm high, (64in wide x 53 1/2in deep x 29in high)

£2,000 - 3,000



132

132 WT

EIGHT EARLY 19TH CENTURY YEW AND ELM WINDSOR ARMCHAIRS, ALL OF HIGHLY SIMILAR DESIGN, ATTRIBUTED TO RETFORD, NOTTINGHAMSHIRE, CIRCA 1800 - 40

Including one high back armchair, each hooped back with stylized fleur-de-lys upper splat and two shaped piercings to lower splat, flanked by four tapered spindles to each side, the crook-shaped and flattened underarm support mortised into the side of the seat, the bell-shaped seat with scribe line around the edge [one plain and less bell-shaped], a single ring to each baluster-turned leg and joined by a crinoline stretcher, one with pear-shaped feet, (8)

£3,000 - 4,000

Literature:

See Bernard Cotton, *The English Regional Chair* (2000), pp. 180 - 190, for a full and illustrated discussion of chair making in Rockley.

133 WT

AN OAK JOINED LONG DINING TABLE, WELSH, CIRCA 1680 - 1720

With loose twin-plank cleated top, on square-section chamfered legs, the peripheral low stretchers all with narrow upper outer-edge run-moulding, 202.5cm wide x 71cm deep x 75.5cm high, (79 1/2in wide x 27 1/2in deep x 29 1/2in high)

£1,500 - 2,000



133



134 WT

A CHARLES I OAK PANEL-BACK OPEN ARMCHAIR, WEST COUNTRY, CIRCA 1630 - 40

The back panel extensively carved with two serpents issuing scrolling foliage beneath a bead and leaf-filled arch, the double-scroll carved cresting centred by a 'scallop-shell' design, and set within chevron-carved and punched-decorated uprights, the design of which extends below the scroll-shaped arms, with baluster-turned front underarm supports, historical later boarded seat and lunette-carved seat rails, all on short single ball-turned front legs, joined all round by run-moulded stretchers, *55cm wide x 56cm deep x 103cm high, (21 1/2in wide x 22in deep x 40 1/2in high)*

£3,000 - 5,000



135



136



135

135 WT

A PAIR OF WROUGHT IRON AND PAINTED TIMBER FIVE-LIGHT STANDING CANDELABRA, ITALIAN/SPANISH

Fitted for electricity

Painted in ochre, each having a painted and baluster-turned central stem topped by a candle socket, and issuing four scrolling iron branches, each topped by a further drip-pan, raised on a wrought iron stem and three scrolling feet, 165cm high (excluding electrical fittings), (2)

£1,500 - 2,500

136 WT

A PAIR OF 17TH CENTURY WROUGHT IRON SPIT DOGS, FRENCH/DUTCH

Each topped by a cresset on a chamfered stem issuing three spit hooks, on divergent front supports with scroll feet and scroll spandrels, billet bar to reverse, 79.5cm high, (2)

£1,000 - 1,500

137 WT

A LARGE AND FINE PAIR OF LATE 16TH/EARLY 17TH CENTURY BRASS PRICKET CANDLESTICKS, GERMAN, CIRCA 1600

Each with balustroid stem with a large 'cup and cover'-shaped knob, on a spreading circular base, 49cm high (excluding iron pricket), (2)

£2,000 - 3,000

138

A LARGE TURNED BEECH FOOTED PLATE WITH COVER, POSSIBLY FOR CHEESE, POSSIBLY FRENCH

The domed cover with primitive handle finial, the very shallow plate beneath on a spreading circular foot with straight-sided footrim, 47cm diameter x 42cm high

£400 - 600

139

A MID-17TH CENTURY LEADED BRONZE CAULDRON, ENGLISH, POSSIBLY WEST COUNTRY

Having an everted rim, the bag-shaped body with numerous chaplets and 'wire' decoration, some of which extend to the underside, on three flattened 'D'-shaped legs, 34cm rim diameter x 30cm high; together with an unusual 17th century leaded bronze cooking vessel, once with handle, now lacking, the metal of thin gauge and with wiped finish, decorated with a pair of wires, on three slightly inset 'D'-section legs, 23cm diameter x 17.5cm high, (2)

£400 - 600

140 WT

A COLLECTION OF WROUGHT IRON IMPLEMENTS

To include four 18th century pot hooks, of trammel-type, the largest 148cm high at its greatest extent, together with a late 18th century iron steelyard balance, possibly by T. Beach, with faint mark to spade-shaped beam terminal, with three pendant hooks and trefoil-shaped indicator, 58cm wide, and a late 18th/early 19th century wrought iron standing rushnip holder, Irish, possibly Country Down, circa 1800, with knob at base of stem, the legs with primitive trefid-shaped feet, 78cm high, (6)

£500 - 800

141

A COLLECTION OF CUSHIONS, TABLE RUNNERS AND MATS

To include: a cushion with 17th century Brussels tapestry front, designed with fruit and flowers, 35.5cm x 40cm; a pair of long cushions, designed with flowers, 25cm x 53cm; a tapestry runner, fringed, 103cm x 25cm, six other tapestry pieces, a velvet panel and an embroidered example, (12)

£600 - 800



137



138



139



142

142
A GEORGE III BRASS MURAL CANDLE BOX, ENGLISH/DUTCH, CIRCA 1800

The backplate mounted with a brass roundel concealing a notch for hanging, with folded and rolled seams, 34.5cm wide x 12cm deep x 25cm high, together with a mid-18th century oak mural candlebox, English, circa 1750, of dovetailed construction, the fielded, sliding front topped by a handle with circular terminal, 14cm wide x 11cm deep x 45cm high, and an oak mural box, constructed from 17th/18th century elements, with arched backplate, 32.5cm wide x 8cm deep x 30cm high, (3)

£400 - 600

Literature:

See P. N. & H. Schiffer, *The Brass Book* (1978), p. 121, Figure A, where an almost identical box is described as 'the most carefully designed and earliest of these hanging boxes', and attributed to England at the end of the 18th century. See also J. Caspall, *Fire & Light in the Home pre-1820* (1987), where similar - although not identical - boxes are said to be of Dutch manufacture.



144

143
A LATE 19TH CENTURY EMBOSSED BRASS AND COPPER LOG BIN, DUTCH

Embossed to one side with the coat of arms of the province of Zeeland, amidst foliated scrolls and punch decoration, embossed to the other side with a townscape within a cartouche, with copper rim and large lion mask and ring handles, on four shell and paw-carved feet, 52cm diameter x 54cm high

£500 - 800

144
A LARGE GEORGE III BRASS AND MAHOGANY TRAY, CIRCA 1800

Oval, the mahogany base mounted with a gallery of thick brass, fitted at each end with an upright carry handle, 68cm wide x 46.5cm deep x 4cm high, (26 1/2in wide x 18in deep x 1 1/2in high)

£600 - 800



143





145 WT

**A LATE 17TH CENTURY OAK OPEN LOW DRESSER, ENGLISH,
CIRCA 1680 - 1700**

Of good colour, with three geometric mitre-moulded drawers, raised on three elegant baluster-turned front legs with pad feet, front pierced scroll-shaped spandrels, and plain stretchers all round, *186cm wide x 53.65cm deep x 89cm high, (73in wide x 21in deep x 35in high)*

£4,000 - 6,000

Literature:

A comparable open low dresser, again with pierced spandrels to each of the three front legs, dated to circa 1680, illustrated Victor Chinnery, *Oak Furniture: The British Tradition* (1993), p. 327, fig. 3:345.

Compare with Lot 218.



146 WT

AN IMPRESSIVE AND BROAD EARLY 19TH CENTURY YEW AND ELM HIGH-BACK WINDSOR ARMCHAIR, THAMES VALLEY, CIRCA 1820

Attributed to Robert Prior, Uxbridge, Middlesex [fl. 1816 - 1845]
The back hoop with scribed edge line and mortised into the arm bow, enclosing five tapered spindles either side of a central splat shaped and pierced with a Prince of Wales' feathers fretted motif, each feather inset with a distinct 'Prior Workshop' roundel or draught, five further spindles and crooked-shaped support below the arm bow, scribed line to the edge of the elm saddle seat, raised on single ring and concave-turned legs with lower ring turning and joined by a crinoline stretcher, 61.5cm wide x 66cm deep x 112.5cm high, (24in wide x 25 1/2in deep x 44in high)

£1,500 - 2,000

Literature:

A highly similar chair, stamped 'ROBERT PRIOR MAKER UXBRIDGE' to the edge of the seat, is illustrated Bernard Cotton, *The English Regional Chair* (2000), p. 37, colour pl. 5, and p. 79, fig. TV155. It is described by the author as 'magnificent', 'made in yew, as were many 'best' Windsors, and was probably made as a special order for a large person'. Dr Cotton concludes that making the chair would have required large formers [around which the large top hoop and arm bow which were bent] to be specially made.



147

147
**A MID- TO LATE 17TH CENTURY POLYCHROME-DECORATED
LEATHER BOMBARD, CIRCA 1680**

Painted with a now indistinct coat of arms between two stag supporters *or*, the crest a stag's head *erased*, the torse *or and gules*, with stitched handle and footrim, *losses to rim*, 54cm high

£2,000 - 3,000



148

A COLLECTION OF LEATHER VESSELS

To include **two 18th/19th century bottle jacks, English** each with strap, 22cm and 21cm high, **an 18th century black jack or mug, English**, of cylindrical form, bearing to underside a white-painted collection number '48.1930' and a partial printed paper label reading 'Floreat Hova', with typical stitched footrim, 20cm high, and **two 18th/19th century twin-spouted flasks, South European**, 33cm and 29cm high, (5)

£800 - 1,200



149



148

149

A RARE LEATHER JACK, ENGLISH, 17TH CENTURY OR POSSIBLY EARLIER

The sloping rim with scalloped leather fringe, the body with an applied coat of arms, *gules*, with stitched seams and footrim, and angular handle, 23cm high

£800 - 1,200

The scalloped leather fringe to the rim of this jack is reminiscent of the silver mounts which are often found decorating the rims of jacks and blackjacks.



148



150 WT

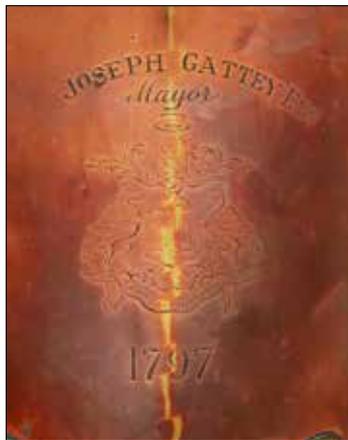
**A GEORGE II OAK STANDING CORNER CUPBOARD, CIRCA
1740 - 60**

Of good colour and finish, with a pair of arched and fielded cupboard doors, a further pair of panelled doors below, the interior with shaped shelves, the slender canted sides with applied frame-moulding to simulate panelling, *106cm wide x 211cm high*

£1,000 - 1,500



151



151 (detail)

151

A FINE GEORGE III ENGRAVED COPPER COAL SCUTTLE, DATED 1797

Of cylindrical form, engraved 'JOSEPH GATTEY Esqr, MAYOR, 1797', and bearing the arms of the City of Exeter, with articulated carry handle, the fixed copper bale handle stamped 'G' to one backplate, and 'H' to the other, *30cm diameter x 55cm high*

£1,500 - 2,500

Joseph Gattey was sheriff of Exeter in 1796, and at Michaelmas 1797 was elected to serve as Mayor in the following year. He served as Mayor again in 1808. He was born in Exeter in 1752 to John Gattey, a baker. Joseph died in Exeter in 1815.

152^{Y Φ}

AN EXTREMELY LARGE VICTORIAN HORN BEAKER, ENGLISH

The mounts marked for 1876, Henry Titterton Brockwell, London Both rims and applied shield bearing the same marks, *21.5cm high*, together with **two small 19th century horn beakers**, the larger *13cm high*, and **an 18th century silver-mounted coconut cup with ivory stem, English**, the hallmarks rubbed, the stem vase-turned, *15cm high*, (4)

£400 - 600



153 WT

THOMAS WEAVER (BRITISH, 1774-1843)

Zarah & Jumping Jenney on the gallops before mountains
signed and dated 'T; Weaver. Pinxit. 1833.' (lower left) and inscribed
'ZARAH' and 'Jumping Jenney' (lower centre)

oil on canvas

63.3 x 76.2cm (24 15/16 x 30in).

£5,000 - 8,000



154 WT

A CHARLES I OAK THREE-TIER BUFFET OR COURT CUPBOARD, CIRCA 1640

With run-moulded frieze rails, the turned front supports typically with a slight variance in design below the mid-tier, [namely the addition of a 'cotton'-reel base turning], all boards attached by substantial oak pegs, *104.5cm wide x 38cm deep x 115.5cm high, (41in wide x 14 1/2in deep x 45in high)*

£3,000 - 5,000





156

155 WT

A RARE GEORGE III YEW, FRUITWOOD AND ELM WINDSOR ARMCHAIR, CIRCA 1780 - 1800

The hooped back with three long tapering spindles either side of a solid vase-shaped splat, the arm bow raised on three elliptical spindles and crook-shaped front support, the bell-shaped seat with scribed edge line, on cabriole front legs, with plain knees and pad feet, straight-turned rear legs, the legs joined by a crinoline stretcher, *overall dimensions: 59cm wide x 53cm deep x 108cm high, (23in wide x 20 1/2in deep x 42 1/2in high)*

£2,000 - 3,000

156 WT

AN UNUSUAL CHARLES II OAK GATELEG OCCASIONAL TABLE, CIRCA 1680

The oval drop-leaf top raised on silhouette-baluster end-supports, each with a pierced-heart design and joined by a shaped platform stretcher, each gate constructed using wavy-profiled rails, on sledge-type feet, *91cm wide x 79.5cm deep x 73cm high, (35 1/2in wide x 31in deep x 28 1/2in high)*

£3,000 - 4,000

Literature:

Two gateleg occasional tables both of end-support form and with similar wavy-shaped gates, are illustrated Victor Chinnery, *Oak Furniture: The British Tradition* (1993), p. 307, Figures 3:219 & 3:223.

157 WT

A QUEEN ANNE WALNUT SEAWEED MARQUETRY-CASED EIGHT-DAY LONGCASE CLOCK, BY WILLIAM GRIMES, LONDON, CIRCA 1705

The moulded cornice above a pierced fretwork frieze, the door framed by tapering three-quarter and quarter metal-mounted Doric columns, the trunk door inlaid with seaweed marquetry and centred by a circular green-glass lenticle, on a seaweed marquetry plinth and kickboard, the sides of the hood and trunk with walnut veneers and ebony and boxwood line inlay, the 12 inch square brass dial with twin cherub and crown spandrels enclosed by a line border with running foliage, signed on the silvered Roman and Arabic chapter ring, the matted centre with subsidiary seconds dial and circular ring-turned date aperture and winding holes, the movement with five knopped and finned pillars, all latched to the frontplate, with anchor escapement and striking on a bell, *215cm high*

£5,000 - 7,000



158

158 WT

A CHARLES II SILVERED AND PARCEL-GILT CARVED MIRROR, CIRCA 1675

The later rectangular bevelled plate within a stiff-leaf and flowerhead carved moulding within a pierced acanthus and flowerhead carved frame, flanked by gilt putti, surmounted by winged cherubs, with a spread eagle carved apron below, *regilt and resilvered, 86cm high, (33 1/2in high), 69cm wide, (27in wide)*

£1,500 - 2,000

159

AN EARLY 18TH CENTURY CREWEL-WORK PANEL

The linen ground designed with a meandering tree trunk of leaves and flowers, birds perching on the branches, the lower portion with sheep, a shepherd and shepherdess, a horse and stag, embroidered mainly in blue, green, brown and red wools, lined and with corded edge, *202cm x 96.5cm*

£500 - 700



160

160 WT

A REFINED SET OF SIX LATE 17TH CENTURY OAK HIGH-BACK SIDE CHAIRS, LANCASHIRE, CIRCA 1680 - 1700

Each having a fielded back panel framed within pyramid-finial uprights and a pierced and scroll-carved cresting, the design of which is repeated on the fore-rail, panelled trapezoid seat, on block and baluster-turned front legs, 46.5cm wide x 49cm deep x 116.5cm high, (18in wide x 19in deep x 45 1/2in high) (6)

£4,000 - 6,000

161 WT

A WILLIAM & MARY OAK COFFER, NORTH COUNTRY, CIRCA 1690

With three fielded panels, the top rail carved with a stylized scrolling-leaf design, interior lidded till, on stile feet, 114cm wide x 48cm deep x 69cm high, (44 1/2in wide x 18 1/2in deep x 27in high)

£500 - 700



162

162 WT

ATTRIBUTED TO ALBERT HERBERT (BRITISH, 1925-2008)

An Old Hulk on the Medway

inscribed, signed and dated 'An old Hulk on/ Medway/ Herbert/ 1861'
(on reverse)

oil on canvas

61.8 x 107cm (24 5/16 x 42 1/8in).

£800 - 1,200

163

**A MID-17TH CENTURY STEEL BREASTPLATE AND GORGET,
WITH ARMOURER'S MARK, ENGLISH CIVIL WAR PERIOD**

The gorget of two pieces hinged together, and with defined borders,
the breastplate with medial ridge and pair of hooks, and turned neck
and arms, *the breastplate 39.5cm high, (2)*

£1,000 - 1,500



163

THE STUDY
Lots 164 - 181





164

164 WT

A WILLIAM & MARY WALNUT FOLDING DESK, CIRCA 1690 AND LATER

With hinged fall, enclosing a later fitted interior, a central small frieze drawer and a drawer to each side, raised on spiral-turned legs, the two central front supports acting as gates to support the open fall, plain stretchers, on turned feet, *106.5cm wide x 46cm deep x 89.5cm high, (41 1/2in wide x 18in deep x 35in high)*

£2,000 - 3,000

165 WT

A GEORGE II OAK TRIPOD TABLE, CIRCA 1750

Having an octagonal top with thumb-moulded edge, tilting on a bird-cage mechanism, with baluster-turned pillar and silhouette-cabriole legs, some restorations, *66.5cm wide x 65.5cm deep x 66.5cm high, (26in wide x 25 1/2in deep x 26in high)*

£1,000 - 1,500



165



166 WT

**A GEORGE II OAK 'PEPY'S'-TYPE LIBRARY BOOKCASE,
CIRCA 1740**

The upper-section with an overhanging dentil-moulded cornice, above a pair of astragal glazed doors enclosing four adjustable shelves, the lower-section with moulded waist and a pair of cleated cupboard doors enclosing a shelf, on moulded plinth base, 143cm wide x 44cm deep x 234cm high, (56in wide x 17in deep x 92in high)

£2,500 - 3,500

The high slender proportions of this Lot are reminiscent of a series of bookcases made for Samuel Pepys [1633 - 1703], around the time of The Great Fire of London, and now in Bibliotheca Pepysiana, Magdalene College, Cambridge.



167 WT

**AN EARLY 18TH CENTURY WALNUT AND UPHOLSTERED
OPEN ARMCHAIR, FRENCH, CIRCA 1720 - 50**

The arched back, arm-rests and seat upholstered in 18th century needlework, the arms with curve-shaped front supports, raised on block and squat baluster-turned front legs, joined by a turned fore-rail and similar turned H-shaped stretcher, 65.5cm wide x 74cm deep x 107cm high, (25 1/2in wide x 29in deep x 42in high)

£3,000 - 5,000



168

168
AN EARLY 18TH CENTURY EMBROIDERED PICTURE, ENGLISH
 Designed with an oval of Diana holding a spear, a hound at her side, the border of laurel leaves and surround with carnations, other flowers and foliage, worked in tent stitch with mainly cream, blue and red wools and cream silk, framed and glazed, 53cm x 48cm

£700 - 1,000



169

169
A CHARLES II EMBROIDERED PICTURE, CIRCA 1670
 Designed with a lady holding a fan, a leopard on a grassy bank to her left, the lower corners with a lion and a lake, the upper with a pear and apple tree, a castle in the distance, worked mainly with green, blue and yellow silks and coiled metal thread in satin and stem stitches and applied and raised work, framed and glazed, 30cm x 40cm

£700 - 1,000



170

170
**A FINE PAIR OF ARTS & CRAFTS BRASS AND BURNISHED
 STEEL TWIN-BRANCH WALL SCONCES, ENGLISH, CIRCA 1905**

The design probably by Ernest Gimson (1864 - 1919)
 Each having a slightly convex backplate formed as an oak tree issuing
 leaves and acorns, at the base a pair of burnished steel square-
 section candle-branches with leaf-like terminals beneath dished drip-
 pans, 30cm high, (2)

£3,000 - 5,000



171^Y

**A QUEEN ANNE WALNUT AND BRASS SPICE OR COFFEE
 MILL, ENGLISH, CIRCA 1710**

With iron crank handle, line-decorated brass reservoir with hinged
 cover, the square base with banded 'panel' decoration and small
 drawer, the underside lined with sheet brass, 15.5cm high; together
 with an 18th century brass and fruitwood chafing dish, English,
 circa 1750, possibly made in the 18th century from an earlier brass
 skimmer, the circular bowl with three riveted curving legs, and issuing
 an iron and turned fruitwood handle with brass collar, 22cm wide, (2)

£600 - 800

Literature:

A coffee or spice mill with similar 'panel' decoration to the sides sold
Sotheby's, The W. J. Shepherd Collection of Treen, 30th November
 1983, Lot 730.



171



172

172

TWO SIMILAR LATE 15TH/EARLY 16TH CENTURY BRASS ALMS DISHES, NUREMBERG, CIRCA 1500 - 1550

Both embossed with a swirl of petals or 'bubbles' within a band of script, one with an additional band of script, the words spaced by six-petaled flowers, both with punch-decorated borders and rolled rims, *one 38.5cm diameter; the other 40cm diameter*, together with **an 18th century brass alms dish, Flemish**, embossed with the *Grape Carriers*, within a wide border engraved with leaves and embossed with grapes, with rolled rim, *42.5cm diameter*, (3)

£1,500 - 2,000

173

THREE GEORGE II WALNUT AND FEATHERBANDED TEA CADDIES, CIRCA 1740

One nearly square, later lined to the interior, *21.5cm wide x 19.5cm deep x 14cm high*, the second rectangular, and with 'caddy' top, *25cm wide x 11.5cm deep x 14.5cm high*, and the third rectangular, with cavetto-moulded lid, *23.5cm wide x 12.5cm deep x 13cm high*, (3)

£800 - 1,200



173



174

174

A CHARLES I OAK LOW OR CHILD'S STOOL, CIRCA 1640

The round edged top with double incised-line border, all rails with delicate gauge-carving and run-moulding to lower edge, the parallel-baluster and reel-turned legs typically vertical and joined by relatively deep plain stretchers, restorations, 33cm wide x 31cm deep x 41cm high, (12 1/2in wide x 12in deep x 16in high)

£2,000 - 3,000

175

TWO CANDLESTICKS, CONVERTED TO TABLE LAMPS

The first an 18th century giltwood and gesso example, Italian, with fluted baluster stem and carved with palmette leaves and acanthus, 68cm high; the second painted and parcel-gilt, probably Spanish, with baluster and knob turned stem, 45cm high, (sizes exclude electrical fittings), (2)

£500 - 700

176

THREE PAIRS OF 18TH CENTURY BRASS CANDLESTICKS, ENGLISH

The first pair circa 1700, each with balustroid stem and hexagonal base, 16cm high, the second pair of George II push-ejector type, circa 1755, with petalled bobèche and petalled base, 24cm high, the last pair of similar form, without push-ejectors, 20cm high, (6)

£500 - 700

177 WT

AN EARLY 18TH CENTURY WALNUT AND UPHOLSTERED ARMCHAIR, FLEMISH, CIRCA 1700 - 50

The rectangular back and seat upholstered in floral needlework, the acanthus-carved scroll arms raised on spiral-turned supports, with similar turned legs, fore-rail and H-shaped stretcher, 67cm wide x 62cm deep x 108cm high, (26in wide x 24in deep x 42 1/2in high)

£1,500 - 2,000



177



178

178

A RARE PAIR OF EARLY 19TH CENTURY RUSH-SEATED ASH STOOLS, LANCASHIRE/CHESHIRE CIRCA 1800 - 60

The design similar in form and construction to North West spindle/ladder back dining chairs, the square rush seat with edge protective strips, a quarter-round top to each turned tapering leg which terminates in a pad foot, joined by ring and ball-turned stretchers, *44cm wide x 44cm deep x 44.5cm high, (17in wide x 17in deep x 17 1/2in high) (2)*

£2,000 - 3,000

179

A PAIR OF 18TH CENTURY IRON AND BRASS ANDIRONS, POSSIBLY AMERICAN

The slender iron stem topped by a brass acorn finial and raised on divergent front supports terminating in primitive feet, the billet bar to the rear engraved with lines and dots, *19cm wide x 52cm deep x 53cm high, (2)*

£500 - 800

180

A REGENCY COPPER AND BRASS POST, OR COACHING, HORN, DATED 1817

With brass mouthpiece and stem, with a copper collar, the flaring trumpet of copper and with rolled rim, engraved 'LONDON TO PLYMOUTH' and with the date '18 - 17', *120cm high*

£300 - 500

181 WT

A GEORGE III OAK AND INLAID TRIPOD TABLE, CIRCA 1780

The near-circular triple-plank tilt-top chequer-inlaid to the centre with a star design, raised on a vase-turned pillar and cabriole legs terminating in pad feet, *67cm wide x 65cm deep x 66cm high, (26in wide x 25 1/2in deep x 25 1/2in high)*

£700 - 1,000



181

THE KITCHEN
Lots 182 - 194





182 WT

**A GEORGE II OAK HIGH DRESSER, SNOWDONIA, CIRCA 1730
- 60**

The canopy boarded rack with two shelves, centred at each end by a small paneled cupboard door, the base with three drawers above two double-paneled cupboard doors, on stile feet, 141cm wide x 57cm deep x 191cm high, (55 1/2in wide x 22in deep x 75in high)

£4,000 - 6,000

Literature:

R. Bebb, *Welsh Furniture 1250 - 1950: A Cultural History of Craftsmanship and Design* (2007), Vol. II, pp. 98 - 101, illustrates several North Wales oak high dressers with the rare arrangement of cupboards set into the dresser rack as found here.



183

183 WT

EIGHT EARLY 19TH CENTURY ASH BAR-TOP LADDER-BACK DINING CHAIRS, LANCASHIRE/CHESHIRE, CIRCA 1800 - 1845

To include a set of six side chairs and two armchairs, each with curved chamfered bar extending over the pear-shaped turnings to the top of each back upright, with four graduated domed ladders, a pear-shaped turning repeated to the top of each front leg, which terminate in pad feet and joined by a baluster-turned fore-rail, (8)

£1,500 - 2,000



183

184 WT

A LARGE EARLY 18TH CENTURY OAK GATELEG DINING TABLE, ENGLISH, CIRCA 1700 - 20

The oval twin drop-leaf top with a pair of scribed edge lines, over two end-frieze drawers and scroll-shaped aprons, on baluster-turned single-ring headed legs, the stretchers all with narrow run-mouldings to the upper edges, on turned feet, 161.5cm wide x 134.5cm deep x 72cm high, (63 1/2in wide x 52 1/2in deep x 28in high)

£1,200 - 1,800



185

185 WT

A GEORGE III OAK AND PINE DELFT RACK, CIRCA 1770

Having an inverted breakfront dentil-moulded cornice and pierced fretwork frieze, the three shelves flanked by stop-fluted uprights, *132.5cm wide x 17cm deep x 124.5cm high, (52in wide x 6 1/2in deep x 49in high)*

£700 - 1,000

186

A GEORGE III SYCAMORE CHESSEL, ENGLISH, CIRCA 1800

With ring-turned decoration, the rim with later iron band repair, *34cm diameter x 12cm high*, together with **A 19TH CENTURY SYCAMORE DAIRY BOWL**, the slightly sloping rim with old iron staple repair, *34.5cm diameter*, (2)

£500 - 800



186



187 WT

A COLLECTION OF DOMESTIC COPPER, ENGLISH, MAINLY 19TH CENTURY

To include **four Victorian saucepans with lids**, the first a circular pan bearing the following stamp 'DN, 11, 1856, NH, 21', the 11 and the 1856 struck through, the pan's - probably associated - lid bearing the Duke's cipher, the number '11' and the initial 'A', possibly for Alnwick Castle, *18cm diameter x 13cm high*, a fine oval pan, marked with an 'N, NH, 1' beneath a ducal coronet, the NH for Northumberland House, *27.5cm wide x 15.5cm high*, both of these pans bearing maker's marks for Adams & Son of 26 Bury Street, London, the third small pan with lid marked 'DN, 2, NH' beneath a coronet, the associated pan number '6', *10.5cm diameter x 8cm high*, the fourth, large circular pan unmarked, *30cm diameter x 14cm high*, together with **four Victorian copper jelly moulds**, the smallest bearing the orb and sceptre mark for Benham & Froud, and numbered '475', another numbered '188', *the largest 18cm diameter x 18cm high*, and **five jugs and a dipper or measure**, the large ale jug bearing the initials 'HWP', several of the jugs with now indistinct marks to flared rims, *the ale jug 27cm high*, (18)

£1,000 - 1,500





188

188

A GROUP OF GEORGE III COPPER COFFEE AND CHOCOLATE POTS

To include a **George III copper 'coffee-house' coffee pot, English, circa 1780**, having a domed and hinged lid with a turned copper finial, the broadening body with upright 'S'-scroll spout and turned fruitwood handle, *25cm high*, together with a **George III copper chocolate pot, English, circa 1770**, the cover with swivelling brass finial covering the hole for a stirring rod or spinner, the baluster-shaped body with 'S'-scroll spout and turned fruitwood handle, *23cm high*, and a **George III copper chocolate pot, English, circa 1800**, of tapering cylindrical form, and with probably original spinner or stirring-rod, without spout, the ring-turned handle of fruitwood, *19cm high (excluding spinner)*, (3)

£600 - 800

189

A GEORGE III WROUGHT IRON AND FRUITWOOD TABLE RUSHNIP, SUSSEX, CIRCA 1800

Having long slender jaws pivoting on a small rivet, with 'U'-shaped, round-section arm and conical wrapped socket, the stem round-section with a gentle swelling at the middle, on a turned and line-decorated fruitwood base, *30cm high*

£700 - 1,000

Literature:

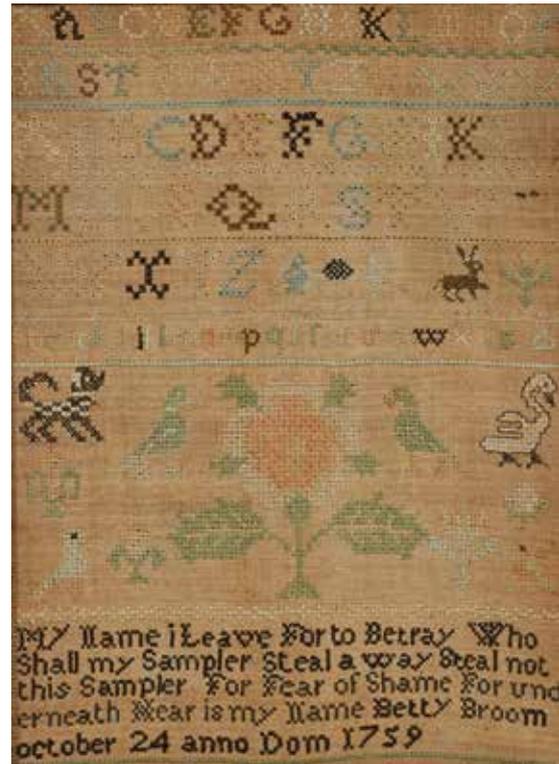
See R. Ashley, *The Rushlight and Related Holders: A Regional View* (2001), p. 199, Figure 152 for a rushnip with similar arm, socket and turned base.



189



190



190



192

190

A GEORGE II SAMPLER, DATED 1759

'Betty Broom October 24 anno Dom 1759'; the linen ground embroidered with a rose, the alphabet and a verse in mainly eye and cross stitches with green, cream and dark brown silks, 28cm x 21.5cm; together with an **early 19th century sampler**, English, 'ISNE PRICE HER WORK'; the wool ground embroidered mainly in red and blue silks with a prayer, trees, flowers and two angels holding a crown, in tent and cross stitches, 37cm x 31cm, each framed and glazed, (2)

£700 - 1,000

191

A GEORGE IV NEEDLEWORK SAMPLER, DATED 1828

'EMMALINE CROUCH OCTOBER 16 1828 AGED 8 YEARS'; the linen ground embroidered with wool and linen thread in brown and blue with cross stitch, designed with plants and trees and pairs of angels, owls and lions, framed and glazed, 51.5cm x 26cm

£300 - 400

An Emmeline Crouch is recorded in the 1841 census as living in Wincanton, Somerset with her father, a schoolmaster, her age in that year is recorded as twenty, which fits with a woman stitching a sampler in 1828 at the age of eight.

192

A MID-18TH CENTURY EMBROIDERED PANEL, CIRCA 1740

Designed with a blue and white vase of a carnation, a rose, other flowers and curling leaves, to the centre a parrot perched on a stem, worked in tent and cross stitches with blue, red and yellow wools, the background with cream wool, within simulated tortoiseshell frame, 78cm x 48cm

£500 - 800

193

A COLLECTION OF FIVE 18TH/19TH CENTURY GREEN GLASS BOTTLES

The first with prunt inscribed *GHANDEON CO DHERIGHAE* and *Boisdale 1780*, beneath a crest, 26cm high, the second with partial printed paper label reading *CRE... DE NOYAUX BLANC / 1...R. de JOACHIM / De Port Royale / de Isle Martinique G.*, remains of red seal to rim of bottle, 21.5cm high, and three All Souls Common Room bottles, all with prunt reading 'A. S. C. R.', the largest 29cm high, (5)

£500 - 700

The first bottle in this lot probably hails from Boisdale, a port on the Isle of South Uist in the Outer Hebrides. The crest derives from that of the Macdonalds of Boisdale, a senior cadet branch of the Macdonalds of Clanranald. The motto to this bottle is also theirs, although rendered here Ghandeon, rather than Dhandeon.

The second bottle probably held Crème de Noyaux Blanc, a liqueur made from apricot kernels.

194

A COLLECTION OF EIGHTEEN CHINESE BLUE AND WHITE DISHES, MAINLY QIANLONG

To include pairs, matched pairs and single dishes, all painted in underglaze blue, mainly with figural landscapes, (18)

£700 - 1,000



194



193

THE MORNING ROOM
Lots 195 - 211





195 WT

A GEORGE I WALNUT-VENEERED AND FEATHERBANDED BUREAU, CIRCA 1715 - 25

The sloping fall with folio rest, enclosing a fitted interior around a central well, with waist moulding above a pair of short drawers over two long graduated drawers all within half-round carcass mouldings, on bun feet, 95cm wide x 55cm deep x 101cm high, (37in wide x 21 1/2in deep x 39 1/2in high)

£4,000 - 6,000



196

**A RARE CHARLES I OAK LOW OR CHILD'S STOOL, ENGLISH,
CIRCA 1640**

The slender thumb-moulded edge top with a double incised-line border, the rails all carved with a stylized leaf-design, on squat inverted-baluster well-turned legs, joined by plain stretchers, on turned feet, *31.5cm wide x 30.5cm deep x 35.5cm high, (12in wide x 12in deep x 13 1/2in high)*

£3,000 - 5,000



197 WT

**A RARE GEORGE III YEW, FRUITWOOD AND ELM WINDSOR
ARMCHAIR, BUCKINGHAMSHIRE, CIRCA 1770 - 1800**

The high hooped back with four tapered long spindles either side of a central pierced and shaped splat, including a pierced heart-motif below the arm bow, the latter supported by four elliptical spindles and crook-shaped front support, the bell-shaped seat with line scribed edge, front cabriole legs with plain knee spandrels and pad feet, straight-turned rear legs, the legs connected by a crinoline stretcher, *overall dimensions: 62.5cm wide x 61.5cm deep x 101cm high, (24 1/2in wide x 24in deep x 39 1/2in high)*

£2,500 - 3,500

Literature:

Several comparable George III Windsor armchairs are illustrated, Michael Harding-Hill, *Windsor Chairs* (2003), pp. 57 - 62.



198



198

TWO EARLY 16TH CENTURY COPPER ALLOY SOCKET CANDLESTICKS, FLEMISH, CIRCA 1500 - 1540

Each having a tapering socket with rectangular extraction aperture, and four blade knops to the stem, the lowest part of which ribbed, on a circular base topped by a dished drip-pan, *one 10.5cm base diameter x 22cm high; the other 11cm base diameter x 23.5cm high, (2)*

£1,500 - 2,500

199

A RARE MID- TO LATE 17TH CENTURY TURNED YEW-WOOD CANDLESTICK, ENGLISH, CIRCA 1670

The upper stem of broadening form and with widely-spaced decorative lines, a series of knops beneath, the base slightly spreading and turned with deep lines, the underside of the base concave, *24cm high*

£3,000 - 5,000

200

AN OAK AND LEATHER-UPHOLSTERED STOOL, ENGLISH

In the Charles II manner, circa 1660

The square hide upholstered seat fastened with brass dome-headed nails and traditionally stitched to the centre, on columnar-turned legs united by plain stretchers, flat-ball feet, *42cm wide x 42cm deep x 42.5cm high, (16 1/2in wide x 16 1/2in deep x 16 1/2in high)*

£400 - 600



199





201 WT

**A GEORGE II CARVED GILTWOOD AND CUT-GESSO MIRROR,
CIRCA 1740**

The rectangular bevelled plate within a strapwork and paterae carved border, surmounted by a swan-neck cresting centred by an acanthus leaf and cabochon carved cresting on a punched ground, with an undulating scrolling acanthus and shell carved apron below, *previously a girandole, 118cm high, (46in high), 61cm wide, (24in wide)*

£3,000 - 5,000



202 WT

**A GEORGE II CARVED WALNUT AND UPHOLSTERED WING
ARMCHAIR, CIRCA 1740**

The gently arched padded back, wing-sides, out-scrolled arms and bowed loose-cushion seat upholstered in 18th century embroidery, on acanthus carved front legs terminating in claw and ball feet, 77cm wide x 75cm deep x 113cm high, (30in wide x 29 1/2in deep x 44in high)

£4,000 - 6,000



203

203 WT

AN EARLY 18TH CENTURY OAK GATELEG OCCASIONAL TABLE, ENGLISH, CIRCA 1700 - 20

The oval drop-leaf top raised on slender columnar-turned legs joined by plain stretchers, on pear-shaped feet, *94cm wide x 69.5cm deep x 70cm high, (37in wide x 27in deep x 27 1/2in high)*

£1,500 - 2,000

204

A CHARLES I OAK JOINT STOOL, CIRCA 1640

Of good height, the seat with thumb-moulded edges, all rails with a stylized-leaf carved and punch-decorated design, on bold parallel-baluster and reel-turned legs, joined all round by plain stretchers, *46cm wide x 26.5cm deep x 57cm high, (18in wide x 10in deep x 22in high)*

£1,000 - 1,500



204



205

205

ENGLISH SCHOOL, 19TH CENTURY

Cattle in a Meadow

inscribed and dated 'John Wilson Sennr/ 1834' (on label on the reverse)

oil on canvas

30.8 x 25.5cm (12 1/8 x 10 1/16in).

£500 - 800

206

A CHINESE PORCELAIN VASE, KANGXI

Of lobed inverted baluster form, painted in famille verte, mounted as a table lamp, 35cm high

£800 - 1,200



206



207 WT

T.C. COOPER (BRITISH, ACTIVE EARLY 19TH CENTURY)

Dick, Fan and Doctor before a barn
inscribed, signed and dated 'DICK./ FAN. & DOCTOR./ Tc Copper.

Pinx./ 1813/ (TC in ligature, lower left)

oil on canvas

63.2 x 76cm (24 7/8 x 29 15/16in).

£2,000 - 3,000



208 WT

CHARLES PHILIPS (LONDON 1708-1747)

Portrait of a family, full-length on a balcony
oil on canvas

56.8 x 140.8cm (22 3/8 x 55 7/16in).

£7,000 - 10,000

Provenance:

With David Messum, Beaconsfield.



209



209

THREE 18TH/19TH CENTURY BRASS AND IRON TRIVETS, ENGLISH

The first small, and circa 1750, the top pierced with a pair of scrolls and a lozenge, and with a turned fruitwood handle and three slender iron supports terminating in pointed pad feet, *18cm wide x 26cm deep x 12cm high*, the second of 'footman'-type, circa 1800, with slatted top and pierced frieze, the corners mounted with turned finials, on iron cabriole front legs, *46cm wide x 44cm deep x 37cm high*, and the third, circa 1830, the top pierced with scrolls and hearts, on an iron frame with scroll-decorated 'stretcher', and knopped front leg, *33cm wide x 29.5cm deep x 38cm high*, (3)

£500 - 700



210

210

A PAIR OF EARLY 19TH CENTURY BRASS AND WROUGHT IRON ANDIRONS, AMERICAN, CIRCA 1820

Each with an urn finial, and a balsutroid stem, on divergent front supports with decorative spurs, and ball feet, *42cm high*; together with a **19th/20th century brass and wrought iron fire curfew, Dutch**, in the 17th century manner, of convex form, embossed with bosses, hearts and gadroons and with iron handle and supports, *54cm wide x 17cm deep x 60cm high*, (3)

£500 - 700



211

211

AN UNUSUAL AND RARE EARLY TO MID-19TH CENTURY BRASS AND IRON SLIDING BAR-GRATE TRIVET, PROBABLY THE ISLE OF MAN, CIRCA 1830

The oval plate centred by a Manx triskelion, and with thistles and clover, with pierced handle, sliding on an iron frame fitted with a pair of brass acorn finials, *30cm wide x 37cm high*

£400 - 600

THE DRAWING ROOM

Lots 212 - 236





212 WT

**A RARE EARLY 18TH CENTURY YEW-WOOD GATELEG TABLE,
ENGLISH, CIRCA 1700 - 20**

With an oval drop-leaf top, above a single end-frieze drawer, raised on baluster-turned legs with single-ring, run-moulded upper edges to all stretchers, 138cm wide x 108.5cm deep x 75cm high, (54in wide x 42 1/2in deep x 29 1/2in high)

£3,000 - 4,000



213

**A MID-17TH CENTURY JOINED OAK BOX STOOL, ENGLISH,
CIRCA 1650**

With double-reebed edge to the hinged top, and strong stylized-leaf scroll carving to all sides, on baluster and ring-turned legs, joined by plain stretchers, on later pear-shape turned feet, restorations, 40cm wide x 32.5cm deep x 46.5cm high, (15 1/2in wide x 12 1/2in deep x 18in high)

£2,000 - 3,00

Literature:

See Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700* (2009), pp. 255 - 232, for similar English oak box stools. A rare James I example, illustrated p. 257, pl. 349, sold *Bonhams Oxford*, 'The Graham and Susan James Collection', 13 May 2015, Lot 36, [£32,500].

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



214 WT

**A LATE 17TH/EARLY 18TH CENTURY WALNUT AND
UPHOLSTERED ARMCHAIR, FRANCO-FLEMISH, CIRCA 1700
- 50**

The rectangular back and seat upholstered in needlework of foliate and pomegranate design, with acanthus-carved scroll arms on peg-baluster front supports, the block and turned legs joined by a turned fore-rail and similar H-shaped stretcher, *63cm wide x 71cm deep x 111cm high, (24 1/2in wide x 27 1/2in deep x 43 1/2in high)*

£3,000 - 4,000



215 WT

**A LATE 17TH FRUIT-WOOD AND UPHOLSTERED ARMCHAIR,
FLEMISH, CIRCA 1680 - 1700**

The arched back and seat Upholstered in claret floral needlework, the scroll-ended downswept arms on reel-turned supports, the legs, fore-rail and H-shaped stretcher all similarly turned, *59cm wide x 68cm deep x 113.5cm high, (23in wide x 26 1/2in deep x 44 1/2in high)*

£1,500 - 2,500



216 WT

**A GEORGE I CARVED GILTWOOD AND CUT-GESSO MIRROR,
CIRCA 1720**

The later rectangular bevelled plate within a moulded frame surmounted by a shaped cresting centred by a shell, flanked by 'C' scrolls, on a punched ground with scrolling acanthus, leaves and berries, *regilt*, 82cm high (32in high), 54cm wide, (21in wide)

£1,500 - 2,500



217 WT

AN IMPOSING LAST-QUARTER OF THE 17TH CENTURY CHINESE-EXPORT BLACK LACQUERED CABINET, ON A EUROPEAN SILVERED STAND

The lacquer imported, the carcase English, all-over heightened with gilt chinoiseries, the rectangular top with brass clasped corners above a pair of cupboard doors with brass strapwork hinges, enclosing eleven drawers, the pierced foliate scrolling stand centred by putti, flowerheads and fruit, on a dolphin, foliate and double 'C' scroll carved legs with scrolling acanthus feet, 99cm wide x 52cm deep x 147cm high, (38 1/2in wide x 20in deep x 57 1/2in high)

£8,000 - 12,000

Literature:

A. Bowett, *English Furniture 1660 - 1714* (2002), pp. 144 - 164 discusses the difference between lacquer, imported from Japan and China, and japanning, English work in imitation of Oriental imports, and illustrates several examples of this type of cabinet on stand.





218 WT

**A LATE 17TH CENTURY OAK OPEN LOW DRESSER, ENGLISH,
CIRCA 1680 - 1700**

With three mitre-moulded drawers, raised on three baluster-turned front legs, with pierced front spandrels and plain stretchers to the front and sides, *200.5cm wide x 52cm deep x 88cm high, (78 1/2in wide x 20in deep x 34 1/2in high)*

£4,000 - 6,000

Compare with Lot 145.



219 WT

**A PARTICULARLY SMALL WILLIAM & MARY OAK GATELEG
OCCASIONAL TABLE, CIRCA 1690**

The oval drop-leaf top made using single-piece boards, above a frieze
drawer, raised on elongated baluster-turned legs, joined by baluster-
turned end stretchers, on turned feet, *79.5cm wide x 61.2cm deep x*
59cm high, (31in wide x 24in deep x 23in high)

£2,000 - 3,000



220

220 WT

A CHARLES II OAK GATELEG OCCASSIONAL TABLE, CIRCA 1680

With oval drop-leaf top, raised on ball and ring-turned legs joined by plain stretchers, turned feet, 100cm wide x 71cm deep x 66cm high, (39in wide x 27 1/2in deep x 25 1/2in high)

£800 - 1,200



221

221 WT

AN EARLY 18TH CENTURY OAK TRIPOD TABLE, ENGLISH, CIRCA 1700 - 20

The four-plank circular tilt-top with thumb-moulded edge, tilting on a bird-cage mechanism, raised on a baluster-turned pillar and three shaped silhouette supports, 67cm wide x 67cm deep x 75.5cm high, (26in wide x 26in deep x 29 1/2in high)

£1,500 - 2,000

222

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

Thumb-moulded top, all rails with run-mouldings to lower edge, on slender parallel-baluster and reel-turned legs united by plain stretchers, possible alterations to top [later end-braces certainly removed], 46cm wide x 26cm deep x 52cm high, (18in wide x 10in deep x 20in high)

£500 - 700

223

A CHARLES II OAK AND LEATHER UPHOLSTERED STOOL, CIRCA 1660 - 80 AND LATER

The rectangular seat covered in hide, fastened by brass dome-headed nails and traditionally stitched in the centre, on block and ball-turned supports, joined by two ball and ring-turned mid-stretchers and multiple plain stretchers, 46cm wide x 37cm deep x 44cm high, (18in wide x 14 1/2in deep x 17in high)

£300 - 50



222



224 WT

A RARE GEORGE III YEW AND FRUITWOOD GOTHIC WINDSOR ARMCHAIR, THAMES VALLEY, CIRCA 1750 - 80

Unusually of conventional double bow Windsor form, [typically Gothic Windsor chairs employ a pointed arched bow] scribed edge line to back hoop, an elaborate Gothic fretted central splat with narrower upper and lower fretted splats either side, the arm bow raised on short fretted splats and crook-shaped front supports, the fruitwood bell-shaped seat made in two parts with scribed edge line and typical pronounced return front corners, raised on front cabriole legs with pad feet, [lacking fretted knees], straight-turned rear legs with unusual vase-shaped lower turnings [a pear-shaped lower leg turning is traditional], legs connected by a crinoline stretcher, *overall dimensions: 66cm wide x 53cm deep x 94.5cm high, (25 1/2in wide x 20 1/2in deep x 37in high)*

£3,000 - 5,000

Literature:

Bernard Cotton, *The English Regional Chair* illustrates a comparable Gothic Windsor chair, again of rare double bow form, p. 47, fig. TV20. A further example illustrated, Michael Harding Hill, *Windsor Chairs* (2003), p. 84.

A pair of yew-wood Gothic Windsor armchairs, with the characteristic Gothic arch top bow, sold *Bonhams*, Oxford, 30 September 2015, Lot 185, [£23,400].



225

**AN EARLY 18TH CENTURY AUBUSSON VERDURE TAPESTRY
PANEL, FRENCH**

Designed with a cockerel and hens in a forest clearing, creepers
envelop tree trunks, leafy branches abound with brambles and foliage
to the fore, lined, *114cm x 222cm*

£1,500 - 2,000



226 WT

A FARAGHAN CARPET, NORTH PERSIA

All-over herati-design to the indigo field, ivory border and multiple guard stripes, 391cm x 360cm

£1,500 - 2,000



228



227

227 WT

A GOOD AND RARE PAIR OF LATE 17TH/EARLY 18TH CENTURY IRON SPIT DOGS, ENGLISH, CIRCA 1700

The stem topped by a ball finial and with a shield-shaped mount, fitted to the reverse with three hooks for spits, on divergent front supports and rear billet bar, 63cm high, (2)

£1,000 - 1,500

228

A RARE AND CHARMING PAIR OF LATE GEORGE III BRASS AND IRON TRIVETS, OR 'FOOTMEN', CIRCA 1820

Both pierced to the top with six hearts and with bow-breakfront frieze pierced with angular trefoils, a brass carry handle to each side, the front legs brass cabrioles terminating in 'penny' feet and joined by a brass stretcher, the rear legs and underframe of iron, 42cm wide, (2)

£600 - 800

Literature:

An identical single example illustrated in both R. Gentle & R. Feild, *Domestic Metalwork 1640 - 1820* (1994), p. 356, Figure 17, and P., N. & H. Schiffer, *The Brass Book* (1978), p. 405, Figure C.



231

229

A GEORGE III BRASS TAVERN 'HONESTY' TOBACCO BOX, CIRCA 1800

Of two compartments, both with hinged covers, one with push button and raised money slot, on four ball feet, an engraved inscription now rubbed and indistinct, *23cm wide x 11cm deep x 13cm high (excluding handle)*

£500 - 700

Literature:

See P., N. & H. Schiffer, *The Brass Book* (1978), p. 114, Figure 1, for an almost identical example from an inn in Chester.

230^{WT}

TWO SETS OF GEORGE III STEEL FIRE IRONS, CIRCA 1800 - 20

The first set of shovel, tongs and poker with brass handles and plain shafts, *the shovel 65cm high*, the second set with wrythen stems, *the shovel 74.5cm high*, (6)

£500 - 800

231

A LARGE CHARLES II BRASS TRUMPET-BASED CANDLESTICK, CIRCA 1670

The stem formed of broad, flat cords above a dished drip-pan, the base with unusually high dome and broad footrim, *17cm base diameter x 20.5cm high*

£1,500 - 2,500



232 WT

**A QUEEN ANNE/GEORGE I VERRE EGLOMISÉ AND CARVED
GILTWOOD LANDSCAPE MIRROR, CIRCA 1710 - 20**

In the manner of René and Thomas Pelletier [fl. c. 1705]

The triple divided rectangular bevelled plates within a stiff-leaf carved moulded border and a gilt verre eglomisé panelled frame, decorated with strapwork, winged caryatids, scrolling leaves and paterae on a black ground, overlaid with pierced gilt fret guilloche 'C' scrolls and paterae, within a beaded outer border, 62cm high, (24in high), 147cm wide, (57 1/2in wide)

£4,000 - 6,000



232 (detail)



233 WT

**A GEORGE I CARVED GILTWOOD AND CUT-GESSO MIRROR,
CIRCA 1720**

The later shaped rectangular bevelled plate within a leaf moulded frame surmounted by a scrolling acanthus carved cresting, headed by a shell and bellflower carved cabochon on a punched ground, *regilt*, 100cm high, (39in high), 51cm wide, (20in wide)

£1,500 - 2,500



234

234

A CHINESE PORCELAIN WUCAI VASE, KANGXI

Of panelled inverted baluster form, painted with alternating panels of mothers and children, converted for use as a table lamp, 31cm high

£1,200 - 1,800

235

A CHINESE PORCELAIN WUCAI VASE, KANGXI

Of inverted baluster form, painted with a peacock and rockwork, converted for use as a table lamp, 29cm high

£1,200 - 1,800



235



236

236

A FRENCH OR NORTHERN ITALIAN TIN-GLAZED ALBARELLO, 18TH CENTURY

Decorated with arabesques, and a pair of palm trees, a snake coiled around each trunk, converted for use as a table lamp, 37cm high

£500 - 800

THE LANDING AND BEDROOMS

Lots 237 - 290



237 WT

AN IMPRESSIVE CHARLES II COCUS-WOOD VENEERED AND OAK GEOMETRIC CHEST OF DRAWERS, CIRCA 1670

Typically in two parts, with each section having one shallow and one deep drawer, all drawer fronts divided into three parts by the use of mitre-mouldings, each deep drawer front with an elaborate geometric design, the oak top with solid edge moulding above dentil-mouldings, on extended stile supports, *111cm wide x 62cm deep x 103.5cm high, (43 1/2in wide x 24in deep x 40 1/2in high)*

£5,000 - 8,000



238 WT

A GEORGE III OAK PRESS CUPBOARD, NORTH WALES, CIRCA 1760

In two-parts, having a pair of flat ogee-arched fielded panelled doors, centred by fixed slender fielded panels, enclosing hanging space, the lower-section with two drawers, on bracket feet, *145cm wide x 51.5cm deep x 197.5cm high, (57in wide x 20in deep x 77 1/2in high) 196cm high*

£1,000 - 1,500



239 WT

**A CHARLES II OAK AND STAINED PRESS CUPBOARD,
DORSET, CIRCA 1680**

Having a crescent-carved and punched-decorated frieze, above a pair of panelled doors, with four lozenge-carved panels below, the flat run-mouldings to all rails highlighted with black stain, 136.5cm wide x 49cm deep x 174cm high, (53 1/2in wide x 19in deep x 68 1/2in high)

£1,200 - 1,800



240

**AN EARLY 18TH CENTURY BRUSSELS VERDURE TAPESTRY
PANEL, FLEMISH**

Designed with Actaeon in the arms of Diana seated at the foot of a tree, two parrots perched on a branch keep their distance from Diana's hounds, buildings amongst trees in the background, lined, 191cm x 208cm

£2,000 - 3,000



241

A PAIR OF 16TH CENTURY EMBROIDERED PANELS OF ST JOHN THE BAPTIST, ITALIAN

Mounted in red velvet with gold braid decoration, to the left St John in the Wilderness and to the right St John holding a lamb, embroidered in coloured silks and gilt metal thread in mainly laid and applied work, red silk lined, *each panel 40cm x 18.5cm; overall 145cm x 91cm*

£1,000 - 1,500



242

242 WT

A GOOD CHARLES I OAK COFFER, WEST COUNTRY, CIRCA 1630 - 40

Profusely carved with an unusual arrangement of motifs, whilst retaining a delicate and refined appearance, having two panels centred by a large flowerhead and surrounded by a frilly-leaf quartered-design, strap-work carved top rail, stiff-leaf carved stiles, flora-carved muntin and lunette-carved base rail, again an unusual leaf-knot design to each side, 101.5cm wide x 48.5cm deep x 66cm high, (39 1/2in wide x 19in deep x 25 1/2in high)

£1,200 - 1,800

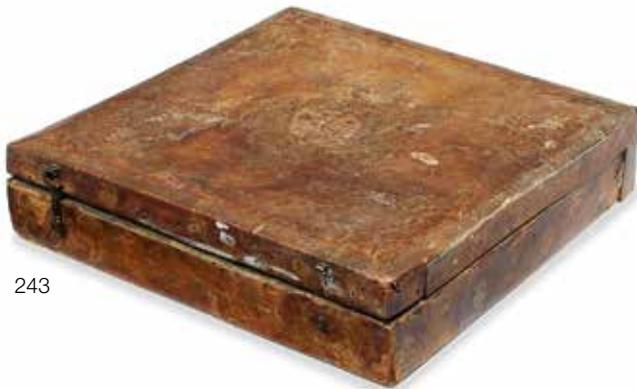
243

OF PAPAL INTEREST: A LATE 18TH CENTURY GILT-TOOLED LEATHER DOCUMENT BOX, PROBABLY ITALIAN, CIRCA 1780, BEARING THE ARMS OF POPE PIUS VI [1775 - 1799]

The lid with chamfered edges, covered in tan leather with gilt tooled shell and foliate spandrels, foliate border, and central coat of arms, showing *gules, a zephyr argent blowing on lilies proper, in chief argent three mullets, one and two, or, a pair of crossed keys behind*, the remainder indistinct but the crest topped by a Papal tiara, lined to the interior with green watered silk, the leather to the edges tooled with cartouches topped by leaves, 27.5cm wide x 26.5cm deep x 5.5cm high, (10 1/2in wide x 10in deep x 2in high)

£500 - 700

Pope Pius VI was born Count Giovanni Angelo Braschi on Christmas Day in Cesena in Italy. He reigned as Pope from 15th February 1755 to his death in 1799. He is perhaps best known for condemning the French Revolution and the suppression of the Gallican Church, and was expelled from the Papal States by French troops in 1798. During his reign of over two decades [he is the fourth-longest serving Pope in history], he also established the Museum of the Vatican and erected the first American archiepiscopal, see the Archdiocese of Baltimore.



243



244



244 WT

A PAIR OF CHARLES II OAK AND EMBOSSED HIDE-UPHOLSTERED BACKSTOOLS, CIRCA 1675

Each with original Russia leather upholstery, embossed with a floral knot design within a guilloche frame to the rectangular back and boarded seat, also with plain leather cover to the back uprights, all held in place by dome-headed brass nails, on block and ball-turned front legs, joined by a ball-turned fore-rail and multiple box-frame plain stretchers, 49cm wide x 45cm deep x 96cm high, (19in wide x 17 1/2in deep x 37 1/2in high) (2)

£1,200 - 1,800

245 WT

A RARE CHARLES II OAK AND HIDE-UPHOLSTERED ARMCHAIR, CIRCA 1660

The rectangular back, scroll arms and seat covered in Russia leather, secured in place by dome-headed brass nails, of two different sizes and arranged to decorative affect, with elongated ball-turned underarm supports, the design of which is repeated on all legs, the legs joined by plain stretchers all round, 53cm wide x 53cm deep x 81.5cm high, (20 1/2in wide x 20 1/2in deep x 32in high)

£1,500 - 2,000



245



246 WT

A WILLIAM & MARY OAK JOINED GATELEG TABLE WITH BOX-TOP, CIRCA 1700

With semi-circular hinged top above a shallow well with two later divisions, a similar rear drop-leaf supported by a gate, on columnar-turned legs, joined by curved rectangular-section front stretcher, on ball-turned feet, closed: 86cm wide x 44cm deep x 71cm high, (33 1/2in wide x 17in deep x 27 1/2in high)

£2,000 - 3,000

Literature:

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

THE LANDING





247 WT

**A LATE 16TH/EARLY 17TH CENTURY WALNUT AND INLAID
PRIE-DIEU, NORTH ITALIAN**

The rectangular moulded top above a frieze carved with tightly-curved scrolls, a pair of drawers below, flanked by leaf-carved corbels, over a central stellar-inlaid boarded cupboard door with applied carved rails, a hinged lid below enclosing a recess on a platform base, canted paw-carved front feet, *77cm wide x 51cm deep x 87cm high, (30in wide x 20in deep x 34in high)*

£1,500 - 2,000



248 WT

A GOOD GEORGE III ELM AND FRUIT-WOOD TRIPOD WINE TABLE OR CANDLESTAND, CIRCA 1780

Of charming 'primitive' form

Having a near-circular single-piece gently dished elm top, the fruit-wood base with elegant baluster-turned pillar and broad cabriole legs terminating in pointed pad feet, *37.5cm wide x 38cm deep x 74.5cm high, (14 1/2in wide x 14 1/2in deep x 29in high)*

£3,000 - 5,000



249 WT

**A RARE AND IMPRESSIVE WILLIAM & MARY YEW-WOOD
GATELEG DINING TABLE, CIRCA 1690**

Of good colour and design, the burr-yew oval drop-leaf top with thumb-moulded edge, a small drawer to each end-frieze [one replaced] over a scroll-cut apron, the design of which is repeated on the gate top-rail, raised on baluster and inverted-cup turned legs, with a rare combination of columnar-turned and baluster-turned stretchers, *133cm wide x 117cm deep x 74cm high, (52in wide x 46in deep x 29in high)*

£4,000 - 6,000



250

250 WT

A LATE 17TH CENTURY WALNUT AND CANE-WORK ARMCHAIR, ENGLISH, CIRCA 1685

The pierced cresting rail typically intricately carved with a pair of 'boyes' supporting a 'crown', the oval caned back framed within scrolling-leaf carved and pierced rails, the spiral-turned uprights with flower-vase finials, the end of each arm carved with the head of a bird, with prominent crest and hooked-beak, all legs spiral-turned, joined by a fore-rail similar to the cresting rail and a low H-form stretcher, 62cm wide x 60cm deep x 115.5cm high, (24in wide x 23 1/2in deep x 45in high)

£800 - 1,200

251

A CHARLES I OAK JOINT STOOL, CIRCA 1640

Of good height, with thumb-moulded top, and plain rails with lower moulded edge, the parallel-baluster and reel-turned legs joined by plain stretchers all round, retaining the majority of the ball-turned feet, 46.5cm wide x 28cm deep x 58cm high, (18in wide x 11in deep x 22 1/2in high)

£800 - 1,200



251



252

A RARE LATE 15TH/EARLY 16TH CENTURY BRASS ALMS DISH, NUREMBERG, CIRCA 1500, WITH MAKER'S MARK

Centred by a flat boss in a swirl of 'bubbles', encircled by a band of scripts, gadrooned booge and flat rim with punched arch and leaf decoration, the rim stamped with a distinct maker's mark, 41cm diameter

£2,000 - 3,000



252 (detail)



253

A 17TH CENTURY POLYCHROME-DECORATED PINE FIGURE GROUP, ITALIAN

Of The Virgin & Child, the Virgin's robes painted in green red and gold, some later painting & depletions, 51cm high

£1,500 - 2,500



254

254
**A SMALL WILLIAM & MARY OYSTER-VENEERED OLIVEWOOD
LACE BOX, CIRCA 1690**

The top and front veneered with oysters of Olivewood, 28cm wide x 22cm deep x 7.5cm high, (11in wide x 8 1/2in deep x 2 1/2in high)

£500 - 700



255

255
**A LARGE 17TH CENTURY SALT-GLAZED STONEWARE
'BELLARMINE' JUG, RHENISH**

Of typical form, with moulded rim and handle, 45cm high

£500 - 800

256
**A PAIR OF EARLY 19TH CENTURY WALNUT CANDLESTICKS,
ENGLISH, CIRCA 1820**

Each with line-decorated socket and baluster-turned and knopped stem, on a moulded circular base, 17cm high, (2)

£500 - 700



256



257

257
A GEORGE III SLIPWARE HARVEST JUG, WEST COUNTRY, DATED 1804

Of globular form, decorated with the Royal Arms and 'GR' above a native woman, with inscription: 'Over the raging seas / I am Bound wear [sic] waves and / Billows too me Round Fill me / Full with Liqueur sweet For / that is good when Friends Do / meet', 'Elizabeth Evens, august the 22, 1804', 31cm high

£1,500 - 2,000

258
A GLAZED POTTERY TABLE LAMP

Modelled as a Qilin, in the Tang sancai style, in green and ochre glaze, 47cm wide x 52cm high

£500 - 700



257



258



259

259
AN EARLY 18TH CENTURY FRUIT-WOOD STOOL, FRENCH, CIRCA 1700 - 30

The rectangular stuff-over seat re-upholstered in floral needlework, on vase and ball-turned legs, joined by a similar H-shaped stretcher, on ball-turned feet, 70cm wide x 43cm deep x 41.5cm high, (27 1/2in wide x 16 1/2in deep x 16in high)

£1,500 - 2,000



260

260
AN EARLY 18TH CENTURY FRUITWOOD STOOL, FRENCH, CIRCA 1700 - 40

The rectangular stuff-over seat re-upholstered in bargello flame-stitch, on peg-baluster turned legs, joined by a straight and upper edge-moulded H-shaped stretcher, 51cm wide x 42cm deep x 46cm high, (20in wide x 16 1/2in deep x 18in high)

£700 - 1,000



261

261
A GEORGE I WALNUT STOOL, CIRCA 1720 AND LATER

With rectangular floral needlework covered drop-in seat within a plain frame, on cabriole legs with C-scrolls and pad feet, restorations, 56cm wide x 43cm deep x 45cm high, (22in wide x 16 1/2in deep x 17 1/2in high)

£500 - 700



262

262 WT

A WILLIAM & MARY OAK SIDE TABLE, CIRCA 1690

Having a triple-plank and cleated top, above a frieze drawer, raised on block and ball-turned legs, joined by a ball-turned fore-rail and plain low stretchers to the sides and rear, 94.5cm wide x 57cm deep x 70cm high, (37in wide x 22in deep x 27 1/2in high)

£600 - 8000

263 WT

A LATE 17TH CENTURY OAK GATELEG OCASSIONAL TABLE, ENGLISH, CIRCA 1680 - 1700

Of good height, the oval drop-leaf top raised on baluster-turned end-supports, joined by a plain platform stretcher, on sledge-type feet, plain gates, 113cm wide x 80cm deep x 75cm high, (44in wide x 31in deep x 29 1/2in high)

£1,000 - 1,500

Literature:

A gateleg table with similar baluster-turned end-supports illustrated Victor Chinnery, *Oak Furniture: The British Tradition* (1993), p. 307, fig. 3:221, dated to circa 1680.



263

264 WT

A GEORGE I OAK SIDE TABLE, CIRCA 1720

With twin-plank top, and a single frieze drawer within double-reeded mouldings, raised on baluster-turned legs, united by rectangular-shaped stretchers all with incised upper edge, on pear-shaped feet, 88cm wide x 55.5cm deep x 70cm high, (34 1/2in wide x 21 1/2in deep x 27 1/2in high)

£600 - 800



264



265



266

265 WT

A CHARLES II OAK CHEST OF DRAWERS ON FRAME, CIRCA 1670 AND LATER

With three long drawers, each with three sections of applied mitre-moulding, and embellished with boss and split-mouldings, above a pierced and arcaded apron, the design of which is repeated to the twin-panelled sides, on columnar-turned legs, joined by plain front and side stretchers, alterations, *95.5cm wide x 52cm deep x 87.5cm high, (37 1/2in wide x 20in deep x 34in high)*

£700 - 1,000

266 WT

A SMALL CHARLES II OAK CHEST OF DRAWERS, CIRCA 1680

With deep cyma recta moulding below the top boards, geometric-mitre mouldings to all three graduated drawers, split-ball mouldings to front carcass rails, each side rail unusually carved with a linear scroll design, *92.5cm wide x 51.5cm deep x 82.5cm high, (36in wide x 20in deep x 32in high)*

£800 - 1,200



267 WT

A RARE GEORGE III FRUITWOOD, ASH AND ELM WINDSOR ARMCHAIR, THAMES VALLEY, CIRCA 1770 - 1800

Of 'comb-back' design with shaped stay-rail, a rectangular-section upright and three long tapered spindles either side of a solid vase-shaped splat, the arm bow supported on four elliptical spindles and front crook-shaped support, the deeply shaped saddle seat with scribed edge line, on front cabriole legs and rear straight-turned legs, all joined by H-form elliptical turned stretchers with regional turning device to cross stretchers, *overall dimensions: 59cm wide x 59.5cm deep x 101cm high, (23in wide x 23in deep x 39 1/2in high)*

£3,000 - 5,000

Literature:

Several cabriole legged Windsor chairs of comb-back design are illustrated and discussed Bernard Cotton, *The English Regional Chair* (2000), pp. 42 - 46. Figure TV24 is of similar design to this lot, where the author notes that 'this chair illustrates an amalgamation of styles, including a comb back design with the cabriole legs typical of double hoop back chairs'. The design of the hoop back Windsor chair is considered to have developed from the earlier comb-back design which appear to have 'come into vogue' in the 1740s.



268



269

268
CIRCLE OF ENOCH SEEMAN (DANZIG CIRCA 1694-1745 LONDON)
Portrait of a boy, half-length, in red uniform, within a painted oval
oil on canvas
38.4 x 31.5cm (15 1/8 x 12 3/8in).

£2,000 - 3,000

269
ENGLISH SCHOOL, 19TH CENTURY
Spaniel in Reeds
signed and dated 'JH Smith/ 1837' (lower right)
oil on board
20.2 cm x 15.6cm (8in x 6 1/8in)

£500 - 700



270



271

270
**AN EARLY 18TH CENTURY WALNUT AND PARCEL-GILT
 ETCHED WALL MIRROR, ITALIAN**

The plate etched with the *Death of Joseph*, cherubs' heads in the sky above, a balustrade beyond, in a walnut-veneer frame with gilt leaf-moulded beading, 45cm high x 55cm wide

£1,500 - 2,000

271
**AN 18TH CENTURY POLYCHROME-PAINTED HATCHMENT,
 ENGLISH**

Painted probably with the arms of Cullimore [of Thornbury, Gloucestershire] impaling Massey of Pussington, Cheshire, within a foliate mantling and a foliate-carved giltwood frame, 58cm wide x 58cm high

£1,500 - 2,000



272



272



273

272

A CHARLES II OAK SPICE CUPBOARD, CIRCA 1670

The geometric mitre-moulded door enclosing a fitted interior of eight small drawers, 34.5cm wide x 21cm deep x 33cm high, (13 1/2in wide x 8in deep x 12 1/2in high)

£1,000 - 1,500

273^{WT}

AN UNUSUAL EARLY 18TH CENTURY OAK SIDE TABLE, POSSIBLY WELSH, CIRCA 1700 - 10

The two-plank top with narrow thumb-moulding to all top edges and concave under-edge moulding, a single frieze drawer within applied beaded surround, above a triple-arcaded rail, the design of which is unusually repeated on the rear rail, the side rails each with single large arcade, raised on unusual ball-turned legs, joined by stout stretchers, on high block feet, 79cm wide x 47.5cm deep x 68.5cm high, (31in wide x 18 1/2in deep x 26 1/2in high)

£1,500 - 2,000

274^{WT}

A GEORGE III OAK CRICKET TABLE, CIRCA 1780

Having an octagonal top with applied raised edge moulding, above a triangular galleried undertier, on three splayed tapering legs, 43cm wide x 43.5cm deep x 72.5cm high, (16 1/2in wide x 17in deep x 28 1/2in high) 71cm high

£600 - 800



274



277

275 WT

A WILLIAM & MARY OAK SIDE TABLE, CIRCA 1700

Having a triple-plank top with moulded sides and front edge, a single mitre-moulded frieze drawer, on cylindrical tapering and baluster-turned legs, joined by upper edge moulded stretchers, on pear-shaped feet, 85.5cm wide x 58cm deep x 76cm high, (33 1/2in wide x 22 1/2in deep x 29 1/2in high)

£600 - 800

276 WT

AN EARLY 19TH CENTURY CHILD'S ASH LADDER-BACK ROCKING ARMCHAIR, LANCASHIRE, CIRCA 1800 - 40

The back uprights with turned protective wings [used as supports for hanging a cushion], with round back uprights terminating in domed and nipple finials, with five graduated wavy ladders, the round-turned arms mortised into the back uprights, squat vase-turned underarm supports, turned front legs terminating in pad feet and joined by elliptical fore-rail, on rockers, 43cm wide x 49cm deep x 86cm high, (16 1/2in wide x 19in deep x 33 1/2in high)

£400 - 600

277 WT

A GEORGE II ELM AND OAK TRIPOD TABLE, CIRCA 1740

Having an oak tilt-top and unusual elm base, the near-circular triple-plank top raised on a columnar-turned pillar, which has a rare integral and substantial spreading block support, on elegant cabriole legs, 63.5cm wide x 62cm deep x 64cm high, (25in wide x 24in deep x 25in high)

£1,500 - 2,000



275



276



278



279



280



281

278

A LARGE EARLY 20TH CENTURY BRASS CHAMBER CANDLESTICK, ENGLISH, PROBABLY BY PEARSON PAGE OF BIRMINGHAM

The straight-sided stick with broad dished flange rising from a dome fixed to the octagonal base with copper rivets, the base's gallery with rolled rims and pierced, with cast brass curving handle, 24cm wide x 24cm deep (excluding handle) x 28cm high

£500 - 800

279

A PAIR OF 18TH CENTURY TURNED GILTWOOD CANDLESTICKS, PROBABLY FRENCH

Each having a fluted straight-sided sconce set on a drip-pan with beaded edge, the tapering stem with acanthus collar, on a moulded circular base with beaded edge, 34cm high, (2)

£500 - 700

280

A CHARLES II OAK JOINT STOOL, CIRCA 1660

With thumb-moulded edged top, each slender rail with a carved stylized-leaf S-scroll design, on parallel-baluster and ball-turned legs, joined by plain stretchers, on turned feet, 48.5cm wide x 29cm deep x 59cm high, (19in wide x 11in deep x 23in high)

£800 - 1,200

281 WT

A 19TH CENTURY CHILD'S YEW AND ELM WINDSOR ARMCHAIR, ROCKLEY, NOTTINGHAMSHIRE, CIRCA 1835

By George Nicholson [fl.1831-41]
With four long tapered spindles either side of a decorative pierced upper and lower splat, further underarm spindles together with regional 'peg'-baluster front support, one edge of the elm saddle seat stamped 'NICHOLSON ROCKLEY', on baluster-turned legs, joined by a crinoline stretcher, 48cm wide x 36cm deep x 66.5cm high, (18 1/2in wide x 14in deep x 26in high)

£600 - 800

Literature:

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



282

282 WT

A HARLEQUIN SET OF FIVE EARLY 19TH CENTURY YEWE, ELM AND BEECH WINDSOR ARMCHAIRS AND TWO SIDE CHAIRS, THAMES VALLEY, CIRCA 1820 - 40

All in the manner of the Priory family workshop, Uxbridge, Middlesex. The hooped back of each armchair with three narrow fretted splats with central roundel [or draught] 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, the pair of side chairs each with three narrow fretted roundel centred splats to the hoop back and a stretcher of H-shape, (7)

£2,000 - 3,000

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.

283 WT

A GEORGE II WALNUT-VENEERED AND FEATHERBANDED CHEST OF DRAWERS, CIRCA 1730

Having a quarter-veneered top, with featherbanding and crossbanding to all edges, and a cyma recta under-edge moulding, the sides again with crossbanded edges, with two short and three long graduated drawers, within half-round front carcass mouldings, on bracket feet, 102cm wide x 58cm deep x 88.5cm high, (40in wide x 22 1/2in deep x 34 1/2in high)

£1,200 - 1,800



283



284

284 WT

A GEORGE II WALNUT AND PARCEL-GILT FRET-WORK GIRANDOLE, CIRCA 1740

The later rectangular plate within a gilt leaf carved slip, surmounted by a fret carved cresting, with undulating fret carved apron and gilt brass brackets for candle branches, *lacking branches, 91cm high, (35½in high), 55cm wide, (21½in wide)*

£500 - 700

285 WT

A MID- LATE 18TH CENTURY JOINED OAK PRESS CUPBOARD, WELSH, CIRCA 1750 - 80

In two-parts, having two arch-fielded panelled doors, the interior fitted with hanging-pegs, the lower-section with three drawers, on stile feet, *137.5cm wide x 51cm deep x 175cm high, (54in wide x 20in deep x 68 1/2in high) 173cm high*

£700 - 1,000

286

A LATE 18TH/EARLY 19TH CENTURY CHINESE PORCELAIN BALUSTER VASE

With flared neck, floral painted in underglaze blue, converted for use as a table lamp, *34cm high*

£500 - 800



286



287

287 WT

A MID-18TH CENTURY NEEDLEWORK PANEL, FRENCH, CIRCA 1740

Designed with companions on a see-saw, an ass forming the lever on which the timber plank is balanced, trees and plants in the background, the surround with carnations, tulips and baskets of fruit, the shaped upper section with a parrot amongst leaves, the whole embroidered in tent stitch with coloured wools and cream silk, within walnut veneer frame, 82.5cm x 71cm

£500 - 800

288 WT

A GEORGE I WALNUT OPEN ARMCHAIR, CIRCA 1720

Having a shaped top rail above an open back with vase-shaped splat, the outswept arms with overscrolled arm terminals, shaped drop-in seat upholstered with a panel of 18th century needlepoint applied to later velvet backing, on moulded cabriole legs and pad feet, overall: 81cm wide x 62cm deep x 90cm high, (31 1/2in wide x 24in deep x 35in high)

£400 - 600



288



289

289 WT

A WILLIAM & MARY OAK SIDE TABLE, CIRCA 1700

The triple-plank top with thumb-moulded side and front edges, a single frieze drawer above an ogee-shaped frieze and side rails, on columnar-turned legs, joined by a similar turned H-shaped stretcher, *86.5cm wide x 52cm deep x 70.5cm high, (34in wide x 20in deep x 27 1/2in high)*

£1,000 - 1,500

290 WT

A LATE 19TH CENTURY CAST IRON BENCH, ENGLISH

In the manner of Coalbrookdale
Cast with fruiting-vine, double-arched back, on three pairs of legs, painted racing-green, *114cm wide x 58cm deep x 81.5cm high, (44 1/2in wide x 22 1/2in deep x 32in high)*

£500 - 800



290

VARIOUS PROPERTIES

Lots 291 - 461



291 WT

A RARE WILLIAM & MARY OAK CHEST ON STAND, CIRCA 1690

The chest with four cushion and mitre-moulded drawers, all within rare egg-and-dart applied carcass-rail mouldings, the stand with a narrow mitre-moulded long drawer, above a triple-arcaded apron, raised on six ball and tapered turned legs, joined to the front and sides by concave-shaped flat stretchers, on ball feet, 106cm wide x 59cm deep x 158.5cm high, (41 1/2in wide x 23in deep x 62in high)

£2,000 - 3,000



292

292 WT

AN UNUSUAL CHARLES I JOINED OAK COFFER, GLOUCESTERSHIRE/SOMERSET, CIRCA 1640

With a four-panel lid, the front of three panels, each end panel carved with a lozenge, one centred by a rose the other a daisy, the middle panel carved with a guilloche-filled arch on Ionic capital pillars, and enclosing an unconventional flower-filled vase design, further unusual carving in the form of mythical beasts to each of the muntin rails, the top rail carved with flower-filled lunettes, again with alternating floral designs, guilloche-carved stiles and chain-carved base rail, twin panelled lozenge carved stiles, 140cm wide x 58.5cm deep x 71.5cm high, (55in wide x 23in deep x 28in high)

£1,000 - 1,500

293 WT

A CHARLES II JOINED OAK COFFER, WEST COUNTRY, DATED 1664

The two-plank lid with triple reeded front and side edges, the front of four panels, each flat-carved with a guilloche arch over stylized flora against a punched-decorated ground, the top rail carved with similar flora, along with the initials 'EIM' and date '1664', 'leaf' chip-carving and reversed lunettes carved to the base rail, also with lunette-carved side rails, elm base boards, 137.5cm wide x 54cm deep x 67cm high, (54in wide x 21in deep x 26in high)

£800 - 1,200



293



294 WT

A GEORGE III OAK AND MAHOGANY CROSSBANDED HIGH ENCLOSED DRESSER, NORTH-WEST/WEST YORKSHIRE, CIRCA 1760 - 90

The open rack with inverted-breakfront dentil-moulded cornice above a fine open fret-work frieze, with three shelves flanked either side by stop-fluted pilasters, the enclosed base with two banks of three graduated drawers, centred by a cut-corner fielded panelled cupboard door, below a further drawer, with fluted quarter-columns, on ogee-bracket feet, *197.5cm wide x 53cm deep x 200.5cm high, (77 1/2in wide x 20 1/2in deep x 78 1/2in high)*

£2,500 - 3,500



295 WT

**A JAMES I/CHARLES I OAK PANEL-BACK OPEN ARMCHAIR,
TAUNTON, SOMERSET, CIRCA 1620 - 30**

The back panel carved with S-scroll filled pillared-arch centred by a stylized flower, the comparatively deep top rail carved with two large lunettes, the gauge-carved double scroll-profiled cresting mortised on top of the run-moulded uprights, the shaped horizontal arms with fine scrolls carved on either side of the ends, raised on baluster-turned supports, the boarded seat above pronounced bicuspid-shaped rails, on inverted-baluster turned front legs, united all round by run-moulded stretchers, 61cm wide x 48cm deep x 103cm high, (24in wide x 18 1/2in deep x 40 1/2in high)

£2,000 - 3,000

The bicuspid shape of the seat rails and the turnings to the front legs of this chair are remarkably similar to an acclaimed group of oak joint stools often found with a rare H-stretcher formation. See Victory Chinnery, *Oak Furniture: The British Tradition* (1994) p. 267, fig. 3:98 p; and Tobias Jellinek *Early British Chairs and Seats 1500 to 1700* (2000), pp. 228 - 229, pls. 294 & 295, for comparable stools. The rails to both this chair and the illustrated stools all have a slightly chamfered edge. Furthermore, both the back uprights and upper leg blocks all have a distinctive short edge chamfer, in line only with the lower shaped section of each seat rail. This small, yet distinctive detail appears to be found on stools, chairs and tables [see Lot 296] attributed to Taunton, Somerset. The pieces may possibly originate from the same workshop.



297

296 WT

A JAMES I/CHARLES I JOINED OAK REFECTORY-TYPE TABLE, TAUNTON, SOMERSET, CIRCA 1620 - 40

Having a cleated triple-plank top, the front and sides all with run-moulded bicuspid-shaped rails, on elaborately turned legs, joined all round by plain stretchers, 206cm wide x 75.5cm deep x 82cm high, (81in wide x 29 1/2in deep x 32in high)

£2,000 - 3,000

The design of the leg turnings and the bicuspid shaped rails are typical of furniture made in Taunton, Somerset, at the beginning of the 17th century. Compare with Lot 295, an open armchair from the same locality.

297 WT

A FINE AND LARGE ELIZABETH I JOINED OAK BOX, POSSIBLY EXETER, CIRCA 1590

Of pegged and dovetailed construction, the top of two planks with moulded edge and applied mouldings beneath its edge, the front and sides carved with adorsed foliated 'S'-scrolls forming hearts, and with punch decoration, the front board slightly convex, with applied elaborate chain-carved base moulding, the interior with lidded till, 92.5cm wide x 64cm deep x 29cm high, (36in wide x 25in deep x 11in high)

£4,000 - 6,000



296

A SMALL COLLECTION OF LOVE SPOONS

Lots 298 - 304



298

298

A LARGE 19TH CENTURY CARVED SYCAMORE LOVE SPOON, NORTH WALES, CIRCA 1830

The bowl repaired, the panel-form handle with chip-carved edges and multiple pierced hearts, windows and commas, 42.5cm high

£800 - 1,200

Provenance:

Bearing a paper label reading 'Sotheby's Lot 764'.



299

299

A 19TH CENTURY STAINED AND CARVED SYCAMORE LOVE SPOON, NORTH WALES, CIRCA 1840

The panel pierced with hearts and keyholes, and wine glasses, the bowl spade-shaped, 26.5cm high

£1,200 - 1,800

Provenance:

Ex Krasinsky-Lloyd Collection, sold *Sotheby's*, 12th September 2000, Lot 345.



300

300

A CARVED SYCAMORE LOVE SPOON, PROBABLY NORTH WALES, DATED 1844

The handle pierced with commas, hearts, 'soul' motifs, keys, keyholes and windows, and the date '1844', a spade-shaped bowl, 23.5cm high

£1,000 - 1,500



301

**301
A MID-19TH CENTURY CARVED
SYCAMORE LOVE SPOON, OR LADLE,
WELSH, CIRCA 1850**

The shaft of three twists or bines, the handle carved with a pair of hearts and a lozenge, with integral scroll-form stand to the reverse, 37cm high

£800 - 1,200

Provenance:

Ex Krasinsky-Lloyd collection, sold *Sotheby's*, 12th September 2000, Lot 471.



302

**302
A 19TH CENTURY CARVED SYCAMORE
LOVE SPOON, WELSH**

Finely carved with a 'soul' motif and a quatrefoil window, with chip-carved borders and edges, the stem with a chip-carved heart, the bowl circular, 37cm high

£1,200 - 1,800



303

**303
AN EARLY TO MID-19TH CENTURY
CARVED BEECH LOVE SPOON,
SCOTTISH**

Having an hexagonal bowl inset with a silver token, showing the arms of *CLAN RATTRAY*, a star *Or*, and thereon a flaming heart, proper, and the motto 'SUPER SIDERA VOTUM', the handle pierced and undercut and line-carved with stylized foliage, 34cm high

£700 - 1,000



304

**304
A 19TH CENTURY CARVED BEECH
LANTERN-HEADED LOVE SPOON**

Having a broadening square-section handle, the lantern of three lights above two, and with chip and line-carved decoration, the bowl an horizontal oval, 28cm high

£600 - 800



305

305 WT

A CHARLES I OAK, WALNUT AND ELM FOLDING OR CREDENCE-TYPE TABLE, CIRCA 1640

Having a fold-over circular top of thick boards, the frame typically with canted sides, the frieze rails with edge run-moulding and bicuspid-shaped 'aprons', raised on columnar and inverted-baluster turned legs, the central rear leg drawn forward to support the top when open, elm platform boards, the bicuspid-shape of the frieze 'apron' repeated on the stretchers, *108.5cm wide x 55cm deep x 70.5cm high, (42 1/2in wide x 21 1/2in deep x 27 1/2in high)*

£3,000 - 4,000

See Lot 358, an earlier fold-over table also with rear pull-out leg.

306 WT

A CHARLES II SMALL WALNUT AND SNAKEWOOD-VENEERED CHEST OF DRAWERS, CIRCA 1680

Having four veneered and mitre-moulded drawers, one front carcass-moulding, twin panelled sides and stile feet, *75cm wide x 50.5cm deep x 70.5cm high, (29 1/2in wide x 19 1/2in deep x 27 1/2in high)*

£1,500 - 2,000



306



307

307 WT

**A CHARLES I OAK FOLDING OR CREDENCE-TYPE TABLE,
GLOUCESTERSHIRE, CIRCA 1640**

Having a fold over circular-top made from thick boards, the frame typically with canted sides, the flattened arch shaped frieze rails carved with running chain and with moderate punched-decoration, stout columnar-turned legs, with simple railed pivotal-gate to rear, restorations, 110cm wide x 54cm deep x 80.5cm high, (43in wide x 21in deep x 31 1/2in high)

£1,500 - 1,800

308 WT

**A WILLIAM & MARY FRUITWOOD CHEST OF DRAWERS,
CIRCA 1700**

The triple-plank top with moulded front and side edges, over four long drawers, all with applied mitre-mouldings of various geometric design, twin panelled sides, on stile feet, 99.5cm wide x 55.5cm deep x 81.5cm high, (39in wide x 21 1/2in deep x 32in high)

£500 - 800



308



309 WT

**A GEORGE I OAK AND INLAID CHEST ON STAND,
PEMBROKESHIRE, CIRCA 1720**

With regional substantial cornice and waist moulding, together with chequered chevron bands of inlay to each drawer, the chest top boards with a pale scumbled appearance, a 'secret' map drawer to the cavetto frieze, and three short drawers over three long graduated drawers, all within double-reeded carcase mouldings, the squat base with three similar short drawers, on later elm bun feet, (originally with five bun feet), 109.5cm wide x 64.5cm deep x 143.5cm high, (43in wide x 25in deep x 56in high)

£800 - 1,200



310 WT

A GEORGE II OAK AND INLAID CHEST ON STAND, VALE OF GLAMORGAN, CIRCA 1720 - 40 AND LATER

The chest with a two-plank top and cyma recta under moulding, over two short and three long graduated drawers, with double-reeded carcass rail applied mouldings, the two short drawers both inlaid with a pair of scroll-lines with tulip terminals, further curvilinear line inlay to the remaining drawers of the upper-section, the central drawer of the stand with similar inlay to the short drawer, flanked to each side by a simple line inlaid drawer, all over a triple-arcaded apron, the rest of the stand of later date, with baluster-turned legs, concave-shaped flat stretchers and bun feet, 98cm wide x 58cm deep x 144.5cm high, (38 1/2in wide x 22 1/2in deep x 56 1/2in high)

£1,000 - 1,500

Although the legs, stretchers and feet of the stand are later it is interesting to note that a box-on-stand, with similar Vale of Glamorgan regional inlay and dated 1734, illustrated R. Bebb, *Welsh Furniture 1250 - 1850: A Cultural History of Craftsmanship and Design* (2007), p. 65, fig. 740, also has original legs, stretchers and feet in the 17th century style. It is therefore feasible that the base of the stand is reconstructed to the original design.

For further illustrated Welsh oak furniture with this distinctive regional inlay, possibly from one particular workshop, see *ibid.*, pages 66, 68 - 70. The author notes that on all pieces 'the inlay was delicate and restrained covering only a small area, relating to the space rather than merely filling it, and accentuated the main parts as opposed to using them as simply a base for ostentatious decoration. There was a balance between ornament and the shape of the piece, whose necessary heavy proportions were lightened and given movement and rhythm'.



311

311 WT

AN EARLY 18TH CENTURY OAK SIDE TABLE, ENGLISH, CIRCA 1715

The twin-plank top with moulded front and side edges, a single frieze drawer above a pointed-ogee and arch-cut apron, raised on columnar-turned legs terminating in squat baluster-turnings, joined by rectangular-section stretchers, with run-moulding to each upper edge, on turned feet, 83.5cm wide x 48.5cm deep x 69.5cm high, (32 1/2in wide x 19in deep x 27in high)

£500 - 800

312 WT

A WILLIAM & MARY SMALL OAK CENTRE TABLE, CIRCA 1690

The two-plank top with thumb-moulded edges, the slender frieze rails with delicate lower edge moulding, one with stamped ownership initials 'I S', the other stamped 'C S', raised on tapering legs, joined by plain stretchers all round, with the delicate run-moulding repeated on the lower outer edge, pear-shaped feet, 62cm wide x 46cm deep x 64cm high, (24in wide x 18in deep x 25in high)

£600 - 800

313 WT

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)

£300 - 500

Provenance:

The property of H. W. Keil Ltd., Broadway, Worcestershire



312

314 WT

A RARE CHARLES II STAINED AND EMBELLISHED OAK SIDE TABLE, ATTRIBUTED TO EAST ANGLIA, CIRCA 1680

Having a two-plank cleated top, the single frieze drawer applied with three sections of mitre-mouldings, each stained to the centre and spaced by applied split-spindles, a fine dentil-moulded rail below, raised on acorn and ball-turned stained legs, all stretchers with delicate stained run-moulding to each show-face, elongated turned feet, legs also with traces of staining, 86.5cm wide x 58cm deep x 73cm high, (34in wide x 22 1/2in deep x 28 1/2in high)

£1,500 - 2,000

Possible paper collection label to the underside of the single-piece drawer base board [? Fenwick?].



314

315 WT

A DELIGHTFUL AND EXCEPTIONALLY SMALL CHARLES II OAK SIDE TABLE, CIRCA 1680

Having a two-plank top with reeded edges, the single frieze drawer with applied mitre-mouldings, on slender columnar and baluster-turned legs, joined by plain stretchers all round, on pad feet, 59cm wide x 53.5cm deep x 58.5cm high, (23in wide x 21in deep x 23in high)

£2,000 - 3,000

316 WT

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

Provenance:

The property of H. W. Keil Ltd., Broadway, Worcestershire



315



317 WT

**A GEORGE III YEW, ELM AND ASH WINDSOR ARMCHAIR,
THAMES VALLEY, CIRCA 1780 - 1800**

The hoop back with four long tapered spindles either side of a central splat with lancet-arch fretted motif above the arm bow and heart-pierced motif below, crooked-shape underarm supports, the bell-shaped elm saddle seat on cabriole front legs, joined by a crinoline stretcher and rear cross-stretcher to the hand-shaped ash rear legs, *dimensions overall: 67cm wide x 57cm deep x 101.5cm high, (26in wide x 22in deep x 39 1/2in high)*

£800 - 1,200

318 WT

AN UNUSUAL VICTORIAN YEW, ELM AND BEECH SMOKERS' WINDSOR HIGH BACK ARMCHAIR, POSSIBLY YORKSHIRE, CIRCA 1840 - 90

With four parallel spindles either side of a shaped splat with unusual 'arrow-head' fretted motifs, the design of which is repeated on the lower splat, unusual multiple ring-turned underarm supports also support the three-part arm, with a similar multiple-ring turning repeated on the relatively straight legs, saddle seat, H-form stretcher, professional replacements, 65cm wide x 61cm deep x 116.5cm high, (25 1/2in wide x 24in deep x 45 1/2in high)

£500 - 700



318



319

319 WT

A VICTORIAN YEW, ELM AND ASH HIGH-BACK SMOKERS' WINDSOR ARMCHAIR, POSSIBLY YORKSHIRE, CIRCA 1840 - 80

With four parallel spindles either side of a fir-tree motif fretted splat, above a three-part arm, supported on turned spindles and again centred by a fir-tree splat, the saddle seat on elaborately turned legs with vase-shaped feet, H-stretcher connected by two cross-stretchers, 64.5cm wide x 64cm deep x 116.5cm high, (25in wide x 25in deep x 45 1/2in high)

£500 - 800



320 (part)

320 WT

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)

£600 - 800

321 WT

AN 18TH CENTURY OAK FARMHOUSE TABLE, POSSIBLY WELSH, CIRCA 1740 - 1780

The loose cleated four-plank top on chamfered square-section tapering legs, joined by an interesting H-form stretcher: only the cross-stretcher with run-moulding and with an opposed diagonal cut to just one side of the tenon joint which 'rests' [no pegs] on top of the side stretchers, lacking end-frieze drawer, 204cm wide x 74.5cm deep x 73cm high, (80in wide x 29in deep x 28 1/2in high)

£3,000 - 4,000



321



322

322 WT

A LATE 17TH/EARLY 18TH CENTURY JOINED YEW-WOOD ENCLOSED DRESSER BASE

With a two-plank top with cyma reversa moulded edge, two edge moulded drawers set within further mouldings applied to the rails, a pair of panelled cupboards below centred by a fixed panel, on stile feet *180.5cm wide x 48.5cm deep x 85.5cm high, (71in wide x 19in deep x 33 1/2in high)*

£3,000 - 5,000

323 WT

EIGHT ASH WAVY-LADDER BACK DINING CHAIRS, LANCASHIRE, CIRCA 1790 - 1840

To include a set of six side chairs and two open armchairs, each with straight round back uprights connected with graduated wavy-ladders, the rush seat with edge protective strips, the turned front legs terminating in pad feet and joined by a twin-baluster turned fore-rail and multiple 'box-form' stretchers, (6 + 2)

£1,500 - 2,500

Provenance:

Purchased from Elaine Phillips Antiques, Harrogate, North Yorkshire, May 2013, (£4,200).



323 (part)



324 WT

**A RARE WILLIAM & MARY OAK PRESS CUPBOARD,
YORKSHIRE, CIRCA 1690**

Of rare form, with a pair of mitre-moulded drawers, between scrolling floral carved rails, above a pair of triple fielded cupboard doors, centred by a similar carved upright rail, panelled sides, on stile supports, *156cm wide x 48cm deep x 162cm high, (61in wide x 18 1/2in deep x 63 1/2in high)*

£2,000 - 3,000

17th century press cupboards with drawers above cupboard doors, as opposed to below, are relatively rare.



325 WT

**A HIGHLY UNUSUAL CHARLES II OAK COURT CUPBOARD,
SOUTH YORKSHIRE/DERBYSHIRE, CIRCA 1660**

Overall the carving with a regional 'frilly' appearance, created by cusped edges and fine gauge-carved lines, the lunette-carved top rail supported on highly unusual, possibly unique, square-section columns, stop-fluted carved and tapering towards a roundel to each face [three carved with a flowerhead], equally unusual is the charming naive face, with pointed chin, carved to the upper central panel, and flanked either side by a lozenge-carved panelled cupboard door, further lunette-carving to the rail below the shelf, over a pair of four-panel cupboard doors, with linear gauge carved rails, the design of which is fully repeated on the side rails, stile feet, 140cm wide x 58.5cm deep x 179.5cm high, (55in wide x 23in deep x 70 1/2in high)

£3,000 - 5,000

A Charles II coffer with a similar single naive male face, carved to the upper central muntin-rail, sold *Bonhams*, Oxford, June 3 2014, Lot 55, [£3,125]. A suburb armchair, dated 1670, again attributed to Yorkshire/Derbyshire and finely carved with a male mask to the centre of the cresting, sold in the same sale, Lot 202, [£29,900]. A Charles II box-settle, with no less than four highly comparable male faces carved to the back panels, again with the same regional attribution, sold *Bonhams* Oxford, 22 January 2015, Lot 518, (£2,600).



325 (detail)



326



327

326 WT

A GEORGE III OAK AND FRUITWOOD MURAL SPOON RACK, PROBABLY WELSH, CIRCA 1790

The back with ogee-arched top edge and pierced with hearts and other shapes and fitted with two rails, each notched for seven spoons, a pair of saltire piercings between, the box base with moulded hinged cover, and inlaid to the front with fruitwood ovals and an arch, 43cm wide x 14cm deep x 69.5cm high, (16 1/2in wide x 5 1/2in deep x 27in high)

£500 - 800

Literature:

A mural cupboard with similar saltire piercing and attributed to Montgomeryshire is illustrated R. Bebb, *Welsh Furniture 1250 - 1950* (2007), Volume II, p. 253, Figure 1119. The heart-shaped piercings are reminiscent of decoration to Welsh love spoons.

327

A GEORGE III OAK STOOL TABLE, CIRCA 1770 - 1820

With delicate reeded edge top, the design repeated on the outer-corner of each chamfered rectangular-section splayed leg, joined all round by upper edge-moulded stretchers, 51cm wide x 36cm deep x 52cm high, (20in wide x 14in deep x 20in high)

£800 - 1,200

328 WT

AN EARLY 19TH CENTURY SET OF FRUITWOOD AND PINE MURAL SHELVES, PROVINCIAL FRENCH, CIRCA 1800

With two open shelves, one with shaped front rail, above a projecting single frieze drawer surmounted by a vase-shaped spindle-filled gallery, 52.5cm wide x 21.5cm deep x 80cm high, (20 1/2in wide x 8in deep x 31in high)

£500 - 800



328



329



329

A PAIR OF ELM STOOLS, PROVINCIAL FRENCH, CIRCA 1700

Each with rectangular stuff-over seat re-upholstered in calico, on turned and faceted legs, joined by a conforming H-shaped stretcher, 53cm wide x 40cm deep x 45cm high, (20 1/2in wide x 15 1/2in deep x 17 1/2in high) (2)

£2,000 - 3,000

330

A VICTORIAN CHILD'S STAINED BEECH AND ELM WINDSOR HIGH-CHAIR, HIGH WYCOMBE, CIRCA 1840 - 80

The broad stay-rail set below the top of the sawn, shaped and line scribed back uprights, above a decoratively turned and flattened cross splat, round-turned flat arms with barrel-shaped ends, each end pierced to take a restraining rod, three upper ring-turnings to the baluster-turned legs, with lower ring-turning and straight feet, legs joined by H-form elliptical stretcher, foot board, 36cm wide x 38cm deep x 81cm high, (14in wide x 14 1/2in deep x 31 1/2in high)

£400 - 600



330

331

AN EARLY 18TH CENTURY WALNUT AND UPHOLSTERED STOOL, FRANCO-FLEMISH, CIRCA 1700 - 30

The rectangular stuff-over seat re-upholstered in needlepoint, with tassel-fringe, raised on peg-baluster turned legs joined by similar H-form stretcher, on turned feet, 52cm wide x 38cm deep x 41cm high, (20in wide x 14 1/2in deep x 16in high)

£800 - 1,200



331



332 WT

AN IMPRESSIVE LATE 17TH CENTURY VENEERED WALNUT AND MARQUETRY INLAID CABINET ON STAND, ENGLISH, CIRCA 1675 - 85 AND LATER

Stand of later date

Reserves of mainly floral marquetry throughout, highlighted with green-dyed bone inlaid leaves, the cabinet fitted with nine small drawers centred by a small cupboard of four further drawers, the whole enclosed by a pair of oval and quadrant inlaid cupboard doors, each inlaid with a parrot design to the rear, the design of which is repeated on the sides, all below a cushion 'map' drawer, the stand with a single frieze drawer, similarly inlaid, on spiral and central ball-turned legs, joined by concave-shaped stretchers to the front and sides, restorations, 111.5cm wide x 48.5cm deep x 163cm high, (43 1/2in wide x 19in deep x 64in high)

£6,000 - 8,000

Several comparable cabinets on stands are illustrated Adam Bowett, *English Furniture 1660 - 1714 From Charles II to Queen Anne* (2002), pp. 57 - 61. The explanatory text for plate. 2:38 notes that: 'The panels are self-contained suggesting that they may have been 'bought-in', from a specialist marquetry supplier'.





333 WT

A RARE WILLIAM & MARY 'LACEWOOD' GEOMETRIC CHEST OF DRAWERS, HOME COUNTIES, CIRCA 1690

The two-plank top with solid front and side edge mouldings, over four long mitre-moulded drawers, the deepest drawer also with cushion mouldings, on stile feet, 96.5cm wide x 57cm deep x 87cm high, (37 1/2in wide x 22in deep x 34in high)

£3,000 - 5,000

It is rare for a chest of this type to be constructed in 'lacewood', probably London plane, with oak and possibly fruitwood being the traditional timber of choice.



334 WT

**A RARE ELIZABETH I OAK AND INLAID DOUBLE PANEL-BACK
OPEN ARMCHAIR, CIRCA 1580**

With striking arch-shaped strapwork-carved cresting, the back of two panels, each with an applied geometric design, partly highlighted with 'holly' inlay, and surrounded by three slender bands of 'holly' and 'bog-oak' dog-tooth inlay, all framed within fine mitre-mouldings, the shaped scroll-ended open arms on multiple-turned front supports, two-plank seat wrapping around the arm supports, on ring-turned front legs, united all round by plain stretchers, *64cm wide x 53cm deep x 100cm high, (25in wide x 20 1/2in deep x 39in high)*

£5,000 - 8,000

Provenance:

Reputedly from a Scottish estate.



335 WT

**AN IMPRESSIVE AND RARE CHARLES I OAK PANEL-BACK
OPEN ARMCHAIR, GLOUCESTERSHIRE, CIRCA 1630**

The back panel carved with a single bold 'carnation' below a stiff-leaf pillared arch, the arch of gently flattened form and filled with an equally unusual floral garland, the double-scroll carved arched cresting integral to the lunette-carved top rail and set between the back uprights, the uprights each delicately carved with a rare zig-zag 'scale' design which simplifies below the arm, the relatively flat scroll-shaped arm on inverted-baluster turned front supports, the boarded seat with scribed edges, over lunette-carved seat rails, on parallel-baluster and reel-turned front legs, united all round by stretchers, the outer face of each stretcher with fine run-moulding, 65cm wide x 52cm deep x 124.5cm high, (25 1/2in wide x 20in deep x 49in high)

£3,000 - 5,000

Literature:

An earlier, Elizabethan armchair, with comparable zigzag decoration to the uprights, formerly in the Clive Sherwood Collection, sold *Sotheby's*, 22 May 2002 Lot 73, (£5,288). Illustrated, Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700*, p. 49, pl. 16



336

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]

£1,500 - 2,000

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 a 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.



337



337



338

337

A PAIR OF SILVER-PLATED WALL SCONCES, IN THE CHARLES II MANNER

Each having a backplate cast with putti, garlands and foliated scrolls around a small central boss or reflector, and each fitted with a pair of later scrolling candle branches, with waisted candle sockets and dished drip-pans, 25cm wide x 13cm deep x 36.5cm high, (9 1/2in wide x 5in deep x 14in high) (2)

£700 - 1,000

338

A CHARLES I BRASS AND IRON WARMING PAN, DATED 1632

The domed cover centred by a coat of arms, the crest a reindeer or stag trippant and gorged, the outer border reading '1632 THE EARLE OF ESSEX ARMES', with an iron handle with socket terminal, 27cm diameter x 95.5cm high

£700 - 1,000

Literature:

Compare a similar example illustrated R. Gentle & R. Field, *Domestic Metalwork 1640 – 1820* (1994), p. 377, which is dated 1615 and bears the legend 'The Right Hon. The Earle of Essix [sic] his Armes'.

The Earl of Essex to whom these pans refer was Robert Devereux, 3rd Earl of Essex, son of the 2nd Earl, beheaded by Elizabeth I.



339

339

AN EARLY 17TH CENTURY POLYCHROME-PAINTED IRON TABLE CASKET, OR STRONG BOX, GERMAN, CIRCA 1630

The hinged cover mounted with straps embellished with flower-form rivets, and with keyhole beneath a swivelling cover, the box painted to the front with a huntsman chasing a hart, and with flowers, the ornate etched lock to the lid's underside shooting two bolts, and with flared scroll-pierced skirt, 21.5cm wide x 11cm deep x 14cm high, (8in wide x 4in deep x 5 1/2in high)

£2,000 - 3,000

340

AN EARLY 19TH CENTURY WROUGHT IRON COMBINED TABLE AND RUSHNIP HOLDER, PROBABLY COUNTY KILDARE, SOUTHERN IRELAND

Having a wrythen stem, the jaws with 'parrot-beak' ends and pivoting around a riveted hinge, the wrythen jaw arm terminating in a wrapped cylindrical candle holder counterweight, all raised on a 'crown' of four downswept supports joined by a flat base ring, 33.5cm high (13 1/4in high); together with a similar mid-19th century example, 41.2cm high (16 1/4in high), (2)

£600 - 800

Literature:

Similar examples illustrated R. Ashley, *The Rushlight and Related Holders, A Regional View* (2001), p. 129 - 132.



340





341

341

A RARE GEORGE III BRONZE 7LB WOOL-WEIGHT, LONDON

Of typical form, cast with the Royal Arms in relief, impressed verification stamps: two A's; two ewers; a dagger and a crowned G, suspension hole to top and circular cavity to reverse, 173mm high x 110mm wide x 35mm deep

£2,000 - 3,000

Literature:

See Herbert C. Dent, *Old English Bronze Wool-Weights* (1927), for similar examples.

342

A COPPER ALLOY SOCKET CANDLESTICK, FRANCO-FLEMISH, CIRCA 1600

Having a slightly-concave socket with moulded upper and lower rims and two circular extraction holes, a gadrooned vase knopped stem, on a wide circular dished base, losses, height 23.5cm [9¼in], base diameter 16cm [6¼in]

£600 - 800

A highly similar candlestick sold *Christie's*, South Kensington, London, 4 November 2008, Lot 66, (£1,625).



342



343

343

A CHARLES II TRUMPET-BASE CANDLESTICK, WITH MAKER'S MARK, ENGLISH, CIRCA 1670

Having a down-swept flange, a ribbed or 'corded' stem, the mid-drip pan punched with a worn maker's mark, raised on a trumpet base with narrow footrim, *height 154mm, base diameter 105mm, flange diameter 35mm*

£700 - 1,000

Literature:

Unfortunately, the lozenge-shaped maker's mark to the drip-pan of this candlestick is illegible due to wear. However, see C. Bangs, *The Lear Collection*, p. 317, No. 112, for another very similar example stamped to the drip-pan with the maker's initials 'CA' within a lozenge. The explanatory text [*ibid.*, p. 140] notes that 'At least eight candlesticks of this form and bearing this mark have survived. The mark has also been found on two small pairs of cast brass firedogs of the disc-terminal form known to have been popular from the middle of the 18th century, on one warming-pan of similar date and on two "porringer" chambersticks.'

A trumpet-shaped candlestick by this maker illustrated R. Butler *A Study Collection of Marked Domestic Brass and Other Base Metalware c. 1600-c. 1900* (2001), p.21, has the same narrow footrim.



344

344

A LATE 15TH/EARLY 16TH CENTURY BRASS ALMS DISH, NUREMBERG, CIRCA 1500

A variant of the 'fischblasenmotive' pattern, the central boss within a band of petals and two bands of script, gadrooned boogie and rolled rim, *43cm diameter*

£600 - 800

Literature:

See H. P. Lockner, *Messing* (1982), p. 51, Abb. 57 for a bowl decorated with a similar pattern.



345

345

A 16TH CENTURY STYLE BRASS ALMS DISH

Centred by Adam and Eve in the Garden of Eden, within two bands of text and a meandering vine, the rim punch-decorated and with rolled edge, *52cm diameter*

£600 - 800

346

A COMMONWEALTH LEADED BRONZE MORTAR, DATED 1653, ATTRIBUTED TO WILLIAM CUERDON OF YORK (FL. CIRCA 1652 – 1678)

With four lug handles, alternating between flat ribbed and round-section, and cast with the date '1653' above a pair of cords, 19cm diameter x 15.5cm high

£2,000 - 3,000

Illustrated:

M. Finlay, *English Decorated Bronze Mortars & their Makers* (2010), p. 153, Figure 304 and discussed pp. 153 – 4 where it is noted that this mortar (and one other dated to the same year) is one of the earliest by this founder.



346

347

A RARE CHARLES II LEADED BRONZE MORTAR, DATED 1667, ATTRIBUTED TO FOUNDRY X OF SUFFOLK

Of waisted form, with flared and moulded foot, the body cast with the date '1667' within a double-reeded border, and cast twice with a floral motif, between which an heraldic motif within an oval, almost certainly a stag's head issuant from a coronet, a torse below, 13cm diameter x 10.5cm high [5 1/8in diameter x 4 1/8in high]

£600 - 800

In *English Decorated Bronze Mortars and their Makers* (2010), pp. 132 - 140, Michael Finlay describes a group of mortars attributed to an as yet unknown founder in Suffolk, whose foundry is identified as Foundry X.

This mortar is attributed to this group on the basis of its decorative motifs, which bear resemblance to other mortars classified as part of this group. Compare, for instance, the date panel cast to the waist of a mortar formerly in the collection of Roger Warner, which employs the same numerals within a rectangular border formed from two lines. It is also cast with a rosette motif also found on the mortar here. The latter is illustrated in a drawing in Finlay, *English Decorated Bronze Mortars*, p. 229, Figure 212.

Another mortar, illustrated *ibid.*, p. 138, Image 281, in the collections of the Wellcome Trust, bears a similar - although not identical - heraldic motif.

Two types of mortar form this group, both of a similar form, but made of different metals; 'one of the normal colour one would expect of leaded bronze, the other of a very brassy appearance' [*ibid.*, pp. 133 - 135]. Interestingly, the Roger Warner mentioned above is made of the brassy metal whilst the mortar in this lot, made only a year later, is of the more typical bronze.

Mortars of this type have been attributed to Suffolk because one of their number is cast with a Bury St Edmunds town mark.



347

348

A 17TH CENTURY LEADED BRONZE MORTAR, CIRCA 1680, ATTRIBUTED TO THE LONDON 'UNIDENTIFIED' FOUNDRY

Cast with a Talbot hound above the initials 'HVB', and with a pair of voided lozenges, 13cm diameter x 9.5cm high

£800 - 1,000

Provenance:

Formerly in the John Fardon collection. Sold *Christie's* South Kensington, 1 May 1996, Lot 217. Noted in M. Finlay, *English Decorated Bronze Mortars & their Makers* (2010), p. 82, as in the collection of Paul Beedham at time of publication.

Illustrated:

Finlay, *ibid.*, p. 82, Figures 143 a & b.



348



349 WT

**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)

£1,000 - 1,500

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.



350

350 WT

A CHARLES II JOINED OAK 'COFFER', GLOUCESTERSHIRE, DATED 1678

The two-plank lid with thumb-moulded front and side edges, with a pair of front panels, each carved with a forked-tongue 'dragon', the top rail carved with bold and punched-decorated S-scrolls, their design repeated on the muntin rail, along with the carved initials 'J S' and date '1678', single flat run-moulded base rail and front stiles, originally with a base drawer, *126cm wide x 58cm deep x 73cm high, (49 1/2in wide x 22 1/2in deep x 28 1/2in high)*

£600 - 800

351 WT

A JAMES I JOINED OAK COFFER, CIRCA 1625

Unusually with different sized panels, the lid and front with four panels, the outer panels roughly half the width of the middle panels, a simple nulled-carved top rail, the broad central muntin rail with run moulding to the centre and thereby implying a pair of narrow rails, *124cm wide x 54.5cm deep x 70.5cm high, (48 1/2in wide x 21in deep x 27 1/2in high)*

£600 - 800



351



352 WT

**A FINE ELIZABETH I/JAMES I OAK REFECTORY-TYPE/
SERVING TABLE, POSSIBLY WEST COUNTRY, CIRCA 1600**

Having a framed four-plank top, the frieze rail only carved with chain-linked 'leaf' S-scrolls, S-scroll carved spandrels and small central 'apron', the profile of the spandrels and apron repeated on the opposing rail, on bold cup-and-cover bulbous legs, each with gadrooned over acanthus carved decoration typical of the period, joined all round by capped stretchers, each capping board with a slight overhang and moulded edge, 191cm wide x 81cm deep x 81cm high, (75in wide x 31 1/2in deep x 31 1/2in high)

£6,000 - 8,000

Formerly with *Leonard Lasalle (Antiques) Ltd.*, Tunbridge Well, Kent.



353 WT

**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, restorations, 68cm wide x 49cm deep x 118cm high, (26 1/2in wide x 19in deep x 46in high)

£2,000 - 3,000

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 Bonhams, Oxford, 22 January, 2015, Lot 23, (£7,800).

See Lot 130 in this sale.



354

354
A CHARLES II OAK LOW STOOL OR CHILD'S STOOL, CIRCA 1660

The two-plank top with thumb-moulded edges, single flat run-moulding to each frieze rail and chamfered lower edge, on straight-baluster turned legs, united by plain stretchers all round, on turned feet, 32.5cm wide x 32cm deep x 37.5cm high, (12 1/2in wide x 12 1/2in deep x 14 1/2in high)

£1,500 - 2,000

355
A MID-17TH CENTURY OAK JOINT STOOL, ENGLISH, CIRCA 1650

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

£500 - 800



355

356

A CHARLES II OAK BOX-STOOL, CIRCA 1660

Of typical square-form, the hinged lid with thumb-moulded edge, run-moulded deep side rails, raised on single ball-turned legs, joined by plain stretchers all round, on turned feet, 37.5cm wide x 35cm deep x 41.5cm high, (14 1/2in wide x 13 1/2in deep x 16in high)

£3,000 - 5,000

Provenance:

A handwritten paper label, with two crimson wax seals, to the underside of the lid, reads: 'box Circa 1665 was originally at Haddon Hall'.



356



357

357

A CHARLES II OAK JOINT STOOL, CIRCA 1680

The top with thumb-moulded edges, all frieze rails with single flat run-moulding and multiple lower-edge mouldings, on columnar-turned legs, united by slender plain stretchers all round, 45.5cm wide x 28.5cm deep x 52.5cm high, (17 1/2in wide x 11in deep x 20 1/2in high)

£700 - 1,000



358 WT

AN EXCEPTIONAL CHARLES I OAK FOLDING OR CREDENCE-TYPE TABLE, CIRCA 1630 - 40

Of good colour and patina, the octagonal fold-over top with iron hinges, the base of triangular form, lunette-carved to all rails and raised on elegant baluster and bulbous-carved legs, joined all round by plain stretchers, with a rare 'loose-fitting' rear leg which is drawn back to support the fold-over top rather than being of typical gate form, historically lacking the platform board(s) over the stretchers, small ivorine inventory number to the underside [188], *closed: 95cm wide x 47cm deep x 80cm high (37in wide x 18½in deep x 31in high), open: 95cm deep (37in deep)*

£20,000 - 30,000

Originally a 'credence' table would have been placed beside the main dining table in royal or noble houses for the ceremonial tasting of food and drink for poisons before eating. The term later became associated with church furniture, as a table used in the celebration of the Eucharist.

Provenance:

Binghams Melcombe, Melcombe Horsey, Hilton, Dorset. The collection of Lord Southborough.

Very possibly acquired directly from Lady Grogan, daughter of Reginald Bosworth-Smith, who purchased Binghams Melcombe in 1895. Sir Francis Hopwood, later Lord Southborough, purchased the house in 1948.

Sold *Sotheby's*, 'Good English Oak Furniture', Property of the late Lord Southborough, London, 22 October 1982, Lot 25.

Sold *Christie's*, 'Syd Levethan: The Longridge Collection', London, 11 June 2010, Lot 1041.

Literature:

Illustrated Wolsey and Luff, *The Age of the Joiner* (1968), fig. 72 & 73. Erroneously identified as cedarwood.

R. Edwards, *The Dictionary of English Furniture* (1986), p. 235, fig 4, illustrates a comparable table, formerly in the A. de Navarro collection, again with octagonal fold-over top and triangular base, but with a typical rear gate-support.

Compare with Lot 305.



Bingham Melcombe, photographed inside the courtyard, 17 October 1947, © Country Life

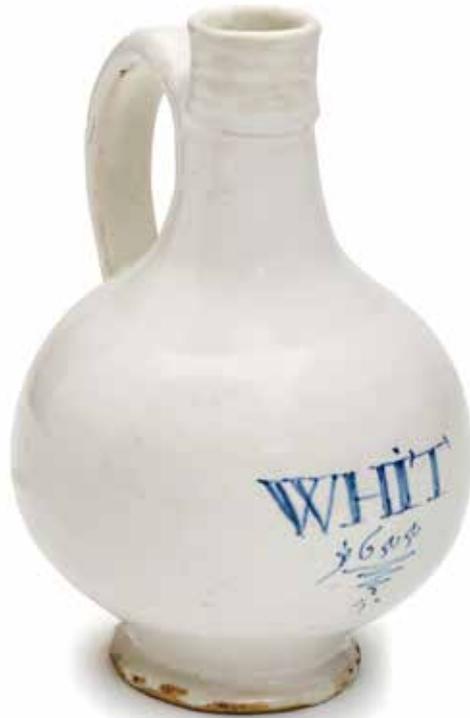


72 Table, cedar, with folding octagonal top and open triangular base. Mid 17th century.

73 The table in Fig. 72 open. The fourth leg is drawn back from the triangular base to support the open leaf.



Illustrated Wolsey and Luff *The Age of the Joiner* (1968), figs. 72 & 73



359



360

359

A COMMONWEALTH LONDON DELFTWARE WINE BOTTLE, DATED 1655

The globular body on a spreading foot, a looped strap handle at the back with a pinched lower terminal, inscribed in blue 'WHIT 1655' above a simplified flourish, *16.9cm high* [rim restored]

£2,000 - 3,000

360 WT

A 15TH/16TH CENTURY STONE CORBEL, POSSIBLY FROM A COTSWOLD 'WOOL' CHURCH

Weathered, a male figure wearing a hat, an animal, possibly a sheep, under his left arm, *20cm wide x 32cm deep x 28cm high*

£500 - 800



(part)

361

AN IMPORTANT ENCAUSTIC TILE PAVEMENT, FRENCH, 14TH - 15TH CENTURY

Probably from Burgundy, comprising one hundred and forty floor tiles, the two-colour encaustic or stamped decoration showing an armorial crest of a stag's head with a star or mullet between the antlers, within an octagonal frame, *each tile approximately 12.5cm wide x 12.5cm deep x 2.7cm high*

£12,000 - 15,000

Provenance:

From the cellars of a house in Dorchester
Possibly removed from the Chateau de Gilly-lès-Cîteaux following its destruction between 1591-95

A number of identical tiles survive at the Chateau de Gilly-lès-Cîteaux in Burgundy, which was the country retreat of the Cistercian Abbots of Cîteaux. These tiles are used in the room known as 'des Cornes' which forms part of the cellars of the Chateau created during the 14th century during a reconstruction of the Abbey by Jean de Bussières. Most of the Chateau was destroyed in 1591-1595 and the surviving cellars were restored by Pierre de Nivelles who was the Abbot of Cîteaux in the 17th century. The arms of Gilly-lès-Cîteaux feature the crest of a golden hind with a cross or five-fingered star above and this was widely used in the refurbishment by Pierre de Nivelles. It is likely he re-used earlier tiles from the Chateau bearing this motif.

The decoration of the new Chateau incorporates the arms of several Abbots including Pierre de Nivelles and these include a hind's head but with a cross between the antlers instead of a mullet (or star) seen on the tiles. The traditional explanation, that Abbot de Nivelles did not want to walk upon the holy sign of the cross, is clearly apocryphal as the floor tiles in the Chateau pre-date the Abbot's reconstruction by two centuries.

The Cistercian Order, or potters working for them, are said to have invented the technique of two-colour (encaustic) floor tiles. Cistercians from Rouen are believed to have brought the technique to England at Beaulieu, Hampshire. Beaulieu was a significant daughter house or satellite of the Abbey of Cîteaux. Many Cistercian Abbeys in England had links to Cîteaux. All would have had encaustic tile pavements and of course most were destroyed following the Dissolution. These include the Cistercian Bindon Abbey at Wool, about eleven miles from Dorchester.

Literature:

An identical tile is illustrated by Maureen Mellor, *Pots and Tiles of the Middle Ages*, Exhibition catalogue by Sam Fogg Ltd (2014), in a group of tiles shown on p.66, top right. Another identical example from Cîteaux is in the Terra Rossa Museum, Salernes in Provence, see the catalogue of the collection of Benoît Fay.



362

362 WT

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

With four cockbeaded frieze drawers, over two pairs of ogee-cut aprons centred by a fleur-de-lys '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)

£1,200 - 1,800

363 WT

A MID-17TH CENTURY OAK COFFER, DEVON, POSSIBLY EXETER, CIRCA 1640 - 60

The two-plank top with thumb-moulded edges, the front of three panels each profusely carved, both outer panels with a typical West Country pointed-leaf and flowerhead centred quatrefoil design, the central panel more unusually carved with the initials 'I H' within a radiating leaf carved surround, the top rail with a tightly scrolled leaf design against a cross-hatched ground, all upright front rails carved with a stiff-leaf entwined with a single flowerhead, the carved base rail of slightly convex form, impressive carved spandrels, 135cm wide x 56.5cm deep x 81.5cm high, (53in wide x 22in deep x 32in high)

£1,000 - 1,500



363



364

364 WT

A GEORGE II OAK 'COUNTRY HOUSE' OPEN DRESSER BASE, CIRCA 1730 - 60

With fruitwood crossbanding to the moulded edge of the boarded top, with three frieze drawers over a scroll-cut apron, on cabriole front legs terminating in pointed pad feet, *246cm wide x 51cm deep x 83cm high, (96 1/2in wide x 20in deep x 32 1/2in high)*

£1,000 - 1,500

365 WT

A BOARDED CHEST, NAMED AND DATED '1734', GERMAN

The front having applied rails to simulate four panels, each flat-carved with stylized flora against a punched-decorated ground, the muntin rails all with similar decoration, the top rail carved with the name and date 'ANNO 1734 IOHAN IANSEN', on sledge-type feet, iron carry-handles to each side, restorations, *181cm wide x 52.5cm deep x 51.5cm high, (71in wide x 20 1/2in deep x 20in high)*

£500 - 800



365



366

366 WT

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)

£800 - 1,200

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.

367 WT

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

The top with 'flat' angular edge rather than 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 a significant 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)

£1,200 - 1,800



367

368 WT

A CHARLES II OAK DOUBLE PANEL-BACK ARMCHAIR, NORTH YORKSHIRE, CIRCA 1680

The back with a slender leaf S-scroll carved panel, over a larger floral marquetry inlaid panel, the top rail carved with the initials 'R' and 'W' centred by two regional geometric motifs, below a double scroll pointed-leaf carved cresting, boarded seat, the slender downswept scroll-ended arms on inverted-baluster turned front supports, the design of which is repeated to the front legs, with plain stretchers, historic repairs and restorations, 63cm wide x 62cm deep x 112cm high, (24 1/2in wide x 24in deep x 44in high)

£1,500 - 2,000

Provenance:

Purchased from Danny Robinson, *Key Antiques*, Chipping Norton, Oxfordshire, April 1999, [£2,500]. Sold with a copy of the original receipt.

Literature:

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

369

A CHARLES II OAK JOINT STOOL, CIRCA 1670

The top with thumb-moulded edges, multiple run-moulding to frieze rails, on ball-turned legs, joined by plain stretchers all round, 45cm wide x 26.5cm deep x 54cm high, (17 1/2in wide x 10in deep x 21in high)

£700 - 1,000



368



369



370 WT

**A GOOD GEORGE II OAK STANDING CORNER CUPBOARD,
WELSH, CIRCA 1750**

Of slender proportions, having a pointed ogee-arched fielded cupboard door, enclosing four shaped shelves, over a stepped waist moulding, and a further cupboard with single shelf enclosed by a plain fielded door, plinth base, *80cm wide x 195cm high*

£2,000 - 3,000



371 WT

**A GEORGE II OAK AND ELM CHEST ON STAND, POSSIBLY
WELSH, CIRCA 1750**

The elm boarded top with solid cavetto edge moulding, the atypical drawer arrangement of two pairs of short drawers over three long drawers, all flanked by quarter-cut plain columns, the diminutive stand with two deep short drawers centred by a further drawer over a pierced scroll-shaped apron, on four cabriole legs terminating in pad feet, *97.5cm wide x 50cm deep x 140.5cm high, (38in wide x 19 1/2in deep x 55in high)*

£1,200 - 1,800



372

372

A VERY SMALL CHARLES I BOARDED BOX, WEST COUNTRY, CIRCA 1630

The top with moulded edge above a front board carved with opposing foliated 'S'-scrolls, with base moulding, 38.5cm wide x 25cm deep x 17cm high, (15in wide x 9 1/2in deep x 6 1/2in high)

£1,200 - 1,800

373 WT

A CHARLES II STAINED OAK BOARDED BOX, DORSET, CIRCA 1675

The hinged lid with moulded edge above front and side boards carved with flowerhead-centred interlaced roundels, stained with black and red, with base mouldings, 72.5cm wide x 46cm deep x 23.5cm high, (28 1/2in wide x 18in deep x 9in high)

£500 - 800



373



374

374 WT

A RARE JAMES I JOINED AND PANELLED OAK BOX, INLAID WITH THE DATE 1611

The boarded lid with moulded front edge and chip-carved ends, line carved and punch-decorated to its short ends, the front and sides of panelled construction, and with top rails carved with a run of delicate flutes above a panel framed by applied edge mouldings, the front of two panels, the right proper panel inlaid with the initials 'MH', the left proper panel inlaid with the date '1611', with applied base moulding and raised on four original turned feet, 64.5cm wide x 38cm deep x 27cm high, (25in wide x 14 1/2in deep x 10 1/2in high)

£1,000 - 1,500

375 WT

A CHARLES II BOARDED OAK DESK BOX, YORKSHIRE, CIRCA 1680

The single-piece hinged slope with chip-carved ends and applied book rest moulding, enclosing a shelf, a shelf with pigeon holes and a long drawer with divisions, the front board carved with roundels filled with four-petalled flowers, and scroll-edged lozenge-shaped cartouches, the sides with a lower run of roundels filled with flowers, beneath a pair of tulips and scrolling foliage, 71cm wide x 51cm deep x 34cm high, (27 1/2in wide x 20in deep x 13in high)

£800 - 1,200



375



376 WT

A RARE ELIZABETH I/JAMES I JOINED OAK OCCASIONAL TABLE, CIRCA 1600 - 20

In the form of a table stool or high-stool

With a two-plank square-edged top, of similar form and pegging as a 16th century boarded stool, each frieze rail with central flat run-moulding, raised on inverted-baluster and reel-turned legs, joined by similar run-moulded stretchers, *61.5cm wide x 37.5cm deep x 71.5cm high, (24in wide x 14 1/2in deep x 28in high)*

£5,000 - 8,000



377 WT

AN UNUSUAL ELIZABETH I OAK AND INLAID COFFER, HOME COUNTIES, CIRCA 1590

With triple-plank lid, the front with three panels, each stellar inlaid to the centre in bog-oak and holly, within a fine chip-carved and punched-decorated frame and moulded-dentil surround, stop-fluting to both the muntin rails and stiles, all between upper and lower horizontal moulded rails which extend to each side, the upper rail with the addition of punched-decoration, with bold base moulding and bicuspid shaped apron, the design of which is again repeated to both sides, interior till, *124cm wide x 51.5cm deep x 70.5cm high, (48 1/2in wide x 20in deep x 27 1/2in high)*

£3,000 - 4,000



378



379

379

THREE 17TH CENTURY CARVED OAK FIGURAL TERMS, FLEMISH

All three modelled as full-height musicians, standing beneath a nascent Ionic capital, all with long hair and wearing hats, in coats with wide collars and breeches, and with crossed legs, one holding a lute, another a bag pipe, and the third a pipe or mute cornet, all against a scroll-carved background and on shallow moulded plinths, approximately 52cm high (3)

£600 - 800

380

A 16TH/17TH CENTURY BEECH TRENCHER, ENGLISH

Square, with a shallow central depression and a smaller, deeper cavity to one corner for salt, 21cm wide x 21cm deep x 1cm high

£500 - 700

Literature:

Compare other examples in O. Even-Thomas, *Domestic Utensils of Wood* (1992), p. 58, Plate 22 H, E. H. Pinto, *Treen & other Wooden Bygones* (1985), Plate 84, and J. Levi, *Treen for the Table* (1998). P. 141.

378

AN ELIZABETH I CARVED OAK 'ROMAYNE'-TYPE PANEL, CIRCA 1560

Carved in quite deep relief, with the bust of a woman in profile, wear a close-fitting headdress, and with embroidered lace or lawn collar, her face tilted upwards, in a stylized foliate roundel, a flower between pointed leaves above, a pair of flowers below, 25cm wide x 48cm high

£1,000 - 1,500



381

381

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)*

£3,000 - 5,000

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].



382

382

A PAIR OF JAMES I CARVED OAK FIGURAL TERMS, CIRCA 1620

Both figures beneath capitals of tobacco leaves, a man and a woman, bare-breasted, she with unusual pendulous and waisted 'skirt', he with pleated breeches, both with bare legs, *47cm high (2)*

£600 - 800



383

383

A GEORGE II CARVED YEW-WOOD OR CEDAR SNUFF BOX, WITH TRACES OF POLYCHROME-DECORATION, SCRATCH-CARVED WITH THE DATE 1754

The removable cover carved with a pair of lovebirds amidst foliage, the box with clustered columns at each corner, one frieze carved with a pair of hearts supported by lovebirds beneath a crown, the initials 'DR' and the date '17[5?]4', the name 'William R [obertson?]' faintly scratched in another hand, 10.5cm wide x 5.5cm deep x 4cm high, (4in wide x 2in deep x 1 1/2in high)

£600 - 800

These boxes are believed to have been carved by French prisoners of the Seven Years' War, held at Sissinghurst Castle, in Kent between 1756 and 1763. As early as 1754, however, the year with which this box is dated, conflict between the French and English broke out when the British attacked disputed French positions in North America and seized hundreds of French merchant ships.

384

A SMALL WILLIAM & MARY WALNUT-VENEERED CUSHION-FRAME WALL MIRROR, CIRCA 1690

The rectangular later plate within a multiple-moulded frame, 42.3cm x 47cm

£600 - 800

385

A GEORGE II WALNUT TOILET MIRROR, CIRCA 1730 AND LATER

The replaced mirror plate within a re-entrant top corner moulded frame, on tapering supports, the plinth with three cavetto-profiled drawers, on small bracket feet, replacements 40.5cm wide x 22cm deep x 66.5cm high, (15 1/2in wide x 8 1/2in deep x 26in high)

£400 - 600



384



386

386^{Y Φ}

A GROUP OF EARLY 17TH CENTURY ENGRAVED IVORY AND ROSEWOOD CABINET PLAQUES, FLEMISH/ITALIAN, LATER MOUNTED TO FORM A SINGLE PANEL

Comprising twenty-four plaques, surrounded by ebony ripple mouldings, and depicting biblical scenes including David slaying Goliath, 121cm wide x 43cm high overall

£700 - 1,000

387^{*}

A 17TH CENTURY CARVED PANEL, DUTCH, PROBABLY JOSEPH OF ARIMATHAEA

Carved with a male saint with his attributes, a pyx or the Holy Grail, and a budding staff, a hand emerging from behind him holding a mitre, two moustachioed men at his feet, applied to a fielded panel, overall 21cm wide x 40cm high

£800 - 1,200

Provenance:

Sold with a receipt from *The Antique Shop*, Disley, Cheshire, from 1987, stating 'This is to certify this carving circa 1690 is a gift from me, Mr A. S. Brindley, to [the current vendor]. Also that it originated from Marple Hall, Cheshire.'

Marple Hall, Cheshire was once the home of the Bradshaw family. In 1649, John Bradshaw presided over the Court that sentenced Charles I to death. Later, the hall was home to the Bradshaw-Isherwoods. The contents of the Hall were sold off in the mid-20th century. The hall was demolished in 1959.



387



388^Y

**A GOOD WILLIAM & MARY ROSEWOOD OR PRINCESWOOD
EBONISED AND NEEDLEWORK TABLE CABINET, CIRCA 1700**

The exterior veneered in geometric parquetry of rosewood or possibly princeswood, with iron carry handles to the sides, the hinged front enclosing six drawers, each with an embroidered panel to the fore worked in applied, raised and satin stitches, designed with a tree, birds, animals, flowers and foliage, mainly with green and pink silks and gold thread, the central deep drawer enclosing a secret compartment, on four pear feet, 38cm wide x 21.5cm deep x 33cm high

£1,000 - 1,500



389 WT

A CHARLES II NEEDLEWORK EASEL MIRROR WITH A TORTOISESHELL FRAME, CIRCA 1660 AND LATER

The border of cream silk with applied motifs and embroidered sections, the upper border designed with Diana, the lower with a young lady holding a harp and having a lion and unicorn beside her, the left border with Faith holding a cross and right border with Hope holding an anchor, each figure of raised work embroidery, the corners embroidered with a roundel of an oak tree, a castle, a wheat sheaf and a pond, the whole with flowers and leaves worked in coloured silks, wools and coiled thread, *overall: 65cm x 57cm*

£3,000 - 5,000



390

A CHARLES II EMBROIDERED PICTURE, CIRCA 1660

Designed with idealised scenes of the meeting of Isaac and Rebecca, to the centre standing by a well Rebecca lifts a jug towards Isaac, to the left an over-sized parrot rests on a branch, the lower left shows Eliezer, the servant of Abraham, holding a necklace in his hand and approaching Rebecca's father Bethu'el, the lower right with a laden camel and horse, the upper section with a temple, house and church, the surround with trees, flowers and fruit embroidered in coloured silk and coiled threads with raised work, laid and buttonhole stitches, within a giltwood and glazed frame, *needlework: 22cm high, 29cm wide (8 1/2in high, 11cm wide), the frame 40cm high, 29cm wide (15 1/2 in high, 17 1/2in wide)*

£2,000 - 3,000

391

A GEORGE I BAND SAMPLER, DATED 1726

'ELISABETH WESTON MADE THIS SAMPLER IN STOCKPORT IN THE YEAR 1726', the linen ground embroidered mainly in eye, cross and tent stitches designed with rows of the alphabet, carnations, numerals, honeysuckle and geometric motifs in green and red silks, framed and glazed, 32.5cm x 18cm

£600 - 800

392

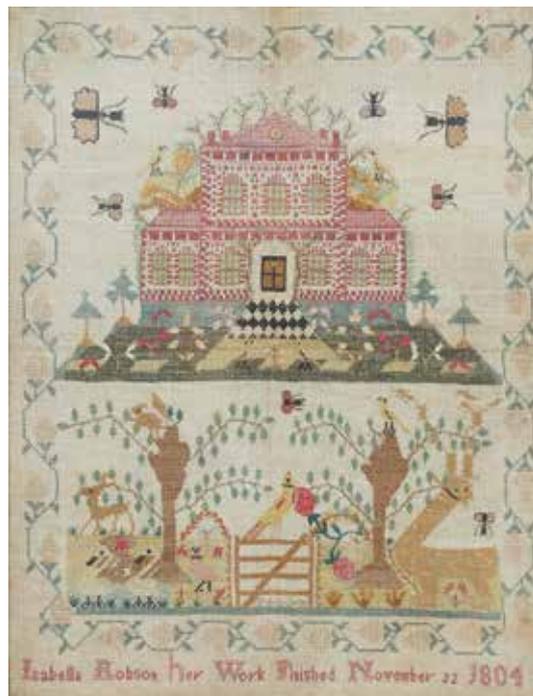
A GEORGE III SAMPLER, DATED 1804

'ISABELLA ROBSON HER WORK FINISHED NOVEMBER 22 1804', the linen ground embroidered with coloured silks mainly in cross, stem and satin stitches, designed with a brick built manor house, the lower portion with a garden gate, trees, birds and animals, framed and glazed 46cm x 35.5cm

£600 - 800



391



392



393

**AN EARLY 20TH CENTURY COVER OF MARIANO FORTUNY
DARK GREEN SILK VELVET, ITALIAN, CIRCA 1910**

Having a printed pattern of stylised curled flowering stem in rows, worked in silver and gilt, the border of sage green velvet with a scrolling stem design in similar work, later lined, 100cm x 76cm

£1,500 - 2,000

Literature:

Anne-Marie Descholt and Doretta Davanzo Poli, *Fortuny* (2001), third illustration, p. 140. For a similar design on cotton see, 'Mariano Fortuny [1871-1949]', Brighton Museum exhibition catalogue, October 1st – November 30th 1980, p. 93, no. 146.



394

394 WT

A RARE IRON-BOUND AND LEATHER-COVERED ELM AND PINE DOME-LIDDED CHEST, ENGLISH, CIRCA 1500 - 1600

Probably a muniment chest, with original iron work throughout, with three frontal hasps and side carry-handles, the interior lined, possibly in the 18th century, in a lemon-coloured cotton fabric, *64cm wide x 36cm deep x 41cm high, (25in wide x 14in deep x 16in high)*

£2,000 - 3,000



395

395 WT

A LATE 17TH CENTURY/EARLY 18TH CENTURY LEATHER BOMBARD, POSSIBLY SCOTTISH

Bearing a white paint inventory mark, '1977.101', to the underside. With pinched spout, stitched angular handle, and stitched footrim, some of the stitching now lacking, and painted with gilt lines and a vestigial coat of arms, *or, quartering four plants or characters, 52cm high*

£1,000 - 1,500



396

396 WT

A RARE EARLY 16TH OAK SMALL BOARDED CHEST OR 'TABLE-BOX', CIRCA 1500

The lid, front and rear boards all with chip-carved ends, the frieze carved with a pair of lobed quatrefoils, centred by a Coat of Arms, unusually angled, that on the left blazoned as *three lozenges conjoined in fess*, and that on the right blazoned as *a fess dancetty*, with leaf-and-berry decoration to both lobes and spandrels, centred by a similarly carved roundel, with radiating cross fleury, each side carved with a flowerhead quatrefoil, on sledge-type feet, carved to the front with stylized linear 'paws', iron strap show hinges, heart-shaped iron escutcheon and key, the interior with till, 61cm wide x 33.5cm deep x 34cm high, (24in wide x 13in deep x 13in high)

£3,000 - 5,000



397

397 WT

A RARE HENRY VII/VIII OAK AND ELM BOARDED CHEST, CIRCA 1500 - 20

Exceptionally heavy, thick boards used throughout, reeded edge to lid, the frieze chip-carved and scratch-carved with a simple geometric design over horizontal run-mouldings, each elm slab-end with an arch-shaped cutaway and concave-profile below the base board, 87.5cm wide x 37.5cm deep x 52.5cm high, (34in wide x 14 1/2in deep x 20 1/2in high)

£3,000 - 5,000



398 WT

A MONUMENTAL EARLY 16TH CENTURY OAK LINENFOLD CHEST, ANGLO-FLEMISH, CIRCA 1520

Of large proportions, constructed throughout in thick [5cm] heavy timbers, the single-piece cleated top opening on full-length iron hinges, the front with four panels, carved with two alternating linenfold designs, all with punched-decorated edges, the sides each with a broad single linenfold carved panel, again with similar edge decoration, all within masons' mitred rails, on broad stile feet, 186cm wide x 52.5cm deep x 81cm high, (73in wide x 20 1/2in deep x 31 1/2in high)

£5,000 - 8,000



399

399 WT

A GEORGE III OAK JOINED AND BOARDED COFFER BACH, CARMARTHENSHIRE/CARDIGANSHIRE, CIRCA 1760 - 90

The single-plank with front and side moulded edges, opening on pintel hinges, the triple fielded panelled front above a pair of small drawers set within a shaped plinth, the side boards with arched cut-away base, *64cm wide x 32.5cm deep x 48.5cm high, (25in wide x 12 1/2in deep x 19in high)*

£1,200 - 1,800

400 WT

A CHARLES II OAK SIDE TABLE, CIRCA 1680

Having a twin-plank top with thumb-moulded edges, a single frieze drawer, raised on ball-turned legs, joined by similarly turned stretchers arranged in a comparatively rare H-shaped form compared to having stretchers all round, *78.5cm wide x 47cm deep x 63.5cm high, (30 1/2in wide x 18 1/2in deep x 25in high)*

£800 - 1,200



400

401 WT

A RARE GEORGE III OAK, ELM AND ASH PRIMITIVE LOW BACKSTOOL, WELSH BORDERS, CIRCA 1800

The back made from a single arch-shaped board and pierced with a single heart motif, mortise and tenon-jointed through the seat and held in place by two faceted pegs, the form of the seat partly determined by the natural shape of the timber and making full use of the heart-wood, raised on three hand-shaped legs, mortised and wedged through the seat, 34.5cm wide x 38.5cm deep x 89cm high, (13 1/2in wide x 15in deep x 35in high)

£800 - 1,200

Literature:

A highly similar primitive backstool in the Hereford City Museum and Art Gallery collection. Illustrated Victor Chinnery, *Oak Furniture: The British Tradition* (1993), p. 76, fig. 2:46. The explanatory text notes that this was 'the first and most simple development from the primary stool, here with a single narrow vertical board acting as a backrest. An extremely rare type, but commonly plagiarised in reproductions and referred to as a 'spinning-chair'.

402 WT

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)

£600 - 800



401



402



Fig. 6. Oak Food Cupboard, carved and inlaid with chequer patterns in box and holly; the doors filled with turned balusters and perforated scrollwork. c. 1600.

Illustrated R. Edwards *The Dictionary of English Furniture* (1954)

403 WT

A RARE JAMES I OAK AND PARQUETRY INLAID MURAL GLASS CABINET, POSSIBLY WEST COUNTRY, CIRCA 1610

With parquetry inlay of various coloured woods, having a pair of cupboard doors, each with turned spindles over a scroll fretted panel, a small cupboard below enclosed by boarded door with applied gadrooned-carved frame, a further panel either side, all spaced by carved pilasters, each side carved with a single stiff-leaf within an arch, 92.5cm wide x 24.5cm deep x 86.5cm high, (36in wide x 9 1/2in deep x 34in high)

£10,000 - 15,000

Provenance:

Formerly in the collection of Francis Mallett, circa 1924.

Thence Irwin Untermyer collection.

Irwin Untermyer bequest, The Metropolitan Museum, New York, 1973. [1974.28.26].

Literature:

P. Macquoid and R. Edwards, *The Dictionary of English Furniture* (1924), London, Vol. II, p. 203, fig. 4 [Mr. Francis Mallett].

R. Edwards, *The Dictionary of English Furniture* (1954), revised edition, Suffolk, Vol. II, p. 186, fig. 6.

Metropolitan Museum of Art, New York, *Highlights of the Untermyer Collection of English and Continental Decorative Arts* (1977), p. 68, No. 111. Listed as a Food Cupboard, *English: about 1600*.

In reference to this lot, Ralph Edwards notes that the inlay is in 'the favourite chequer pattern of ebony and holly', and that 'the balusters are of early character', with the plinth divided 'by pilasters of a type often introduced in Elizabethan woodwork'.



404 WT

A RARE JAMES I OAK AND PARQUETRY INLAID COURT CUPBOARD, CIRCA 1610

Three sections of bog-oak and holly parquetry to the frieze, on elongated bulbous cup-and-cover gadrooned and acanthus-leaf carved supports, each with Ionic capital and punched-decoration, enclosing a pair of panelled cupboard doors, centred by a recessed fixed panel, all with geometric linear parquetry, and spaced by a pair of finely carved pilasters of 'corbel' form and carved with a single 'stiff-leaf' raised pointed terminal, over a single flowerhead in a quaterfold surround, and terminating in stylized paw foot, a pair of panelled cupboard doors below, each upper door panel with slightly convex flowerhead-filled guilloche-carving, the remaining panel carved to simulate inner frame mouldings which are then punched decorated and surrounded by similar linear parquetry, on stile feet, 155cm wide x 56.5cm deep x 169.5cm high, (61in wide x 22in deep x 66 1/2in high)

£3,000 - 5,000

Literature:

See Ralph Edwards, *The Dictionary of English Furniture* (1986) Vol. II, p. 190, fig. 3, for a cupboard on stand with virtually identical carved pilasters, parquetry and comparable inlay to the doors. The cupboard is listed as the property of Percy Macquoid and dated to circa 1590. It is again illustrated P. Macquoid, *The Age of Oak* (1925), p. 117, pl. VII, [drawing by Shirley Slocombe, dated 1902].

Provenance:

Formerly Forty Hall Museum, Enfield, North London. Reputedly on loan to The Geffrye Museum, London, circa 1940. Remains of a red written inventory number to one upper side panel.



Illustrated R. Edwards *The Dictionary of English Furniture* (1986)



405

405 WT

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 fore-rail, low side stretchers and central run-moulded cross-stretcher, 183cm wide x 61.5cm deep x 112cm high, (72in wide x 24in deep x 44in high)

£1,200 - 1,800

Literature:

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



406

406

A LATE 17TH CENTURY OAK AND UPHOLSTERED STOOL, FLEMISH

The rectangular stuff-over seat with floral tapestry-style cover, raised on ball-turned legs, united by an H-form stretcher with baluster-turned cross-stretcher, 35cm wide x 34.5cm deep x 38.5cm high, (13 1/2in wide x 13 1/2in deep x 15in high)

£800 - 1,200



407

407 WT

A WILLIAM & MARY JOINED OAK SETTLE, NORTH COUNTRY, CIRCA 1700

Having a back of nine rectangular fielded panels, a two-plank seat, downswept scroll-ended open arms on squat ball-turned underarm supports, three baluster-turned front legs, united by a plain stretcher and spaced by two slender single-ring baluster-turned spindles, plain side stretchers, *187cm wide x 61.5cm deep x 111cm high, (73 1/2in wide x 24in deep x 43 1/2in high)*

£1,000 - 1,500

408

AN OAK AND UPHOLSTERED STOOL, CIRCA 1680 AND LATER

The rectangular stuff-over seat with tassel-fringe, raised on block and ring-turned legs, joined by ball turned fore-rails and similarly turned H-form stretcher, *47cm wide x 42cm deep x 44cm high, (18 1/2in wide x 16 1/2in deep x 17in high)*

£600 - 800



408



409



410

409 WT

A CHARLES II FRUITWOOD AND ELM MURAL GLASS CASE, CIRCA 1670 AND LATER

Constructed entirely without a joined frame, simply with elm boards between multiple fruitwood spindles, the five central spindles framed to form a door, opening on a pivot, professional replacements, 107cm wide x 25cm deep x 38cm high, (42in wide x 9 1/2in deep x 14 1/2in high)

£2,500 - 3,500

410 WT

A GEORGE I YEW-WOOD BOARDED CLOSE STOOL, CIRCA 1720

Of chest-like form, with hinged lid, the front with applied double-reeded mouldings suggesting two drawer fronts, on bracket feet, 45.5cm wide x 36.5cm deep x 47.5cm high, (17 1/2in wide x 14in deep x 18 1/2in high)

£700 - 1,000



411

411 WT

**A MID- TO LATE 17TH CENTURY JOINED OAK AND ELM BOX
OR POSSIBLE 'RENT' TABLE, ENGLISH, CIRCA 1640 - 70**

Having a hinged two-plank top, the single panel sides all within finely run-moulded rails, raised on slightly bulbous columnar-turned legs, joined by plain stretchers all round, 72cm wide x 45cm deep x 65.5cm high, (28in wide x 17 1/2in deep x 25 1/2in high)

£2,000 - 3,000

Literature:

This lot is illustrated Victor Chinnery, *Oak Furniture: The British Tradition* (1993), 4th Edition, p. 295, figure 3:179a, dated to circa 1680.



412



413

412 WT

A JAMES I OAK BOARDED CHEST, CIRCA 1620

The top having a moulded front edge and nailed cleats with similar mouldings, the frieze board again with moulded edges, a typical V-cutaway to the base of each slab-end, with the addition of a simple trefoil to the apex and a scroll 'lipped' front profile, *79cm wide x 39cm deep x 55.5cm high, (31in wide x 15in deep x 21 1/2in high)*

£700 - 1,000

413 WT

A RARE HENRY VIII JOINED OAK LINENFOLD CHEST 1520 - 40

With four carved linenfold panels to the front and two to each side, the impressive single plank lid with applied edge mouldings to simulate a panelled lid, single panel back and single base board, traces of original red polychrome throughout, *166cm wide x 57cm deep x 81cm high, (65in wide x 22in deep x 31 1/2in high)*

£3,000 - 5,000



414 WT

**A CHARLES II OAK AND STAINED PRESS CUPBOARD,
DOREST, CIRCA 1670**

The top rail gouge-carved with a tulip-filled lunette design, having a four-panel cupboard door flanked either side by two similar panels, all upper panels with applied arcaded mouldings centred by a split spindle, the lower panels each with three oval bosses, the pair of base panels again with boss but with the addition of a bold gouge-carved floral design, panelled sides, black stain to the flat run-mouldings, 162.5cm wide x 54cm deep x 186cm high, (63 1/2in wide x 21in deep x 73in high)

£1,000 - 1,500

:) 7: JOHN: GOOR: 12: :



415 WT

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)

£2,000 - 3,000

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.



416 WT

A WILLIAM & MARY GATELEG TABLE, WITH RARE BURR-ELM TOP AND FRUITWOOD BASE, CIRCA 1690

The highly impressive burr-elm drop-leaf top above a frieze drawer at each end, raised on baluster and inverted-acorn turned legs, joined by plain stretchers, on turned feet, 149cm wide x 120cm deep x 74cm high, (58 1/2in wide x 47in deep x 29in high)

£4,000 - 6,000

Provenance:

Purchased from Suffolk House Antiques, Yoxford, Suffolk, 2011, (£15,500).



417 WT

**A WILLIAM & MARY OAK PANEL BACK ARMCHAIR, CIRCA
1690**

Unusually fitted with a drawer below the seat

The open back with central fielded panel below a scroll cut and pierced cresting, the gently downswept scroll-ended arms on baluster-turned front supports, the single seat board within an applied moulded frame, a single frieze drawer below, above a twin-arched apron, on similar baluster-turned front legs, joined all round by plain stretchers, *60cm wide x 108cm deep x 59cm high, (23 1/2in wide x 42 1/2in deep x 23in high)*

£2,000 - 3,000



418 WT

A SMALL WILLIAM & MARY OAK ESCRITTOIRE, CIRCA 1700

Having a cushion 'map' drawer, a double fielded panelled fall with rear ratchet bookrest, enclosing a well-fitted interior of several small drawers around a central cupboard, the lower-section with three long drawers, a fielded panel to each side, cavetto base moulding and front ball feet, restorations, 98.5cm wide x 49cm deep x 155cm high, (38 1/2in wide x 19in deep x 61in high)

£2,000 - 3,000

The base of this escritoire is remarkably similar in proportions and simplicity to an oak specimen cabinet, made in 1704, by the Cambridge joiner John Austen for John Francis Vignani, first professor of Chemistry at Cambridge University. The cabinet, illustrated A. Bowett, *English Furniture 1660 - 1714 From Charles II to Queen Anne* (2002), p. 204, pl. 7:19. Austen's cabinet also has fielded panels to the upper-section.



419 WT

**A RARE PAIR OF CHARLES I OAK PANEL-BACK OPEN
ARMCHAIRS, WEST COUNTRY, CIRCA 1630 - 40**

Each back panel vigorously carved with a stylized plant below a pillared arch, with double-scroll carved cresting and similar carved ears, the shaped out-splayed arms with scroll-ends raised on parallel-baluster and ball-turned front supports, their design repeated on the front legs, the trapezium-shaped seat with moulded edges, above lunette-carved rails, the front leg blocks all shaped to follow the pronounced side angle, professional restorations, *68cm wide x 52.5cm deep x 106cm high, (26 1/2in wide x 20 1/2in deep x 41 1/2in high)*

£10,000 - 15,000



420

420 WT

AN IMPRESSIVE SET OF FOUR WILLIAM & MARY JAPPANED BEECH-WOOD HIGH-BACK SIDE CHAIRS, 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)

£1,500 - 2,000

Provenance:

The property of H. W. Keil Ltd., Broadway, Worcestershire

421 WT

A CHARLES I OAK LONG BENCH OR FORM, ATTRIBUTED TO SALISBURY AND THE SURROUNDING AREA, CIRCA 1630

With rare stretcher arrangement

The top with reeded long edges and chip-carved ends, bicuspid-shaped and multiple run-moulded long frieze rails, on parallel-baluster and reel-turned legs, united all round by heavy plain stretchers and a rare central slender run-moulded cross-stretcher, 140cm wide x 26cm deep x 54.5cm high, (55in wide x 10in deep x 21in high)

£2,000 - 3,000



421



422

A RARE AND SMALL ELIZABETH I OAK AND MARQUETRY BOX, CIRCA 1580, OF 'NONSUCH'-TYPE

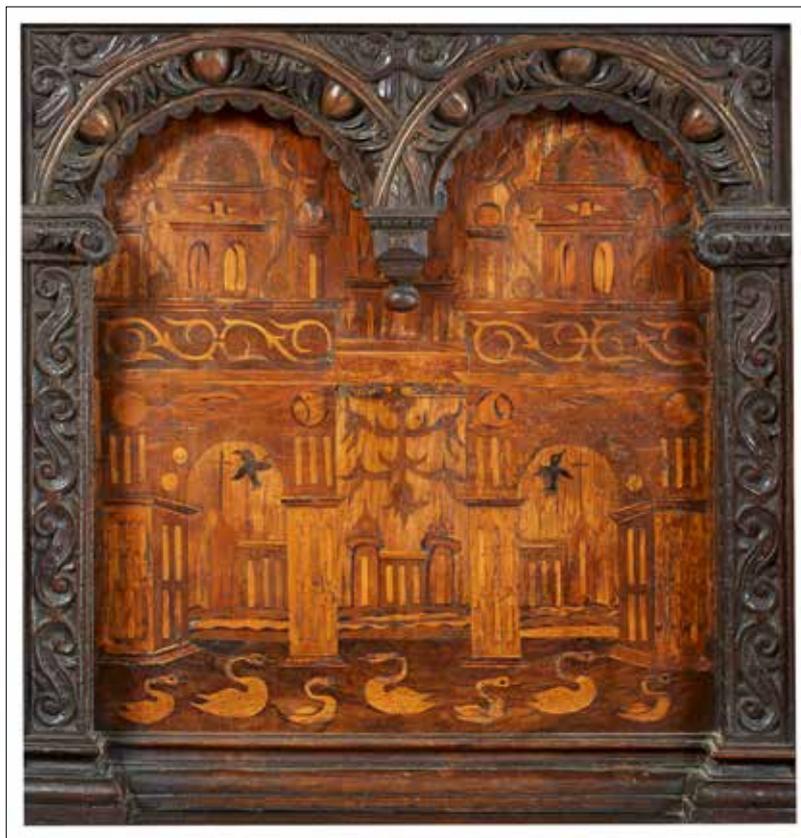
The sloping lid with applied edge moulding and chequer and 'dot and oval' inlay around a central [probably later] raised plaque inlaid with various woods including ebony and bone, to the interior a till with edge-moulded and inlaid hinged cover above two small inlaid drawers, the front and sides with geometric inlay, the rear with architectural inlay, within chequered borders, 30cm wide x 23.5cm deep x 23.5cm high, (11 1/2in wide x 9in deep x 9in high)

£5,000 - 8,000

The inlay to this box is of a type more often seen decorating larger boxes or coffers. Now thought to have been produced in Southwark, possibly by German craftsmen, they were once thought to have been imported from the Continent. They are known as 'Nonsuch' chests because the inlaid work often includes fantastic turreted buildings with which Henry VIII's palace at Nonsuch, now demolished, has become associated.

For similar examples, see the *Victoria & Albert Museum* W.4:1,2-1911 and the *Shakespeare Birthplace Trust*, No. SBT 2001-5.

'THE WILLIAM RANDOLPH HEARST TESTER BED'



423 (left-hand headboard panel)



423 (right-hand headboard panel)





Depository label to rear of headboard (initials for William Randolph Hearst)



Similar label to top of tester

423 WT

A RARE AND HIGHLY IMPRESSIVE ELIZABETH I OAK, WALNUT AND MARQUETRY INLAID TESTER BED, SOUTHWARK, LONDON, CIRCA 1585

The tester with four large panels, each centred by an ebonized pyramidal boss, framed by geometric bands of holly and bog-oak with applied dentil mouldings, all within leaf double S-scroll carved rails, the tester frieze rails all nulled-carved on the inner face and highlighted with black stain, the outer face of the frieze rails with fine floral marquetry, the remarkable headboard with a pair of panels carved with double-scrolls and pendant flowers, spaced by carved corbels, over a pair of splendid Nonsuch-type marquetry inlaid panels, each behind a carved proud double arch raised on carved pillars, centred by a female term and flanked by two male terms, satyr carved ears, three arched panels below, the free-standing walnut end-posts each with two carved cup-and covers and two jewelled baluster-turnings, the bedstock [151.5cm x 185cm] of period timbers, some historic restorations, 169cm wide x 221cm deep x 214.5cm high, (66 1/2in wide x 87in deep x 84in high)

£20,000 - 30,000

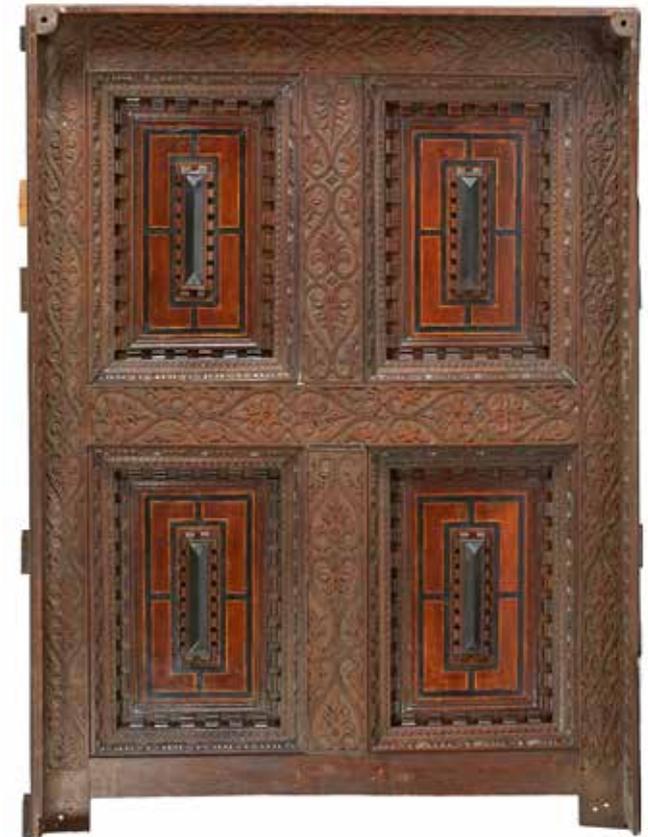
Provenance:

Almost certainly the former property of William Randolph Hearst, [b. 1863, d. 1951], American newspaper publisher. Paper 'collection label', stamped 'W.R.H. 2375' to rear of headboard and top of tester.

Although the inlaid decoration to the headboard of this remarkable bed is characteristic of 16th century German inlay, it is now thought to have been made in London, particularly around Southwark, from the second half of the 16th century, and very possibly by immigrant German inlayers. The architectural decoration is popularly assumed to represent Henry VIII's celebrated Nonsuch Palace, Surrey, particularly with reference to the fanciful towers. However, it is more likely to have been derived from 16th century printed designs, for example those published by Hans Vredeman de Vries, [1527 - 1604].

The celebrated 'Great Bed of Ware', circa 1590, in the collection of the Victoria & Albert Museum, London [W.47:1 to 28-193], also has architectural marquetry panels to the headboard and to top of headboard.

A late 16th century Nonsuch-chest, with comparable inlay, sold *Bonhams*, Oxford, 13 May 2015, Lot 385, [£14,300]. See also Lot 422 in this sale.



Underside of tester



424

424 WT

A CHARLES I OAK AND MARQUETRY INLAID COFFER, GLOUCESTERSHIRE, CIRCA 1640

Having a triple-panelled lid, the front again with three panels, each inlaid with holly and bog-oak in a stylized floral design, the lunette and fleur-de-lys carving to the top rail centred by a carved oval [a central motif often found on Gloucestershire armchairs and often dated], with guilloche-carved muntin rails, each side carved with a large frilly-leaf filled lunette, below an interlaced lunette carved top rail, the front stiles with zigzag punched-decoration, 114cm wide x 61cm deep x 66cm high, (44 1/2in wide x 24in deep x 25 1/2in high)

£1,200 - 1,800

425 WT

A FIRST-HALF OF THE 17TH CENTURY JOINED OAK COFFER, POSSIBLY NORTHERN FRENCH, CIRCA 1640

The lid with three saltire run-moulded panels, the front with three smaller panels each carved with a large flowerhead, a strap-work carved top rail, gouge-carved stiles and muntin rails, the latter also with incised guilloche decoration, twin panelled carved sides, 107cm wide x 47.5cm deep x 65cm high, (42in wide x 18 1/2in deep x 25 1/2in high)

£600 - 800



425



426

426 WT

A CHARLES II OAK AND MARQUETRY INLAID COFFER, SOUTH-WEST YORKSHIRE, CIRCA 1660

With a three-plank lid, the front profusely carved and inlaid, with a chain leaf-scroll carved top rail, above three panels, each panel with flush-applied carved arcade enclosing bog-oak and holly floral marquetry, the muntin rails and front stiles carved with running-vine design, the leaf S-scroll motif repeated on the base rail, all rails with chequered 'dog-tooth' style bands of inlay, panelled sides, 146cm wide x 59cm deep x 84.5cm high, (57in wide x 23in deep x 33in high)

£2,000 - 3,000

427 WT

A 16TH CENTURY JOINED OAK LINENFOLD COFFER, ANGLO-FLEMISH, CIRCA 1540 - 60 AND LATER

With cleated triple-plank lid, the front of four linenfold carved panels, all within moulded rails, the edge moulding typically continuing on the lower edge of the base rail and inner-edge of the front stile feet, two plain panels to each side, restorations, 134.5cm wide x 56cm deep x 74.5cm high, (52 1/2in wide x 22in deep x 29in high)

£500 - 800



427



428



429



430

428 WT

A CHARLES II BOARDED OAK BOX, PROBABLY DORSET, CIRCA 1670

The front board carved with a pair of hatched flowerheads above stylised leaves and beneath a line-carved arch, 69.5cm wide x 43cm deep x 21.5cm high, (27in wide x 16 1/2in deep x 8in high)

£400 - 600

430 WT

A CHARLES II BOARDED OAK DESK BOX, CIRCA 1680

The single-piece top with chip-carved ends above front and side boards carved with stylised leaf-filled lunettes, 67cm wide x 37.5cm deep x 20.5cm high, (26in wide x 14 1/2in deep x 8in high)

£400 - 600

429 WT

AN EARLY 18TH CENTURY OAK DESK BOX, ENGLISH, CIRCA 1710

Having a cleated hinged slope, enclosing a bank of small drawers, some concave-fronted, pigeonholes and a well beneath a sliding board, with lopers and applied base mouldings, 80cm wide x 43cm deep x 24.5cm high, (31in wide x 16 1/2in deep x 9 1/2in high)

£500 - 800



431 WT

**A RARE AND FINE CHARLES II JOINED OAK DESK BOX,
CIRCA 1670**

Of pegged and dovetailed construction, the hinged slope fitted with a book rest and enclosing a shelf above four short drawers, all with line-carved edge moulding and all with fabric pulls, two concealed spring mechanisms dropping the box's front board, behind which two drawers with applied edge mouldings and fabric pulls, the box fitted to each side with a till enclosing a drawer, each opening via a mechanism to the interior of the main box, with base mouldings, *102.5cm wide x 52cm deep x 35.5cm high, (40in wide x 20in deep x 13 1/2in high)*

£2,000 - 3,000



432 WT

A RARE CHARLES II OAK RED AND BLACK STAINED CHEST OF DRAWERS, DORSET, CIRCA 1670

With four geometric mitre-moulded long drawers, each enlivened by original black and red staining, the black reserved for the ground, the red for the raised 'infill' between the mouldings, the top drawer flanked by linear-cut corbels, the design of which is repeated diagonally to the underside of the thin top boards, on stile feet, 96cm wide x 55.4cm deep x 89cm high, (37 1/2in wide x 21 1/2in deep x 35in high)

£3,000 - 5,000

A virtually identical chest of drawers, almost certainly from the same workshop, formerly in the Danny Robinson collection, sold *Bonhams*, Oxford, 21 January 2014, (£12,350). Illustrated and discussed, Victor Chinnery, 'Early Oak Furniture in Context', *The Journal of the Antique Collectors' Club* (September 1996), Vol. 31, No. 4, p. 18, fig. 8, where it is noted: 'This is a common pattern for chests, but this one is unusually cheered-up by the crisp red and black paint which defines the mouldings'.

The use of black and red stain [and occasionally white] on late 17th century furniture is primarily associated with Dorset, but there are examples of its use on furniture from neighbouring Devon, Somerset and Wiltshire. A chest from Burderop Park, Wiltshire, with original paint work and dated to circa 1650-80 is illustrated Victor Chinnery, *Oak Furniture: The British Tradition* (1993), p. 209, figure 2:235. Further association can be made with decorated American furniture of the same period, as shown by the chest attributed to Ipswich, Massachusetts, dated 1678, illustrated next to the aforementioned Wiltshire example, figure 2:256.



433 WT

A FINE CHARLES II OAK, WALNUT, CEDAR AND SNAKEWOOD ENCLOSED CHEST OF DRAWERS, CIRCA 1660

Typically in two parts, the upper-section with solid moulded edge to the oak top, above a shallow single drawer with three moulded sections, above a large deep drawer, again having three sections, each with cushion and geometric mouldings divided by pairs of fine column turnings and bone roundels, the lower-section with two doors, both with similar cushion and geometric mouldings, column turnings and roundels, enclosing three oak drawers, typically left plain and in a dry, natural state, the sides with applied arcaded mouldings, on stile feet, 123cm wide x 125cm deep x 63cm high, (48in wide x 49in deep x 24 1/2in high)

£6,000 - 8,000

This fine chest illustrates the development of the chest of drawers in the second-half of the 17th century, when the front first started to be embellished with striking, moulded decoration, using imported exotic veneers which used form, colour, light and shade to maximum affect. A similar example is illustrated in Victor Chinnery, *Oak Furniture: The British Tradition* (1993), p. 371, fig. 3:406.



434



434

434

**A LATE 17TH CENTURY PAINTED AND EBONY-VENEERED
DEAL MINIATURE TABLE CABINET, ANGLO-FLEMISH, CIRCA
1680**

Painted to simulate burr timber, the pedimented top with sliding cover, above a pair of doors applied to the interior with ripple mouldings, and enclosing six small drawers, all with sunken cartouche-shaped reserves, some lined with block-printed paper of red flowers against a cream ground, a long drawer below, the cabinet with a knopped bale handle to either end, *23cm wide x 16cm deep x 24.5cm high, (9in wide x 6in deep x 9 1/2in high)*

£2,000 - 3,000

435

**A GROUP OF FOUR 19TH CENTURY GINGERBREAD MOULDS,
DUTCH/GERMAN**

Of various timbers including oak, sycamore and beech, one early 19th century example double-sided, the oak example of St. Catherine, the two others retaining metal rims around the patterns, one of these titled 'A DINANT' (probably for Dinant, Belgium), *the largest 47.5cm high*, together with a **19th century sycamore biscuit mould**, with six impressions, and a **20th century gingerbread mould**, (6)

£1,000 - 1,500



437

436

A VICTORIAN ASH AND ELM MINIATURE PRIMITIVE WINDSOR CHAIR, DATED 1856

The arm bow raised on five straight spindles, with a further passing through the arm and bent-over to form a decorative hooped-back, with four hand-shaped legs mortised into the burr-elm seat, scratched date of '1856' to the underside of the seat, 34.5cm wide x 19.5cm deep x 37cm high, (13 1/2in wide x 7 1/2in deep x 14 1/2in high)

£500 - 800

437 WT

FOLK ART: A 19TH CENTURY POKERWORK AND PAINTED PICTURE, OF SHIPS IN A HARBOUR OR PORT

The harbour with a pair of bridges, one of five arches, to the left shore a round fort or battery with cannon and shot, and flying what appears to be the British flag, and a Martello tower, beside a long pier, to the right shore a church and a lighthouse, a town beyond, a man and a woman alighting from a small boat and being saluted, a steamer paddle ship to the foreground, the picture within borders, that to the left showing a British flag, sailors, a cannon and an anchor, that to the right a pennant bearing the colours of Ireland, above sailors and possibly an admiral wearing a blue sash, possibly that of the Order of the Garter, 97.5cm wide x 60cm high

£1,000 - 1,500



436



435



438

438 WT

A COMMONWEALTH JOINED OAK COFFER, SOMERSET, INITIALED AND DATED '1652'

Having a four-paneled lid, also with four carved panels to the front, each outer panel carved with a typical regional pointed leaf-and-flowerhead quatrefoil, the two middle panels carved with a leaf S-scroll design, the top rail carved with a chained-guilloche design, centred by the carved initials 'T S', the muntin rails also guilloche-carved, the central muntin additionally stamped with the date '1652', the base rail carved with a meandering stylized 'tulip' design, 'running-chain' and punched-decorated front stiles, the original spandrels carved with a scroll and single flowerhead, twin panelled and lozenge carved sides, 146.5cm wide x 60cm deep x 69.5cm high, (57 1/2in wide x 23 1/2in deep x 27in high)

£800 - 1,200

See Lot 439 in this sale, another Somerset coffer also with leaf S-scroll carved panels, comparable to those found on the two central panels of this lot. Notably both Lots bear a date and owners' initials.

In terms of design this coffer appears slightly earlier in date than '1652' and was possibly made earlier [circa 1630] with the punched date therefore added later. However, the guilloche-carving to the central muntin rail definitely takes into account the date; it intentionally stops short at the top of the rail. One may have, however, expected the date to be typically carved, rather than punched, which would be easier to apply at a later stage.

439 WT

A GOOD JAMES I OAK COFFER, SOMERSET, INITIALED AND DATED 1623

The triple-plank lid with applied front and side edge mouldings, the front of three panels, each with a guilloche-carved arch on stiff-leaf carved pillars, all with leaf-and-berry carved spandrels and enclosing a bold leaf S-scroll design, the middle panel centred by a shield carved with the initials 'I C' and the date '1623', both the front and side rails with a well-carved scrolling floral design which is then repeated on the front stiles, the base of which are also carved, with stiff-leaf carved muntin rails and lunette-carved base rail, each side carved with a double-arcade, interior till, 162.5cm wide x 62.5cm deep x 77cm high, (63 1/2in wide x 24 1/2in deep x 30in high)

£2,000 - 3,000



439

THOMAS BRADBERRY



440 WT

**A RARE CHARLES II JOINED OAK PANEL-BACK ARMCHAIR,
NAMED, CHESHIRE/LANCASHIRE, CIRCA 1670**

The back panel carved with a single filled-lozenge, with a scroll-pennant to each terminal and whorls to each corner, the scroll-profiled cresting carved with the name 'THOMAS BRADBERRY' above punched-decorated flat run-moulding, the letter 'S' stamped near the top of one upright, the other stamped with the letter 'W', the downswept shaped scroll-end arms on accentuated ball-turned front supports, with are repeated on the front legs, a single-piece seat board, crenellated lower edge to each seat rail, plain stretchers,

£3,000 - 5,000

A 1697 will for a Thomas Bradbury, living at Bottoms, Taxal, Cheshire, records his occupation as a tanner. The Taxal address is fascinating, as a remarkable pair of chairs, carved with two names, sold *Bonhams*, Oxford, 22 January 2014, [£22,100], and commemorated the marriage of Francis and Ellen Heathcot, at St. James Church, Taxal, in 1678. It is possible this lot was carved at the same workshop as the 'marriage' pair. A further highly similar chair, this time carved with the name and date 'THOMAS KYRKE 1680' is illustrated Victor Chinnery, *Oak Furniture: The British Tradition* (1993), p. 63, fig. 2:21. Whilst ignoring the virtually identical 'font' used for the carved names on all the chairs, comparisons can still be drawn over the design of the leg turnings, the crenellated seat rails and the profile of the cresting.



441

441 WT

A 17TH CENTURY OAK CENTRE OR 'MONASTERY-TYPE' TABLE, FRENCH

With single-plank top [2.5cm thick], on X-form end-supports with chamfered edge detail, joined by a wrythen iron stretcher, on sledge-type feet, 185cm wide x 76cm deep x 57.5cm high, (72 1/2in wide x 29 1/2in deep x 22 1/2in high)

£3,000 - 4,000

The form of this relatively small table dates back to the 14/15th century. A comparable 'table de monastere' from the 16th/17th century in the Bruno Perrier collection, sold *Ader-Tajan*, 'Haute Époque', Paris, 6 April 1992, [£31,000]. The table is referred to as a 'Bigourdane' table, a name given to tables made around Bagnères de Bigorre, in the Pyrenees. A further 15th/16th century example, probably Burgundian, sold *Sotheby's*, London, 29 October 2003, Lot 109, [£110,000].

442 WT

AN EXCEPTIONALLY SMALL MID-17TH CENTURY COFFER/ TABLE BOX, DORSET AND THE SURROUNDING AREA, CIRCA 1650

Having a triple panelled hinged top, the single panel to the front and sides all crisply carved with lunettes and stylized leaves, the front rails also carved with lunettes, the front stiles with chip carved crescents, the side rails with conforming carved and punched-decoration, 55.5cm wide x 42.5cm deep x 34.5cm high, (21 1/2in wide x 16 1/2in deep x 13 1/2in high)

£3,000 - 4,000



442



443

443 WT

A SET OF FOUR MID-17TH CENTURY OAK AND BLACK STAINED BACKSTOOLS, ANGLO-DUTCH, CIRCA 1660

Each having a dramatic architecturally inspired open back, the intricately carved arch-shaped back splat on scroll-shaped and carved 'pillars', all with a black stained 'ground', with later upholstered stuff-over seat, on columnar-turned front legs joined by a plain low stretcher, further stretchers to the sides and rear, 48cm wide x 44cm deep x 101.5cm high, (18 1/2in wide x 17in deep x 39 1/2in high) (4)

£3,000 - 4,000

Literature:

see S. W. Wolsey and R. W. P. Luff, *Furniture in England: The Age of the Joiner* (1968), fig. 101, for a pair of illustrated chairs also with arched backs, dated to the mid-17th century.

444 WT

AN EXCEPTIONALLY SMALL CHARLES I OAK AND ELM LOW STANDING LIVERY CUPBOARD, CIRCA 1640 - 50

The elm boarded top with moulded edges, above a single panelled cupboard door, restrained decoration in the form of slender carved-nurling to the front top rail, on stile feet, single interior shelf, 63.5cm wide x 34.5cm deep x 61.5cm high, (25in wide x 13 1/2in deep x 24in high)

£2,000 - 3,000



444



445

445 WT

**AN EARLY 19TH CENTURY ELM AND PINE CURVED WINGED
BOARDED SETTLE, WEST COUNTRY, CIRCA 1810 - 50**

Pine with elm sides, canopy-rail and seat, the seat is mortised through the shaped slab-ends and the back below the seat gently racked, *162cm wide x 50cm deep x 145cm high, (63 1/2in wide x 19 1/2in deep x 57in high)*

£700 - 1,000

446 WT

**A GEORGE III SMALL JOINED FRUIT-WOOD HIGH-BACK BOX-
SETTLE, CIRCA 1780 - 1820**

A pair of rectangular fielded panels to the back and below the hinged boarded seat, the curve of the horizontal-shaped arms continuing on the inner face of the rectangular-section underarm support, on stile feet, *101.5cm wide x 56cm deep x 125.5cm high, (39 1/2in wide x 22in deep x 49in high)*

£1,000 - 1,500



446



447

447 WT

A HARELQUIN SET OF SIX 19TH CENTURY YEW, ELM AND ASH LOW-BACK WINDSOR ARMCHAIRS, NOTTINGHAMSHIRE, CIRCA 1830 - 40

Two by George Nicholson, Rockley [fl. 1831 - 41], one by Frederick Walker, Rockley [fl. 1823 - 71]

All with three long tapering spindles either side of a stylized 'fleur-de-lys' fretted top splat, with two shaped frets to the lower splat, three underarm spindles and baluster-turned front support, elm saddle seat, on single-ring baluster-turned legs connected by a crinoline stretcher, the chair by Frederick Walker with triple ring-turned ash legs, (6)

£2,000 - 3,000

448 WT

AN OAK COMMUNION-TYPE TABLE, ENGLISH

Parts possibly late 16th century, having a rectangular planked top, above nulled-carved frieze rails, the carving extending to the top of the legs and to integral and attached spandrels, on inverted-baluster turned legs which all have a pronounced lower ring-turning, joined all round by low peripheral stretchers, *106cm wide x 64.5cm deep x 78.5cm high, (41 1/2in wide x 25in deep x 30 1/2in high)*

£800 - 1,200



448



449

449 WT

A CHARLES II OAK GATELEG OCCASIONAL TABLE, CIRCA 1680

The rectangular drop-leaf top with thumb-moulded edges, raised on baluster-silhouette end-supports, joined by a broad moulded platform stretcher, on sledge-type feet with chip-carved upper edge detail, plain railed gates, *open: 82cm wide x 62cm deep x 68cm high; closed: 32cm wide*

£1,000 - 1,500



450

450

A LARGE LATE 17TH CENTURY CHIP-CARVED FRUITWOOD BOARDED BOX

The hinged slope carved with a large stylised flowerhead or palmette between geometric roundels, the front and sides similarly carved with stylised leaves and roundels, the base-board extending to all sides and with line-carving to simulate moulding, *57cm wide x 35cm deep x 24cm high, (22in wide x 13 1/2in deep x 9in high)*

£600 - 800



451

451 WT

A 16TH/17TH CENTURY OAK CHAIR, ITALIAN

Of half-circular form, the moulded armrest and boarded seat on baluster-turned spindle supports, the seat pad covered in floral needlework, later painted, *59cm wide x 36cm deep x 84cm high, (23in wide x 14in deep x 33in high)*

£700 - 1,000



452

452 WT

A WILLIAM & MARY OAK SIDE TABLE, CIRCA 1700

Having a twin boarded fully edge-moulded top, ogee-shaped friezes, with single drawer, on baluster and elongated reel-turned legs, joined by slender stretchers all with run-moulding to the upper edges, originally constructed in part using re-claimed timber, 89cm wide x 55cm deep x 70.5cm high, (35in wide x 21 1/2in deep x 27 1/2in high)

£700 - 1,000



453

453

A SMALL CHARLES II BOARDED OAK BOX, POSSIBLY WESTMORLAND, CIRCA 1680

The edge-moulded top above a front board carved with stylised berried flowers and leaves either side of a reserve carved with the initials 'AB', with base mouldings, 52cm wide x 31.5cm deep x 19cm high, (20in wide x 12in deep x 7in high)

£400 - 600

454 WT

A PAIR OF WILLIAM & MARY OAK SIDE CHAIRS, POSSIBLY WELSH, CIRCA 1700

Each with an open back, with double-scroll profiled cresting, above a central arched fielded panel, with ogee-profiled sides and lower rail, the boarded seat with moulded edge, the seat rails with similar ogee-profile, block and ball-turned front legs, joined by a baluster-turned fore-rail and multiple plain stretchers, 49cm wide x 45cm deep x 119cm high, (19in wide x 17 1/2in deep x 46 1/2in high) 2

£600 - 800



454



455

455 WT

A CHARLES II OAK CHEST OF DRAWERS, CIRCA 1670

Typically in two parts, the plank top with solid moulded edge and dentil frieze, over four long mitre moulded drawers, end pilasters in the 'Laudian' taste, the two similar drawers to the lower-section are centred by a similar pilaster which is unusually cut to overlap the two drawers, twin panelled rear, on stile feet, 97cm wide x 55cm deep x 94cm high, (38in wide x 21 1/2in deep x 37in high)

£700 - 1,000

456 WT

AN EXCEPTIONALLY BROAD AND RARE GEORGE III YEW, FRUITWOOD AND ELM WINDSOR ARMCHAIR, ATTRIBUTED TO BUCKINGHAMSHIRE, CIRCA 1800

The hoop back with scribed edge line supporting five spindles either side of a central shaped splat with two fretted heart motifs, the arm hoop on five spindles and crooked front support, elm saddle seat, single concave turning to each leg, the legs connected by a crinoline stretcher, initials 'JB' and 'Jl' carved to the top end of one arm, overall dimensions: 69.5cm wide x 63cm deep x 106.5cm high, (27in wide x 24 1/2in deep x 41 1/2in high)

£800 - 1,200

Literature:

A comparable pair of high hooped back Windsor chairs, also attributed to Buckinghamshire, circa 1770 - 1820, illustrated B. Cotton, *The English Regional Chair* (2000), p. 50, fig. TV30. The explanatory text notes: 'These chairs epitomise the finest qualities which this region's chairs provide, with broad elegant seats and spacious curved backs which fit the human body in a way which chairs had not, before this style developed'



456



457 WT

A SMALL LATE 17TH CENTURY OAK ENCLOSED CHEST OF DRAWERS, ANGLO-DUTCH, CIRCA 1680

In two parts, with one long mitre-moulded drawer centred by applied split spindles, above a pair of panelled, mitre-moulded and boss applied cupboard doors, enclosing three typically plain drawers, on stile feet, 91.5cm wide x 54cm deep x 89cm high, (36in wide x 21in deep x 35in high)

£2,000 - 3,000



458

**A FINE EARLY 16TH CENTURY CARVED AND POLYCHROME-
DECORATED OAK FIGURE OF A KNEELING ANGEL, FRENCH,
CIRCA 1500 – 1550**

With traces of original polychromy, the angel's hair parted and beneath a band above almond-shaped, hooded eyes, a twisted cord at his collar, and flowing robes, *mortice holes and iron fixing pegs to reverse*, 53.5cm high

£4,000 - 6,000



459

**A STRIKING OPPOSING PAIR OF MID-17TH CENTURY
SOFTWOOD, OR POSSIBLY STAINED BEECH, FINIALS OR
MOUNTS, EUROPEAN, CIRCA 1650**

Both modelled as Pelicans, with their wings crossed behind their backs, one foot grasping a shield carved with a Pelican pecking a heart or vulning, the shield scroll-edged and topped by a helmet with plume mantling, the other foot grasping the rim of a circular base, *restorations and losses*, 53.5cm high (2)

£5,000 - 8,000



460

A RARE PAIR OF JAMES I POLYCHROME-DECORATED AND PARCEL-GILT CARVED OAK HERALDIC NEWEL FINIALS, THE LION AND UNICORN SUPPORTERS OF THE ROYAL ARMS

Both modelled holding scroll-edged vacant shields on a domed base, the dexter *lion rampant guardant Or, imperially crowned proper*, the sinister a *unicorn Argent, armed, unguled, crined, and gorged with a royal coronet Or, having a chain affixed thereto and reflexed over the back all Or*, the unicorn 39cm high to tip of horn; the lion 40cm high, (2)

£5,000 - 7,000



461

**A HIGHLY IMPORTANT HENRY VIII PARCEL-GILT,
POLYCHROME-DECORATED AND CARVED OAK PANEL,
CIRCA 1545, POSSIBLY DEPICTING KING JOHN, AND
REPUTEDLY FROM THE LONDON HOUSE OF WILLIAM
PAULET, FIRST MARQUES OF WINCHESTER (BY 1488 – 1572)**

With traces of paint and gilt, some probably original, the central portrait carved from a deep separate board, showing a King, in slight profile to sinister, wearing a coronet-type crown of alternating trefoils and crosses above a jewelled band, his hair to his ears and with pronounced cleft to his chin, wearing armour beneath a cloak clasped at his neck, and a chain with pendant leaf, holding a sceptre in his right hand, and an orb with long shaft in his left, all within a moulded roundel with beaded inner sight and acanthus-carved outer frame, flanked to either side by a shield bearing a coat of arms, the *three lions passant guardant* of England, beneath an arched crown of fleur-de-lis and crosses alternating around a central cross, the shields issuing pendant Grotesque horned masks and a tablet defined by applied mouldings, the upper moulding centred by an arch, the left tablet painted and gilt with the word 'King', the right arch bearing traces of lettering, possibly '...hn', each tablet supported by the wings of a bird, above and beneath the roundel foliated scrolls, the uppermost with grotesque terminals, the lower terminating in the heads of horses, all within a later moulded frame applied with circular and pyramid bosses, *the panel 58.5cm wide x 6.5cm deep x 44.5cm high; the panel and frame together 74cm wide x 9cm deep x 59.5cm high*

£20,000 - 30,000

Provenance:

From the private collection of Paul Fitzsimmons Esq.

Possibly one and the same as the panel noted as in the Long Hall in an inventory of Goodwood House, the ancestral home of the Dukes of Richmond, in 1903, 'an antique carved wood and gilt panel, 29 x 23 ins, with Coat of Arms and masks in relief & in the centre a representation of King John with the Orb & Sceptre'.

The website of the *Victoria & Albert Museum* notes, 'a panel...known as the King John panel was at Goodwood House, Gloucestershire until 1939 but is thought to have disappeared during the war years.'

Found in an outbuilding of a house in Chichester in 2013.





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Related panels

Two, possibly three (if this is not the Goodwood panel) other panels from what must be the same series are known.

1. A panel in the *Museum of London* (ID: 39.93)
2. A panel in the *Victoria & Albert Museum* (Museum Number: 1585-1855), acquired by the Museum in 1855.

All three panels are the same size and, although different in particulars, were clearly part of a single series or interior. This panel and the V & A panel share foliated scrolls with horse head terminals, shields carved with the lions (or leopards) of England, and identical surrounds to the central figure.

It is the panel in the collections of the Museum of London which carried provenance to the London mansion of William Paulet, first Marquis of Winchester. Purchased by a Dr Lippmann 'many years earlier from Mr Murray Marks of the firm of *Durlacher Brothers* of Bond Street, London', it was then sold in Berlin at *Rud Lepke's Kunst-Auctions-Haus* in November 1912 (Lot 132 ill), for the sum of 5,200 German marks (the equivalent of £254 at the time). At some point, either before or after it appeared at auction, it was re-coloured and gilded.

In *Fifty Masterpieces of Woodwork* (London, 1955) describing the panel in the collection of the V & A, the affinity with the Lippman (Museum of London) panel was noted, and it was said that Dr Lippmann 'had acquired it in London many years before, with the tradition that it had come from the Palace of Austin Friars in the City.'

Whilst there is no evidence to substantiate this claim, what is certain is that these three panels, highly sophisticated examples of the influence of the Italian Renaissance in England, adorned the property of one of the leading men of the day. William Paulet's career spanned the reigns of Henry VIII (1509 – 1547), Edward VI (1547 – 1553), Mary I (1552 – 1558) and that of Elizabeth I (1558 – 1603) until his death in 1572. Such longevity was either the result of his ability to dissemble, or his abilities, depending on one's view, but he was clearly an able and efficient administrator and a trusted servant of the Crown. Thus, he

was appointed Comptroller of the Royal Household in 1532, Treasurer of the Household in 1537, Lord Great Chamberlain in 1543, Lord Steward of the Household in 1545, Lord President of the Privy Council in 1546, and Lord High Treasurer of England in 1548. He attended the baptism of the then Princess Elizabeth in September 1533, and that of Edward VI, then Prince of Wales, in 1537. Eighteen years later, he was Chief Mourner at Edward VI's funeral. Having weathered the storm of the political and religious upheavals of the 1540s and 1550s, he retained his position as Lord High Treasurer under Elizabeth I.

His rise from relative obscurity to great status was accompanied by the accrual of lands, estates and property, and it was thus that he was in a position to remodel (twice during the course of his long life) his ancestral home at Basing, Hampshire into what was reputed to be (it did not survive the Civil War) the largest and most opulent private residence in England.

In January 1541, Paulet purchased lands from Thomas Wriothesley, first Earl of Southampton on the site of the Austin Friars in Bread Street Ward, adjacent to Throgmorton Street. According to a John Stow, Paulet promptly demolished the friary buildings, with the exception of the church, and replaced them with a large house which he went on extending into the next reign.' [see D. Loades, *The Life and Career of William Paulet* (2008)].

Thomas Allen, in *The History and Antiquities of London* (1828), Vol. 3, pp. 256-7, records that in his day the remains of the building were partly occupied as a warehouse and the interior had 'been so much mutilated to suit the mechanical uses to which it is now put, that little of the original work appears. The spacious staircase, with its heavy balustrade, is one of the earliest introductions of the Italian style of building. On the first floor is a large and once handsome chimney-piece; the fireplace is spacious, and its jambs sustain on trusses the remains of a handsome composition in oak, carved and painted; two Ionic columns sustaining an entablature, still remain...Among the wainscotting still remains some of the arch-formed panels richly carved in relief, which are evidently portions of the original structure.' Paulet's house was demolished in 1839.



© The Trustees of the British Museum

The design

The chimney-piece just described is reminiscent of a design by Hans Holbein the Younger (1497/8 – 1543) (see illustration) preserved in the British Museum, which features roundels and the same grotesque foliate ornament typical of early Renaissance woodwork in this country, and comparable to the carving of these three panels. The British Museum catalogue *German Drawings in the British Museum... by artists born before 1530* (1993) 2 vols., No. 327, notes 'on stylistic grounds, the drawing may preferably be placed towards the end of Holbein's career, c. 1537 - 43. The design of this chimney-piece is reflected in English architecture of later decades, such as the grand chimney-piece, at Loseley, near Guildford, Surrey, of 1562-8. This could have been copied or adapted from such work at Nonsuch Palace...'

Hans Holbein was in England between 1526 and 1528 and returned for a second visit in 1531/2 – 1543. His dates, therefore, overlap with these panels, and it is possible that he designed them. They certainly share features with his other known designs. Compare, for instance, the foliated scrolls and grotesque terminals to these panels, and those to a 1543 design of Holbein's of an elaborate clock salt for Sir Anthony Denny [British Museum Number 1850,0713.14].

Other commentators have drawn comparisons between the V & A panel (in the same series as the panel offered here) and work which may have derived, in part, from Holbein's designs. Thus, the catalogue of the 'woodwork' in the V & A, published in 1874 noted that 'the character of the workmanship, as well as that of the design, so closely resemble those of the ornamental work on the stalls of King's College, Cambridge, that we may attribute them to the same period and the same hand - that of an Italian or German Carver, in all probability, though executed in England' [*Ancient & Modern Furniture & Woodwork in the South Kensington Museum* (London, 1874), p. 209]. In 1908, the same association was made by John Hungerford Pollen who, in describing the V & A panel, noted that 'the workmanship as well as the design so closely resemble the character of the carved ornament on the stalls of King's College, Cambridge, that the panel may certainly be attributed to the same period' [*English Objects (Ancient and Modern)* (1908), Vol. 1, p. 83, Figure 64]. Elements of the design of the carving at King's, for instance the 'HISA' cipher, carved twice in stone in the choir stalls in King's College chapel, are also preserved in a drawing in the British Museum [Sloane bequest 17052 – 5303 – 3], attributed to Hans Holbein.

Subject Matter

The V & A note that these panels are thought to represent the *Nine Worthies*, traditionally three Pagans – Hector, Alexander the Great and Julius Caesar; three Jews – Joshua, David and Judas Maccabeus; and three Christians – Arthur, Charlemagne and Godefroi de Bouillon. All popular figures in the 16th century, suites were designed by the finest artists and engravers of the day, including Hans Burgkmair, Daniel Hopfer, Lucas van Leyden, Cornelis van Oostsanen, the monogrammist MG, Virgil Solis, Maarten van Heemskerck and Nicolaes de Bruyn, Maarten de Vos and Antonio Tempesta. A less familiar set was engraved by Nicolaes de Bruyn, and individual figures also appear in single prints, for instance in a titlepage border by Hans Holbein, Michael Kirmer, Conrad Hildebrand and Johann Hauer [see A. Wells-Cole, *Art & Decoration in Elizabethan & Jacobean England* (1997), p. 115]. Prints and engravings of the *Nine Worthies* inspired decorative schemes in England throughout the 16th and 17th centuries and so their identification with these panels is understandable.

In 1903, however, when the Goodwood panel (which this panel may be) was inventoried, it was specifically called 'King John'. Now, only traces remain of the title in the right-hand tablet, but the second letter from the end appears to be an 'h' and the final letter an 'n'. Perhaps, in 1903, more of the original paint remained?

Discounting the painted titles for the moment, however, (the Museum of London painting is later anyhow, and no paint at all remains to the panel in the V & A) they all share several features which suggest that they were, in fact, intended as royal portraits.

First, the regalia with which they are furnished is stylised, but bears a resemblance to that with which English kings were furnished in printed works which pre-dated this panel. John Rastell (1468 – 1536, Sir Thomas More's brother-in-law) published *The Pastyme of People or The Cronycles of Englande and of Dyvers other realmys* [STC 20724], in 1529/1530, a chronicle which included the novelty of single page woodcut illustrations of every King of England since the Conquest, rendering them with orbs, sceptres and swords very like those which appear on this series of panels. In addition, their crowns – coronet like, rather than arched or enclosed – bear alternating fleur-de-lis and either trefoils or crosses in their upper band, as do the crowns to the three busts in this, the V & A's and the Museum of London's panel.

Giles Godet's *A Brief Abstract of the Genealogie and Race of All the Kynges of England* [1552 [STC 10022], which drew on Rastell, a Dutch work of 1534 (*Alle De Coninghen, in Enghelant*) also containing portraits of English kings, and another – lost – work which is known to have influenced all three, depicts Richard I with a clasp on his cloak very like the cherub clasp to the figure in the panel in the V & A.

It is the heraldry, however, which most compellingly suggests that these panels may well represent English kings. The Museum of London panel, later painted with the title 'King Stephen', probably does represent him. The symbol given in the shields flanking his roundel is a single equine centaur or 'sagittary', which is known to have been one of the personal badges that King Stephen used. Rastell's *Pastyme of People* shows Stephen standing beneath a shield charged with three 'sagittarii'.

Victoria & Albert Museum: Fifty Masterpieces of Woodwork (London, 1955), no. 18 notes that the heraldry to these panels is explicitly English, in that the central bust is flanked by 'a crowned shield bearing three lions passant guardant, from the Royal Arms of Henry VIII'. The same shields flank the bust in the panelled offered here. The motifs to the shield are, indeed, the *three lions passant guardant* of the Royal Arms, and it is true that during the 16th century it was commonplace, if not de rigueur, for gentle and aristocratic families to display the Royal Arms in their homes, but to say that these are the lions passant guardant from the arms of Henry VIII is open to a different interpretation. True, his arms did encompass these *three lions passant guardant* in the first and fourth quarters, but his arms also featured in the second and third quarters the *three fleur-de-lys* of France, representing the English claim to the French throne.

The three lions were first used by Richard I (or Lionheart) from c. 1198 and used by his successors until 1340. That is to say that they were used by King John (1199 – 1216), Henry III (1216 – 1272), Edward I (1272 – 1307), Edward II (1307 – 1327), and Edward III (1327 – 1377) until 1340. In Rastell's *Pastyme*, this convention is observed, with Stephen given three sagittarii, and his successors up until Edward II the *three lions passant guardant*. Godet, following Rastell, *Alle de Coninghen* and another, now lost, English source, follows the same pattern in 1552 [see H. Dragstra, 'Between Customer and Court: *A Brief Abstract of the Genealogie and Race of All the Kynges of England* and its Lost Source' in *The Library*, 7th Series, Volume 9, No. 2 (June 2008).]



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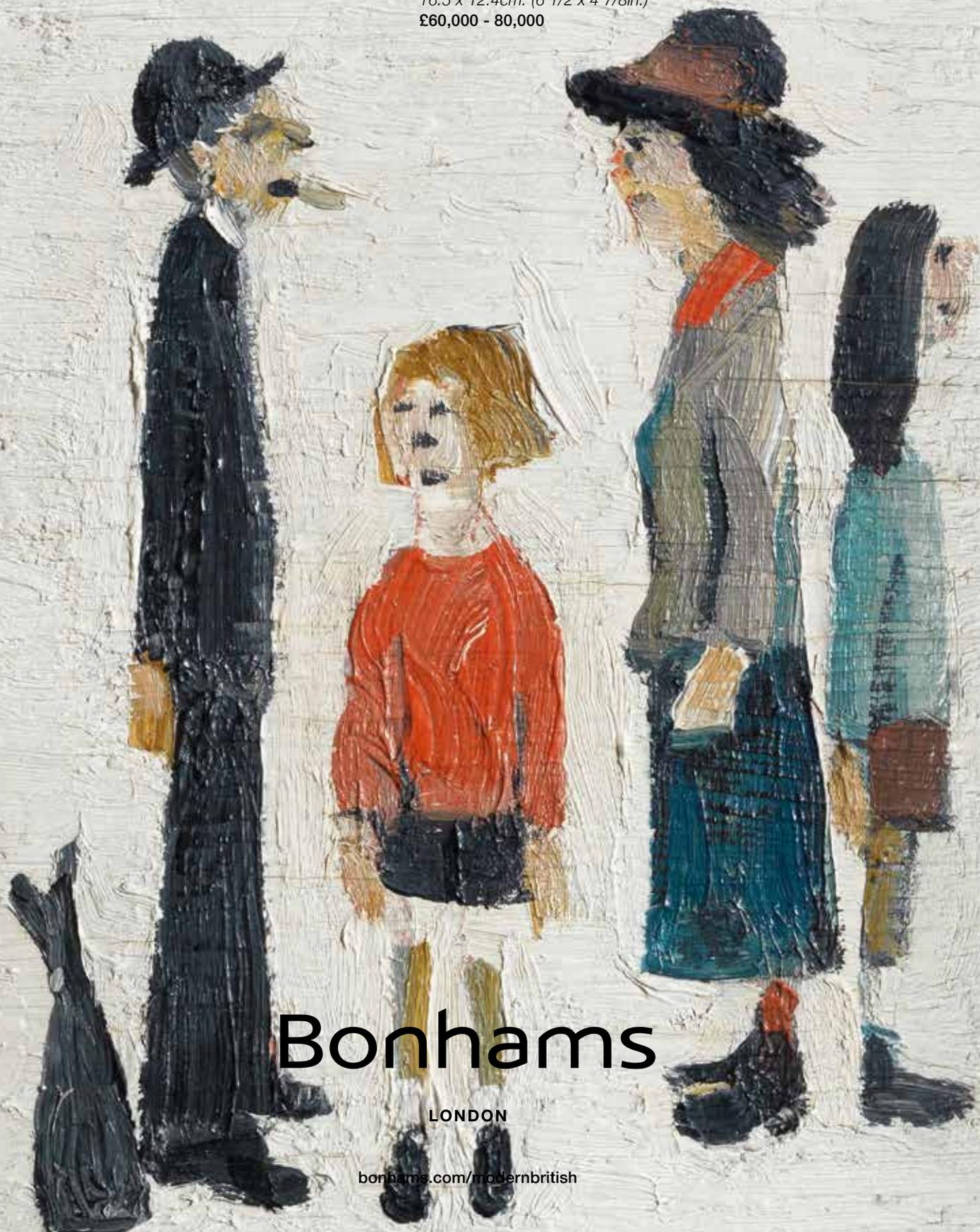
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NOTICE TO BIDDERS

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 buy 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.

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Alterations

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

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

4. CONDUCT OF THE SALE

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

5. BIDDING

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

Bidding in person

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

Bidding by telephone

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

Bidding by post or fax

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

Bidding via the internet

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

Bidding through an agent

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

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

require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

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

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

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

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

25% up to £50,000 of the *Hammer Price*
20% from £50,001 to £1,000,000 of the *Hammer Price*
12% from £1,000,001 of the *Hammer Price*

The *Buyer's premium* is payable for the services to be provided by *Bonhams* in the *Buyer's Agreement* which is contained in the *Catalogue* for this *Sale* and for the opportunity to bid for the *Lot* at the *Sale*.

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.

China UnionPay (CUP) debit cards: No surcharge for using CUP debit cards will apply on the first £100,000 invoiced to a *Buyer* in any *Sale*; a 2% surcharge will be made on the balance over £100,000.

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.
- WT Objects displayed with a WT will be located at the Ward Thomas Removals Ltd warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

•, †, *, G, Ω, α see clause 8, VAT, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot*, its fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.

- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the *Sale* of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;

- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the *Sale* of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8	FAILURE TO PAY FOR THE LOT	9	THE SELLER'S LIABILITY	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;			10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;			10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.9	to retain possession of, and on seven days written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and				
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.				
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.				
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.				
		10	MISCELLANEOUS	11	GOVERNING LAW
		10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

APPENDIX 2

BUYER'S AGREEMENT

IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

- 1.1 These terms govern the contract between Bonhams personally and the Buyer, being the person to whom a Lot has been knocked down by the Auctioneer.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the Catalogue for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the Notice to Bidders, printed in the Catalogue for the Sale, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the Notice to Bidders the Contract for Sale of the Lot between you and the Seller is made on the fall of the Auctioneer's hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and Bonhams on the terms in this Buyer's Agreement.
- 1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless Bonhams sells the Lot as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the Notice to Bidders or otherwise notified to you, store the Lot in accordance with paragraph 5;
- 1.5.2 subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, Guarantee, warranty, representation of fact in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the Catalogue or on Bonhams' Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such Description or Estimate is incorporated into this agreement between you and us. Any such Description or Estimate, if made by us or on our behalf, was (unless Bonhams itself sells the Lot as principal) made as agent on behalf of the Seller.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the Seller under the Contract for Sale in respect of the Lot.

3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the Notice to Bidders, you must pay to us by not later than 4.30pm on the second working day following the Sale:
- 3.1.1 the Purchase Price for the Lot;
- 3.1.2 a Buyer's Premium in accordance with the rates set out in the Notice to Bidders on each lot, 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	7.3	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.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
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>):			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
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.	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.
7.1.2	to retain possession of the <i>Lot</i> ;				
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;				
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	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	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> .
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	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:	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> .
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;	8.1.1	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	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
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;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	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.
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	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> .
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;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.		
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	The discretion referred to in paragraph 8.1:	10	OUR LIABILITY
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> .	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	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> .
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.	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.	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:
		9	FORGERIES	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
		9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.2	changes in atmospheric pressure; nor will we be liable for:
		9.2	Paragraph 9 applies only if:	10.2.3	damage to tension stringed musical instruments; or
		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	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.
		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> .		

10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, 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.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, 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 *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) 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.

You may wish to protect yourself against loss by obtaining insurance.

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.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

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 *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (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.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* 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.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* 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. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"**Additional Premium**" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams'* Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).
"**Auctioneer**" the representative of *Bonhams* conducting the *Sale*.

"Bidder" a person who has completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract for 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's* 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's* 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's* 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's* 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 "indemnity" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Bonhams Specialist Departments

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

19th Century Paintings

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Charles O' Brien
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Madalina Lazen
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20th Century British Art

Matthew Bradbury
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Aboriginal Art

Francesca Cavazzini
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African, Oceanic & Pre-Columbian Art

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U.S.A
Fredric Backlar
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American Paintings

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Antiquities

Madeleine Perridge
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Antique Arms & Armour

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U.S.A
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Art Collections, Estates & Valuations

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Art Nouveau & Decorative Art & Design

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U.S.A
Frank Maraschiello
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Australian Art

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Alex Clark
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Australian Colonial Furniture and Australiana

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Books, Maps & Manuscripts

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British & European Glass

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Suzy Pai
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British & European Porcelain & Pottery

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U.S.A
Peter Scott
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California & American Paintings

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Dessa Goddard
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HONG KONG
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AUSTRALIA
Yvett Klein
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Clocks

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Jonathan Snellenburg
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Coins & Medals

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U.S.A
Paul Song
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Contemporary Art

UK
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U.S.A
Jeremy Goldsmith
+1 917 206 1656

Entertainment Memorabilia

UK
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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
+44 131 240 2296

Irish Art

Penny Day
+44 20 7468 8366

Impressionist & Modern Art

UK
India Phillips
+44 20 7468 8328
U.S.A
William O'Reilly
+1 212 644 9135

Islamic & Indian Art

Claire Penhallurick
+44 20 7468 8249

Japanese Art

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Suzannah Yip
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U.S.A
Jeff Olson
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Jewellery

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U.S.A
Susan Abeles
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HONG KONG
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Marine Art

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U.S.A
Gregg Dietrich
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Mechanical Music

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Modern, Contemporary & Latin American Art

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Modern Design

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