

# THE OAK INTERIOR

Wednesday 15 March 2017

101 New Bond Street, London



# Bonhams

LONDON



# THE OAK INTERIOR

Wednesday 15 March 2017 at 11am  
101 New Bond Street, London

## VIEWING

Sunday 12 March  
11am to 3pm  
Monday 13 March  
9am to 4.30pm  
Tuesday 14 March  
9am to 4.30pm  
Wednesday 15 March  
9am to 10.45am

## SALE NUMBER

24110

## CATALOGUE

£25.00

## BIDS

+44 (0) 20 7447 7447  
+44 (0) 20 7447 7401 fax  
To bid via the internet please  
visit [bonhams.com](http://bonhams.com)

Please note that bids should be submitted no later than 4pm on the day prior to the sale. New bidders must also provide proof of identity when submitting bids. Failure to do this may result in your bid not being processed.

Telephone bidding will only be accepted on lots with a lower estimate in excess of £500.

## Live online bidding is available for this sale

Please email [bids@bonhams.com](mailto:bids@bonhams.com) with 'live bidding' in the subject line 48 hours before the auction to register for this service.

## ENQUIRIES

David Houlston  
+44 (0) 1865 853 667  
+44 (0) 207 468 8234  
[david.houlston@bonhams.com](mailto:david.houlston@bonhams.com)

## CUSTOMER SERVICES

Monday to Friday 08.30 to 18.00  
+44 (0) 20 7447 7447

## ILLUSTRATIONS

Front cover: Lot 304  
Back cover: Lot 356 (detail)  
Inside front cover: Lot 202 (detail)  
Inside back cover: Lot 155

## PHYSICAL CONDITION OF LOTS IN THIS AUCTION

PLEASE NOTE THAT THERE IS NO REFERENCE IN THIS CATALOGUE TO THE PHYSICAL CONDITION OF ANY LOT. INTENDING BIDDERS MUST SATISFY THEMSELVES AS TO THE CONDITION OF ANY LOT AS SPECIFIED IN CLAUSE 14 OF THE NOTICE TO BIDDERS CONTAINED AT THE END OF THIS CATALOGUE.

As a courtesy to intending bidders, Bonhams will provide a written Indication of the physical condition of lots in this sale if a request is received up to 24 hours before the auction starts. This written Indication is issued subject to Clause 3 of the Notice to Bidders.

## IMPORTANT INFORMATION

The United States Government has banned the import of ivory into the USA. Lots containing ivory are indicated by the symbol  $\Phi$  printed beside the lot number in this catalogue.



## Bonhams 1793 Limited

Registered No. 4326560  
Registered Office: Montpelier Galleries  
Montpelier Street, London SW7 1HH

+44 (0) 20 7393 3900  
+44 (0) 20 7393 3905 fax

## Bonhams International Board

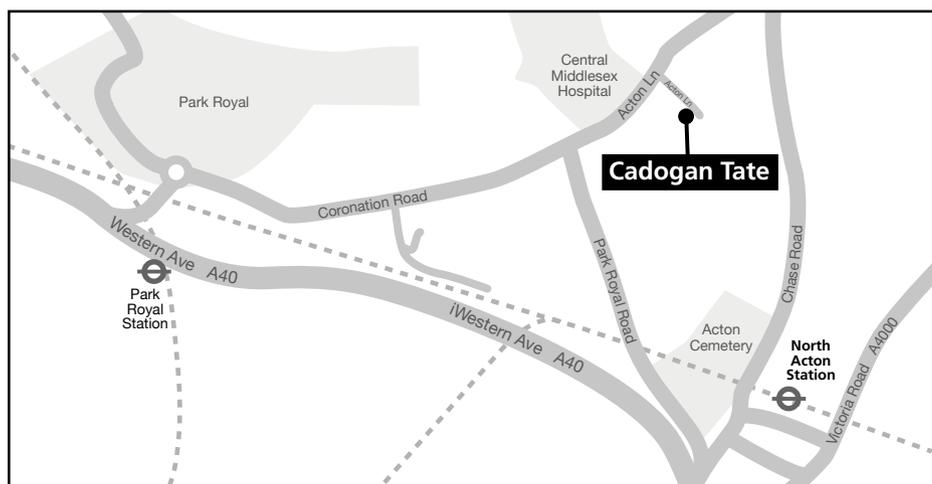
Robert Brooks Co-Chairman,  
Malcolm Barber Co-Chairman,  
Colin Sheaf Deputy Chairman,  
Matthew Girling CEO,  
Patrick Meade Group Vice Chairman,  
Jon Baddeley, Rupert Banner, Geoffrey Davies,  
Jonathan Fairhurst, Asaph Hyman, James Knight,  
Caroline Oliphant, Shahin Virani,  
Edward Wilkinson, Leslie Wright.

## Bonhams UK Ltd Directors

Colin Sheaf Chairman,  
Harvey Cammell Deputy Chairman,  
Antony Bennett, Matthew Bradbury,  
Lucinda Bredin, Simon Cottle, Andrew Currie,  
Paul Davidson, Jean Ghika,  
Charles Graham-Campbell, Matthew Haley,  
Richard Harvey, Robin Hereford, David Johnson,  
Charles Lanning, Miranda Leslie,

Gordon McFarlan, Andrew McKenzie,  
Simon Mitchell, Jeff Muse, Mike Neill,  
Charlie O'Brien, Giles Peppiatt, India Phillips,  
Peter Rees, John Sandon, Tim Schofield,  
Veronique Scorer, James Stratton, Ralph Taylor,  
Charlie Thomas, David Williams,  
Michael Wynnell-Mayow, Suzannah Yip.

# SALE INFORMATION



## BIDS

+44 (0) 20 7447 7447

+44 (0) 20 7447 7401 fax

To bid via the internet please visit  
[www.bonhams.com](http://www.bonhams.com)

## PAYMENTS

Buyers

+44 (0) 20 7447 7447

+44 (0) 20 7447 7401 fax

Sellers

Payment of sale proceeds

+44 (0) 20 7447 7447

+44 (0) 20 7447 7401 fax

## VALUATIONS, TAXATION & HERITAGE

+44 (0) 20 7468 8340

+44 (0) 20 7468 5860 fax

[valuations@bonhams.com](mailto:valuations@bonhams.com)

## CATALOGUE SUBSCRIPTIONS

To obtain any Bonhams catalogue  
or to take out an annual  
subscription:

Subscriptions Department

+44 (0) 1666 502200

+44 (0) 1666 505107 fax

[subscriptions@bonhams.com](mailto:subscriptions@bonhams.com)

## SHIPPING

For information and estimates on  
domestic and international shipping  
as well as export licenses please  
contact Alban Shipping on

+44 (0) 1582 493 099

[enquiries@albanshipping.co.uk](mailto:enquiries@albanshipping.co.uk)

## ELECTRICAL EQUIPMENT

All electrical equipment in this  
sale has either been tested by  
a suitably qualified electrician or  
has been operationally disabled.  
If the intention is to reconnect this  
equipment we recommend that  
this is carried out by a suitably  
qualified electrician.

## BUYERS COLLECTION & STORAGE AFTER SALE LOTS MARKED TP

All lots marked **TP** will be removed  
to Cadogan Tate, 241 Acton Lane,  
London, NW10 7NP from 9.00am on  
Thursday 16 March 2017.

## COLLECTION

Sold **TP** lots will be available for  
collection from Cadogan Tate from  
12.00 noon Friday 17 March 2017  
and then every working day between  
9am and 4.30pm on production  
of photographic identification and  
written authorisation for third-party  
collections.

To arrange a collection time please  
send a booking Email to  
[collections@cadogantate.com](mailto:collections@cadogantate.com)  
or telephone call to

+44 (0)800 988 6100

will be required to ensure lots are  
ready at time of collection.

All other sold lots will remain in the  
Collections room at Bonhams New  
Bond Street for a period of not less  
than 14 calendar days from the  
sale date. Lots not collected by  
5.30pm Tuesday 28 March 2017  
will be removed to the warehouse  
of Cadogan Tate & will be available  
for collection from 9am Thursday  
30 March 2017 where charges will  
apply.

## STORAGE AND HANDLING CHARGES ON SOLD LOTS RETURNED TO CADOGAN TATE

### STORAGE

Storage will be free of charge for  
the first 14 calendar days from and  
including the sale date Wednesday  
15 March 2017.

**Charges will apply from 9am  
Thursday 30 March 2017.**

### After the storage-free period the following charges apply:

Pictures and small objects:

£2.85 per day + VAT

Furniture, large pictures and large

objects: £5.70 per day + VAT

(Note: Charges apply every day  
including weekends and Public  
Holidays).

### HANDLING

After the first 14 calendar days  
following the sale, the following  
handling charges apply per Lot:

Pictures and small objects:

£21.00 + VAT

Furniture, large pictures and large

objects: £42.00 + VAT

### LOSS AND DAMAGE

Extended Liability cover to the value  
of the Hammer Price will be charged  
at 0.6% but capped at the total value  
of all other charges.

## PAYMENT

All charges due to Cadogan Tate  
may be paid to them in advance or  
at the time of collection from their  
warehouse. Payment may be made  
by cash, cheque with banker's card,  
credit, or debit card (Please note:  
Amex is not accepted).

Information on charges due is  
available by email at [collections@cadogantate.com](mailto:collections@cadogantate.com)  
or telephone on  
+44 (0)800 988 6100.

## SYMBOLS

† **VAT** 20% 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

Y These lots are subject to **CITES**  
regulations, please read the  
information in the back of  
the catalogue.

## IMPORTANT NOTICE

A surcharge of 2% is applicable will  
be applied by Bonhams when using  
MasterCard and Visa credit cards  
and overseas debit cards.



(Lot 346 detail)



1

1

**AN EXTREMELY FINE LATE 18TH/EARLY 19TH CENTURY WROUGHT IRON AND FRUITWOOD TABLE RUSHNIP, PROBABLY WALES, POSSIBLY SUSSEX, CIRCA 1800**

The finely wrought stem topped by tapering jaws, each with a notch at their tip, the right-angled square-section arm sitting in a cut-out section to the upper stem and terminating in a tightly-rolled coil, the lower part of the stem faceted, set into a finely-patinated waisted and moulded fruitwood base, *12cm base diameter x 31cm high*

£800 - 1,200

2

**A FINELY PATINATED LATE 18TH CENTURY/EARLY 19TH CENTURY WROUGHT IRON AND FRUITWOOD SPIRAL CANDLESTICK HOLDER, CIRCA 1800, POSSIBLY FRENCH, POSSIBLY CUMBRIAN**

The holder formed of five broad and one slender twist above a flattened stem atop a dished drip-pan, the traveller with a ram's horn handle and a scroll-ended hanging hook, all set onto a waisted and turned fruitwood base with concave underside, *9.5cm diameter x 21cm high*

£400 - 600

Most spiral candleholders of this type are thought to originate from France and Western Europe, but several examples - one of which has a stem beneath the coiled candleholder - are known from Cumbria. See R. Ashley, *The Rushlight & Related Holders: A Regional View* (2001), p. 179 (for Cumbrian examples) and pp. 303 - 304 for French examples, which commonly have a shallow iron drip-pan.



2



3

3  
**AN EXTREMELY FINE EARLY 19TH CENTURY WROUGHT IRON AND CEDAR OR FRUITWOOD TABLE RUSHNIP, WEST WALES, CIRCA 1830**

The finely wrought stem topped by long slightly tapered rectangular jaws, issuing at right angles a square-section arm with flattened end forming a drip-pan and with a riveted cylindrical socket, the stem unusually broadening at its base, set into a finely turned and high waisted fruitwood or cedar base, *9cm base diameter x 33cm high*

£800 - 1,200

4  
**AN UNUSUALLY ELABORATE MID-19TH CENTURY WROUGHT IRON TABLE RUSHNIP AND CANDLEHOLDER, CARDIGANSHIRE, CIRCA 1850**

The square-section stem, right-angled arm and long jaws all decorated with profuse filed and notched decoration, the arm terminating in a cylindrical socket formed from the end of the arm, on a tripod base of finely chamfered legs with penny feet, the joint between the stem and the base with a large serrated iron disc, *24cm high*

£500 - 800

**Literature:**

See R. Ashley, *The Rushlight & Related Holders: A Regional View* (2001), pp. 66 & 71 - 74 for Cardiganshire rushlights with similar - although less elaborate - filed decoration.



4



5

5

**A FINE AND UNUSUAL EARLY 19TH CENTURY WROUGHT IRON AND CEDAR OR FRUITWOOD CANDLEHOLDER WITH RUSH OR SPLINT CLIP, PROBABLY NORTH OF ENGLAND, CIRCA 1820**

Having an open rolled socket on a square-stem with a projecting shoulder fitted with a fulcrum hinge and a sprung scroll-ended clip for a rush or splint, the spring attached to the arm, the stem set into a finely turned and patinated tall base, 10cm base diameter x 28.5cm high

£800 - 1,000

**Literature:**

The form of this candleholder, with a socket attached to the top of the stem and the clip attached to its side, is not a form known on examples from Wales, Ireland and most of central and southern England. See R. Ashley, *The Rushlight & Related Holders: A Regional View* (2001), pp. 174 for examples known from Cumbria and Westmorland. This is a form also found on much cruder examples from Scotland. See *ibid.*, pp. 166 - 167.

6

**AN EARLY TO MID-19TH CENTURY WROUGHT IRON AND WALNUT TABLE RUSHNIP HOLDER, PROBABLY WELSH**

The jaws with filed decoration to their tips, the arm bent at a sharp right angle and terminating in an open scroll, the stem with chamfered angles and decorative chamfering where it meets the domed and ring-turned walnut base, 9cm base diameter x 30.5cm high

£700 - 1,000



6



7

7  
**AN ORNATE EARLY TO MID-19TH CENTURY WROUGHT IRON GOFFERING IRON STAND, NORTH WALES, CIRCA 1830**

Decorated throughout with scrolls, the feet formed from the flattened ends of the legs, wrapped around and notched with a heel to resemble shoes, 14.5cm high, together with **A BRASS TABLE RUSHNIP AND CANDLEHOLDER**, the jaws with filed edges, and with candle socket counterweight, the round-section stem screwing into the tripod base with penny feet, 29cm high, (2)

£400 - 600

**Literature:**

See R. Ashley, *The Rushlight & Related Holders: A Regional View* (2001), pp. 60 - 64 for related goffering iron stands.



8

8  
**A 19TH CENTURY WROUGHT IRON AND WALNUT SPRING-ACTION RUSHNIP, PROBABLY WELSH, POSSIBLY FRENCH**

Comprised of two pieces of flattened iron bent and sprung and one inserted through the other to form a pair of jaws of shaped outline, on a domed and turned walnut base, 7.5cm base diameter x 26cm high, together with **A 19TH CENTURY WROUGHT IRON AND WALNUT 'BIRDCAGE' OR STABLE CANDLESTICK, FRENCH**, topped by a disc issuing a hanging hook, the traveller with two loop handles and small wrapped socket, with an iron disc atop the waisted turned walnut base, 7cm base diameter x 18cm high, (2)

£400 - 600

Spring-action rushnips are usually attributed to France but examples with shaped jaws have been found in Wales. See R. Ashley, *The Rushlight and Related Holders: A Regional View* (2001), p. 107, Figure 77 and p. 294.

9  
**AN UNUSUAL EARLY TO MID-19TH CENTURY WROUGHT IRON AND BRASS SPRING-ACTION TABLE RUSHNIP AND CANDLEHOLDER, PROBABLY FRENCH**

The rectangular jaws filed with decorative crosses and with a fulcrum hinge, an arm with swelling terminal, and a spring attached to the square-section stem, all riveted to a circular drip platform fitted with a cylindrical brass socket fixed with two tabs, the three rectangular-section legs riveted to the drip-pan and joined by a stretcher, 26.5cm high

£400 - 600



9



© 2000 Estate of John Caspall

Lot 10 illustrated John Caspall *Fire & Light in the Home pre-1820*, ACC, 2000

10

**A FINE LATE 17TH/EARLY 18TH CENTURY ENGRAVED STEEL WAX-JACK OR WAX TAPER HOLDER, GERMAN, CIRCA 1700, WITH MAKER'S MARK**

Topped by a pair of jaws with scalloped upper edges, the handles with decorative notched upper edges, and one terminating in a hanging hook, the stem wrythen and secured by a bolt to the circular platform engraved with foliated scrolls, with three riveted outswept legs terminating in ball feet, 21cm high, together with **A SMALL LATE 17TH/EARLY 18TH CENTURY IRON EXAMPLE, GERMAN, CIRCA 1700**, with spade-shaped jaws, 14cm high, (2)

£700 - 1,000

**Provenance:**

The first wax-jack in this lot bearing a sticker reading 'Roger Warner 15.2.75, C18 steel ? Jack, 24.00'.

**Literature:**

Both of these wax-jacks are illustrated J. Caspall, *Fire & Light in the Home pre-1820* (2000), p. 258, Figures 584 and 585.

The maker's mark to the first wax-jack has not been identified, but is a rare feature.

11

**AN UNUSUAL MID-19TH CENTURY SHEET IRON 'HOGSCRAPER' EJECTOR CANDLESTICK WITH TINDER-BOX BASE, ENGLISH, CIRCA 1850**

The wrapped stem with flared nozzle and round ejector thumbpiece, the cylindrical tinder-box base with damper and steel, *12cm base diameter x 28.5cm high*

£300 - 500



11

12

**SIX PAIRS OF 18TH CENTURY BRASS CANDLESTICKS, ENGLISH AND FRENCH**

To include petal-based, square-based and round-based examples, *the tallest pair 23cm high, (12)*

£800 - 1,200



12

13

**THREE BRASS CANDLESTICKS**

To include a brass 'lantern' candlestick, with broad dished drip-pan, the candle-socket with ejector slot and associated removable nozzle, *17.5cm diameter*, a brass tinder-box chamberstick, the removable lid enclosing a copper damper, flint and steel and topped by a socket with three decorative piercings, and associated removable pricket nozzle, the body with flattened shaped handle pierced for hanging, *12cm high*, and a large ejector chamberstick, with copper-riveted loop handle, *24cm high, (3)*

£400 - 600



13



14

14  
**A RARE 17TH CENTURY BRASS AND STEEL TINDER PISTOL, OR TABLE 'STRIKE-A-LIGHT', GERMAN, CIRCA 1650**

With steel frizzen, cock and stand, the remainder of brass, engraved with foliated scrolls, the compartment for sulphur matches with steel swivelling catch, 17.5cm wide

£1,000 - 1,500

**Literature:**

An almost identical example illustrated J. Caspall, *Fire & Light in the Home pre-1820* (2000), p. 32, Figure 43.

15  
**A GEORGE III BRASS, STEEL AND WALNUT TINDER PISTOL, OR TABLE 'STRIKE-A-LIGHT', CIRCA 1790**

Signed 'Williams, London'  
 With oval frizzen pan, the matchbox with sliding catch, the brass all-over engraved with foliate sprays, trophies, 'WILLIAMS' to one side, and 'LONDON' to the other, on a pierced and engraved stand, 16cm wide

£1,000 - 1,500

**Literature:**

An almost identical example illustrated J. Caspall, *Fire & Light in the Home pre-1820* (2000), p. 34, Figure 49. Whilst both have the same splits to the butt, Caspall writes that the illustrated Williams example is of yew-wood, and has a folding stand.

16  
**AN EARLY 19TH CENTURY BRASS, STEEL AND WALNUT TINDER PISTOL, OR TABLE 'STRIKE-A-LIGHT', ENGLISH, CIRCA 1800, BY DENT OF LONDON**

With walnut butt, brass stand and candlesocket, and steel pan cover and frizzen, the lockplate engraved 'Dent' to one side, and 'London' to the other, 8cm wide x 13cm deep x 9.5cm high, (3in wide x 5in deep x 3 1/2in high)

£400 - 600

17  
**A RARE GEORGE III STEEL AND WALNUT POCKET TINDER PISTOL, OR 'STRIKE-A-LIGHT', ENGLISH OR CONTINENTAL, CIRCA 1790**

With retractable trigger, 9.5cm wide

£600 - 800

**Illustrated:**

J. Caspall, *Fire & Light in the Home pre-1820* (2000), p. 36, Figure 54.

18  
**A MID-18TH CENTURY STEEL AND FRUITWOOD TINDER PISTOL, OR TABLE 'STRIKE-A-LIGHT', ENGLISH, CIRCA 1750**

Signed I. Savige, W'hampton  
 Having a fruitwood butt with bulbous end, carved on its upper face with grooves, the lockplate enclosing a match compartment and issuing a short arm terminating in a simple candle socket, the lockplate fitted to the left with a hinged door with shaped iron catch, and engraved 'I. SAVIGE / W. HAMPTON', mounted to the other side with exposed iron mechanism of lock, sear and trigger, and with iron cock and frizzen, all raised on an inverted 'T'-shaped stand, 18cm wide

£600 - 800

On the 12th April 1760, John Savage of Wolverhampton, a brazier, took John Parry as an apprentice [The National Archives, Kew, Board of Stamps: Apprenticeship Books, Series IR 1]. According to the *Gentleman's Magazine* of March 1770, John Savage would eventually be declared bankrupt.

**Literature:**

Two tinder pistols by J. Savige - one of iron and the other of brass - were in the collection of the Bryant & May Museum. Their 1926 catalogue (p. 79) lists as Number 1067, 'Tinder-pistol (length 7.5 ins.) of iron, with carved wooden butt; large candle-socket and tinder-receptacle at side; body engraved; inscribed on side, "J. Savige, W'hampton"; 18th century. England.'

The 1928 supplement to this catalogue, compiled after the Bryant & May Museum acquired the collection of Mr J. H. Daniels, lists (p. 265) as Number 1067a, 'Tinder-pistol (length 7 ins.) of brass, with mechanism and foot of iron and butt of wood; large candle-socket and tinder-compartment at side; lid of latter stamped "J. Savige, W. Hampton"; an uncommon type; ? early 18th century. England.'



15



16



18



17



© 2000 Estate of John Caspall

Lot 17 illustrated *Fire & Light in the Home*  
Pre-1920, ACC, 2000



19

19

**A COLLECTION OF COPPER WARES**

To include six jugs, both measures and for ale, the largest 43cm high, a twin-handled drinking vessel, 20.5cm high, an 18th century coffee pot, with knopped spout and swivelling spout cover, 26cm high, a 19th century tavern coffee pot, 28cm high, a small 19th century teapot with rare surviving stand on three bun feet, the stand engraved 'R No. 4', 21cm high, and an early 18th century copper and fruitwood warming pan, English, circa 1710, the cover pierced and engraved with tulips springing from a vase, and also an heraldic bird, and the initials 'GR' either side of a crown, 34cm diameter x 120cm high, (12)

£1,200 - 1,800



20

**AN ARTS & CRAFTS STEEL AND COPPER TOASTING FORK, CIRCA 1905, IN THE MANNER OF ERNEST GIMSON (1864 - 1919)**

The wrythen handle fitted with a hinged handguard of copper decorated with bands of lines and dots, having three tines, and with flattened loop terminal, 40cm high

£300 - 500



20

21

**THREE PIECES OF BRASS**

To include **A 19TH CENTURY BRASS CANISTER-FORM WAXJACK, OR BOUGIE BOX, DUTCH, WITH MAKER'S MARK**, the opening to the domed top with swivelling cover, engraved with Christ carrying a cross, and marked to the underside with the initials 'CM' either side of an urn within a shield, 12cm high, together with **A LARGE BRASS LIDDED TANKARD**, with domed hinged cover and flared foot, 31cm high, and **A 19TH CENTURY BRASS COASTER OR STAND**, of circular form with rolled rim and three cast brass line-decorated ball feet, 19cm diameter x 5cm high, (3)

£400 - 600



22

22 TP

**A WILLIAM III JOINED OAK COFFER, NORTH COUNTRY, POSSIBLY LANCASHIRE, DATED 1699**

Of unusual upright proportions, with cleated boarded hinged lid, the front with two panels each carved with a flower-filled vase, the top rail carved with meandering vine and the muntin rail carved with a single highly stylized plant, the plant design repeated to each front stile, along with the initials 'A' and 'B' to the top and the date '16' '99' to their base, *100cm wide x 55cm deep x 82.5cm high, (39in wide x 21 1/2in deep x 32in high)*

£1,500 - 2,500

23 TP

**A WILLIAM & MARY JOINED WALNUT GATELEG FOLDING OR COACHING-TYPE TABLE, CIRCA 1690**

With triple-boarded oval dished top, hinged on a single frame with a peg-baluster and ball-turned support to each end, terminating with sledge-type feet and joined by a baluster-turned stretcher, with plain single gate, *open 73cm wide x 75cm deep x 69.5cm high, (28 1/2in wide x 29 1/2in deep x 27in high)*

£800 - 1,200

This type of table was designed to fold completely flat and thereby stored when not in use.



23



24 TP

**AN EARLY - TO MID 18TH CENTURY WALNUT SECRETAIRE CHEST-ON-CHEST, ENGLISH, CIRCA 1715 - 40 AND LATER**

The upper-section with cavetto-moulded cornice above three short over three long featherbanded and graduated drawers, the lower-section with sliding and fitted secretaire drawer, three long drawers below, with double-reeded carcase mouldings, later bracket feet and restorations, 104.5cm wide x 180cm deep x 54cm high, (41in wide x 70 1/2in deep x 21in high)

**£1,200 - 1,800**

25

**A 17TH CENTURY BOXWOOD LEVER-ACTION NUTCRACKER, ENGLISH OR FRENCH**

Carved with the face of a wide-eyed man,  
*15cm high*

£800 - 1,200

**Literature:**

A similarly fashioned nutcracker, dated c. 1670 and described as English is illustrated J. Levi, *Treen for the Table* (1998), p. 168, Plate 12/23.





26

26  
**AN 18TH CENTURY TURNED CANDLESTICK, PROBABLY OF BEECH**

The stem turned with knops and a central flattened ball, and with a circular stepped base, *17cm high*, together with **A LARGE PAIR OF LIGNUM VITAE CANDLESTICKS**, turned with multiple knops and ring turnings, and with removable elongated sconces, *26.5cm high*, (3)

£500 - 800

27  
**AN 18TH CENTURY BOXWOOD APPLE OR CHEESE SCOOP, ENGLISH OR WELSH**

Headed by a lantern containing a single ball, chip-carved and with a lozenge knop, the lantern carved with the initials 'HB', *14cm high*

£200 - 300

28  
**A COLLECTION OF TREEN**

To include a sycamore dish, slightly oval, with decorative turnings to the outside, *42cm wide x 39cm deep x 7.5cm high*, a small 18th century oak tinderbox, with sliding cover, *24.5cm high*, a mid-18th century lignum vitae pounce pot, *10cm high*, an 18th century turned fruitwood double measure, *10cm high*, a turned fruitwood standing cup, *15cm high*, a 19th century fruitwood sweetmeat dish, *10cm high*, a tall walnut vessel or container, *31cm high*, a 19th century fruitwood double-ended spoon, *24cm wide* and a 19th century lignum vitae plumber's turnpin, *11cm high*, (9)

£400 - 600



27



27 (detail)



29 (front)



29 (rear)

29

**A VERY FINE AND RARE EARLY 18TH CENTURY FRUITWOOD, BRASS AND STEEL COFFEE MILL, FRENCH, CIRCA 1710**

With finely wrought steel crank, the hopper fitted with a hinged cover, and a collar pierced with fleur-de-lys, the body of the mill inlaid with brass fleur-de-lys between brass strung scrolls, the lower section with pierced and engraved steel walls fitted with a brass-lined wall with pierced brass front plate, with a turned steel handle, raised on four steel feet with multiple knops, *17.5cm high to top of hinged cover*

**£2,500 - 3,500**

A very similar example, probably made by the same hand, is in the Bowes Museum [No. X.1041]. It is inlaid with cherubs holding aloft a crown and banners.



30

**A RARE JAMES I BRASS AND IRON WARMING PAN, DATED 1617**

With wrought iron tapered handle with socket terminal, the pan cover reading '1617 GOD SAVE OUR PRINCE CHARLES', the centre of the pan with the Prince of Wales feathers, flanked by the initials 'CP' and a pair of hearts above a banner reading 'ICH DIEN', 30cm diameter x 109cm high

**£600 - 800**

In 1616, Prince Charles, later Charles I, was created Prince of Wales, and this warming pan commemorates that occasion. The 'CP' flanking the central design probably stands for 'Carolus Princeps'.

A similar warming pan, dated 1618, sold *Sotheby's*, 18th November 2003, Lot 285. The catalogue entry notes, 'No other brass warming pan of this date [i.e. 1618] and with these inscribed motifs has so far been recorded. There is only one pan for when Charles I was Prince of Wales, it is inscribed 'GOD SAVE OUR PRINCE CHARLES' and has central coat of arms and is dated 1617', which may be a reference to this warming pan.

A warming pan dated 1617 was referred to as early as 1897 when, in *Notes and Queries* (1897), p. 389, it is noted 'I know a brass warming pan which I should think must have belonged to the household of Charles I., when Prince of Wales, of great interest. There is an inscription, "God save our Prince Charles, 1617," in raised letters about an inch long, round the face. The centre is filled up with the Prince of Wales's feathers and coronet, as still borne by the Prince of Wales...'

The example dated 1618 sold subsequently at *Tennants*, 16th May 2015, Lot 295.

See E. E. Hopwell, 'Summary of a Discussion on Warming Pans at the 1991 Meeting', *Base Thoughts: The Journal of the Antique Metalware Society* No. 4 (Spring, 1992), 11 – 28; R. Butler, 'Further Notes on Warming Pans', *Antique Metal Ware Society Journal* 1 (June, 1993) and C. Bangs, 'Note: Inscriptions on English Warming Pan Lids', *Antique Metal Ware Society Journal* 3 (June, 1995).

31

**AN UNUSUAL CHARLES I BRASS AND WROUGHT IRON WARMING PAN, ENGLISH, CIRCA 1635**

Centred by the figure of 'Nobody', bearing a sword and a shield, and wearing oversize hose, surrounded by the legend 'WHO BVRND YE BED NOBODIE', with flattened wrought iron handle decorated with flattened knobs, 28.5cm diameter x 98cm high

£500 - 700

Several warming pans bearing this curious legend have been described - one bearing the legend 'WHO BVRND YE NOBODIE 1635' and another reading 'WHO BVRND YE BED NOBODIE 1632'. A 1635 warming pan was drawn by Henry Shaw in *Specimens of Ancient Furniture* (London, 1836), Plate LV and described p. 48 as 'engraved on it a figure with sabre and target of the time of Charles the First, with the legend WHO BVRND YE NOBODIE, 1635'. In 1933, J. T. H. Bailey also recorded two warming pans with this legend, one dated 1632 and the other 1635 [*The Connoisseur*, Vol. 91 (1933), p. 9]. One, he notes, was at Llangattock. An undated example (a house guide dates it to 'about 1660') exists today in the solar at Selly Manor, Birmingham.

The figure of Nobody has been, for centuries, a conveniently invisible character on whom mishaps and misdemeanours can be blamed. A broadsheet published by J. Schan in Strasbourg in 1507 began with the line 'Nobody is my name, I bear everybody's blame.' References were made to the character 'Nobody' in the 16th century in England, but this image is thought to derive from the first publication of an anonymous play *Nobody and Somebody* in 1606, which included a woodcut of the character wearing a pair of breeches which envelope him to his neck, so that he appears to have all legs and literally 'no body'. The character remained popular throughout the 17th century; see, for instance, the tin-glazed earthenware figure of Nobody in the *Victoria & Albert Museum* [C.4&A-1982], believed to have been made in Southwark in the 1680s.

32

**A RARE EARLY 17TH CENTURY BRASS AND IRON WARMING PAN, POSSIBLY DUTCH OR GERMAN, DATED 1604**

Much worn, but with a central roundel, possibly of an animal, and the faint date '1604', within two bands of piercings and an outer band of decoration including flowers and animals, the pan lid 30.5cm diameter x 115cm high, together with **A LATE 17TH/EARLY 18TH CENTURY BRASS AND FRUITWOOD WARMING PAN, CIRCA 1700**, the domed cover pierced and engraved with tulips springing from a gadrooned vase, the pan lid 23cm diameter x 115cm high, (2)

£300 - 500



31



32



32



33

33  
**A FINE AND RARE PAIR OF GEORGE III STEEL, BRASS AND FRUITWOOD TABLE RUSHNIPS AND CANDLEHOLDERS, PROBABLY SUSSEX, CIRCA 1800**  
 Both having slightly tapering rectangular jaws, and a 'U'-shaped arm, the counterweight a brass candle socket on a short knopped stem set into a dished brass drip-pan, the stem set into a turned and waisted circular fruitwood base with a copper alloy band about its footrim, 9cm base diameter x 25.5cm high, (2)

£2,000 - 3,000

34  
**A COLLECTION OF 18TH CENTURY STEEL AND WROUGHT IRON FIRE IRONS**  
 To include four pairs of tongs and two shovels, *the largest pair of tongs 71.5cm high; the largest shovel 70cm high*, (6)

£200 - 400



35

35 TP

**A WILLIAM III JOINED OAK COURT CUPBOARD, TROUGH OF BOWLAND, NORTH LANCASHIRE, DATED 1701**

With distinctive flat and finely-curved carving throughout, the frieze having bold end-pendants and centred by the carved initials 'RMT' over the date '1701', above a pair of panelled cupboard doors flanking a fixed panel, the lower-section with a pair of drawers and triple-panelled cupboard doors, enclosing a boarded shelf, 131.5cm wide x 55cm deep x 166cm high, (51 1/2in wide x 21 1/2in deep x 65in high)

**£1,000 - 1,500**

**Literature:**

See Victor Chinnery, *Oak Furniture: The British Tradition* (2016), p. 442, figs. 4:167 & 4:168, for two comparable cupboards.



36

36 TP

**A 16TH CENTURY BOARDED OAK CLAMP-FRONT MEAL CHEST OR ARK, WELSH BORDERS, CIRCA 1550**

Having a typical dome-lid constructed using three overlapping boards wedged and tenoned into the upright and extended shaped-ends, with historic iron pivotal side hinges, the side boards clamped and tenoned between broad stiles that all terminate with a characteristic concave-shaped internal edge, 146cm wide x 61cm deep x 84cm high, (57in wide x 24in deep x 33in high)

£3,000 - 4,000

**Provenance:**

The Abbey House, Malmesbury, Wiltshire.

**Literature:**

Cescinsky and Gribble, *Early English Furniture and Woodwork* (1922), Vol. II, pp. 11-12, figs. 9-11, illustrates two comparable arks, both dated to the 15th century. See also Ralph Edwards, *Dictionary of English Furniture* (1986), Vol. II, p. 29, fig. 3.

An ark was typically used for the storage of grain, such as meal, corn and flour. Traditionally it is thought the lid was not fixed in place and once removed the dished underside allowed use as a trough for kneading dough.



37

37 TP

**A CHARLES II JOINED OAK SIDE TABLE, CIRCA 1680**

The top of two boards with thumb-moulded edge, the mitre-moulded single frieze drawer within a split-bobbin applied surround, the reel-turned legs centred by a ball-turning and joined by plain stretchers all round, 88cm wide x 55cm deep x 73cm high, (34 1/2in wide x 21 1/2in deep x 28 1/2in high)

£800 - 1,200



38

38 TP

**AN EARLY 16TH CENTURY BOARDED OAK CHEST, ENGLISH, CIRCA 1500-1550**

Constructed using heavy boards throughout, with run-moulded long edges to the hinged top, front and back boards, the slab-ends each with decorative extended saw marks to the apex of the V-shaped cut-away support, *154.5cm wide x 47cm deep x 78.5cm high, (60 1/2in wide x 18 1/2in deep x 30 1/2in high)*

£1,000 - 1,500

39 TP

**A WILLIAM & MARY JOINED OAK SIDE TABLE, CIRCA 1690**

The twin-plank top with ovolo-moulded front and side edges, the single frieze drawer with similar moulded lower edge, raised on ball-turned legs, joined by a conforming fore-rail and rectangular rear and side stretchers, on turned feet, *84.5cm wide x 53cm deep x 72cm high, (33in wide x 20 1/2in deep x 28in high)*

£500 - 800



39



40 TP

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

The back panel profusely carved with scrolling flora and vine, the slender leaf-carved and scroll-ended cresting morticed on top of the uprights and overlapping the scroll-carved ears, the twin-boarded seat wrapping around the baluster-turned underarm supports, their design reversed to partly form the front legs, with plain stretchers, on turned front feet, 69.5cm wide x 61cm deep x 118.5cm high, (27in wide x 24in deep x 46 1/2in high)

**£4,000 - 6,000**

**Literature:**

A comparable armchair from the 'The Graham and Susan James Collection', sold *Bonhams* Oxford, 13 May 2015, Lot 109, [£8,125] and illustrated Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700* (2009), p. 75, Pl. 58.



41

41 TP

**A JAMES I JOINED OAK AND INLAID COFFER, DATED 1608**

The two-plank lid with front and end applied edge mouldings, the front of three panels, each with cross-shaped mouldings filled with chequered chevron inlay [losses], the front panel also inlaid to each upper corner [possibly with mastic composition] with a cartouche, bordered in red, to the left with the initials 'W S', and to the right the date '1608', the top rail nulled-carved, the front stiles with stop-fluted carving, 128cm wide x 58.5cm deep x 69cm high, (50in wide x 23in deep x 27in high)

£600 - 800

42 TP

**A CHARLES II JOINED OAK COFFER, PROBABLY WESTMORLAND, DATED 1676**

With a quadruple-panelled top, the front of three panels each carved with an interlace design, with leaf terminals around leaf-and-berry motifs, the top rail carved 'ANOD16 7 6 JM', the muntin rails carved with flowerhead-filled guilloche, on extended stile supports, lidded interior till, 142cm wide x 55.5cm deep x 69.5cm high, (55 1/2in wide x 21 1/2in deep x 27in high)

£700 - 1,000



42



43

43 TP

**AN EARLY 18TH CENTURY OAK JOINT STOOL, ENGLISH, CIRCA 1700 - 20**

The top with thumb-moulded edge, the shallow rails with moulded lower edge, raised on slightly-bulbous columnar-turned legs joined all round by plain stretchers, turned feet, *45.5cm wide x 27cm deep x 57.5cm high, (17 1/2in wide x 10 1/2in deep x 22 1/2in high)*

£500 - 800



44

44

**A 17TH CENTURY PARCEL-GILT AND POLYCHROME-DECORATED FINIAL, EUROPEAN**

A 'Pelican in its Piety', on a naturalistic base, *33.5cm wide x 22cm deep x 37cm high, (13in wide x 8 1/2in deep x 14 1/2in high)*

£500 - 800

45 TP

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

The top with gently rounded and linear-incised edge, all rails delicately gouge-carved and with run-moulded lower edge, on parallel-baluster and reel-turned legs joined by relatively deep plain stretchers all round, restorations, *33cm wide x 31cm deep x 41cm high, (12 1/2in wide x 12in deep x 16in high)*

£500 - 800

**Provenance:**

Mr and Mrs J. Keil, Forelands Farm, Stratfield Saye, Reading.



45

46 TP

**A SECOND-HALF OF THE 17TH CENTURY WALNUT JOINT STOOL, ENGLISH, CIRCA 1660 - 90**

The top with thumb-moulded edge, with plain rails and slender columnar-turned legs, joined all round by plain stretchers, 44.5cm wide x 27cm deep x 57cm high, (17 1/2in wide x 10 1/2in deep x 22in high)

£1,500 - 2,000

**Provenance:**

Purchased *William H. Stokes*, Cirencester.

Joint stools made using walnut are rare compared to customary oak examples.

47

**A 19TH CENTURY CARVED OAK HERALDIC NEWEL FINIAL**

Modelled as a crowned hind or doe, its forelegs grasping a vacant shield, on a moulded square plinth and a later moulded square base, 45cm high

£800 - 1,200

48 TP

**A JAMES I OAK LOW JOINT STOOL OR CHILD'S STOOL, CIRCA 1610**

The near-square top with thumb-moulded edge, above run-moulded and bicuspid-shaped rails, on rising-baluster-turned legs joined by plain stretchers all round, 33.5cm wide x 32.5cm deep x 37cm high, (13in wide x 12 1/2in deep x 14 1/2in high)

£1,200 - 1,800



46



47



48



49 TP

**A CHARLES I JOINED OAK STANDING LIVERY CUPBOARD,  
GLOUCESTERSHIRE, DATED 1631**

The top of two boards, the cupboard enclosed by a pair of boarded doors, each centred by carved flowerhead-filled guilloche and framed with applied egg-and-dart carved rails, a lozenge-carved panel to the centre, the top rail carved with two opposing pairs of fork-tongued serpents and the date '1631', with leaf S-scroll carved lower rail, and arched pendant centred apron, raised on columnar-turned front legs joined by a boarded undertier, the sides carved with double-heart motifs and similar carved rails,

*119.5cm wide x 45cm deep x 98.5cm high, (47in wide x 17 1/2in deep x 38 1/2in high)*

**£3,000 - 5,000**

**Literature:**

Victor Chinnery, *Oak Furniture: The British Tradition* (2016), p. 275, fig. 3:261, illustrates a standing livery cupboard with double-heart carved panels, similar to the side panels of this Lot.



49 (detail)



50 TP

**AN IMPRESSIVE WILLIAM & MARY OAK AND UPHOLSTERED WING-BACK ARMCHAIR, CIRCA 1700**

With high arched padded back, winged-shaped sides and squab-cushion upholstered in emerald-green velvet, the 'corner' horse-bone front legs joined by an arched and pierced fore-rail, with baluster turned H-form low stretcher and conforming rear stretcher, 70cm wide x 88cm deep x 135cm high, (27 1/2in wide x 34 1/2in deep x 53in high)

**£7,000 - 10,000**

**Provenance:**

With H. W. Keil Ltd., Broadway, Worcestershire. Sold *Bonhams*, A Cotswold Legacy 1932-2008: The Property of H. W. Keil, 25 October 2008, Lot 147.



LOTS 51 - 61: THE PROPERTY OF A LADY



51

**A CHARLES II SILKWORK PICTURE, CIRCA 1670 - 80**

The cream ground with embroidered and applied silks in mainly blue, green and brown, designed with an oval of a regal lady, having a border of ribbon work, in the background a castle with towers and turrets, a lake to the foreground, the surround with animals and flowers, worked in laid, satin and buttonhole stitches, having raised-work in parts, in a burr-elm ripple-moulded frame and glazed, 18.5cm x 24.5cm; frame 48.5cm x 53.5cm

**£1,500 - 2,000**



52

**A CHARLES II SILKWORK PICTURE, CIRCA 1660**

The cream silk ground embroidered in coloured silks with satin and buttonhole stitches, designed with Abraham about to sacrifice Isaac, an angel reaches for his sword and a lamb crouches under a bush, to the lower portion a camel and his master rest under a tree, in a burr-elm ripple-moulded frame and glazed, 22cm x 24cm; 43.3cm x 45.5cm including frame

**£1,000 - 1,500**

**Provenance:**

Purchased Grosvenor House Antiques Fair, June 1996, from *Witney Antiques*, Witney, Oxfordshire.



53 (part)



54



53 (part)

53

**TWO 19TH CENTURY NEEDLEWORK SAMPLERS, ENGLISH/SCOTTISH**

One by 'Mary Birch aged [10] 1844', the wool ground embroidered mainly in green, blue and brown silks with cross-stitch, designed with a church, birds, animals, flowers and trees, in a simulated rosewood frame and glazed, 40cm x 41.5cm, framed 50.2cm x 51.2cm; and another sampler, probably Scottish, by 'Rachel Miller / Aged 11 April 6 / The Year 1847', worked in wool threads, in a rosewood frame and glazed, handwritten paper label to rear reading 'From Mrs Robertson, Newmore, Invergordon', 42.4cm x 42.5cm, framed 53.8cm x 53.8cm,(2)

£800 - 1,000

**Provenance:**

Purchased *Witney Antiques*, Witney, Oxfordshire, 1994.

**Exhibited:**

B.A.D.A. 75th Anniversary, *An A-Z of 18th & 19th Century British Samplers*, 1 - 20 November 1983, Nos. 83 & 80 respectively.

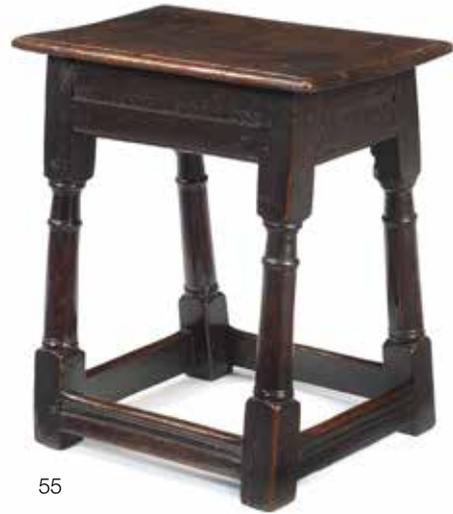
54

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

With ownership or maker's mark to rim

A variant of the 'fischblasenmotive' pattern, within a circlet of alternating realistically-rendered floral-filled roundels, with gadrooned booge and rim decorated with two bands of punched decoration, 38cm diameter

£500 - 700



55

55 TP

**A CHARLES II OAK JOINT STOOL, POSSIBLY LANCASHIRE, CIRCA 1670**

The top with thumb-moulded edge, the rails all with geometric punched-decorated central run-moulding, the columnar-turned legs united by fine run-moulded stretchers all round, *47.5cm wide x 29cm deep x 50cm high, (18 1/2in wide x 11in deep x 19 1/2in high)*

£1,000 - 1,200

56 TP

**A CHARLES II JOINED OAK MURAL CUPBOARD, NORTH COUNTRY, CIRCA 1660**

The single door having a lozenge-carved flowerhead-filled and punched-decorated panel within run-moulded rails, enclosing a single shelf, *59cm wide x 29cm deep x 51cm high, (23in wide x 11in deep x 20in high)*

£1,000 - 1,500



56

57 TP

**A CHARLES II OAK JOINT STOOL, WEST COUNTRY, CIRCA 1660**

The top with thumb-moulded edge, the rails V-section gouged-carved with multiple crescent-shaped motifs and highlighted with punched-decoration above a thin line of chip-carving, the columnar-turned legs with pairs of lower ring-turnings and joined by plain stretchers all round, on turned feet, *43cm wide x 27.5cm deep x 56cm high, (16 1/2in wide x 10 1/2in deep x 22in high)*

£1,000 - 1,500



57



58

58 TP

**A CHARLES II JOINED OAK COFFER, CIRCA 1660**

With triple-panelled hinged lid, the front with two lozenge-carved panels, below a lunette and tulip-head carved top rail, the design of which carefully takes into account the position of the lock key-hole, the remaining front rails and stiles all centred with punched-decorated run-moulding, with interior lidded till, *108cm wide x 48cm deep x 48cm high, (42 1/2in wide x 18 1/2in deep x 18 1/2in high)*

£500 - 600

59 TP

**AN 18TH CENTURY SMALL JOINED OAK 'FARMHOUSE TABLE', PROBABLY WELSH, CIRCA 1730-90**

With triple-plank cleated top, the square-section legs with internal chamfered edge and joined by an H-form stretcher, *134.5cm wide x 68.5cm deep x 69.5cm high, (52 1/2in wide x 26 1/2in deep x 27in high)*

£1,000 - 1,200



59

60 TP

**A CHARLES II OAK JOINT STOOL, CIRCA 1670**

The top with thumb-moulded edge and attached by a typical arrangement of six pegs, the plain rails all with moulded lower edge, the tall slender columnar-turned legs joined by plain stretchers all round, on turned feet, 48cm wide x 27cm deep x 57.5cm high, (18 1/2in wide x 10 1/2in deep x 22 1/2in high)

£1,000 - 1,500

61 TP

**A JAMES I/CHARLES I OAK JOINT STOOL, CIRCA 1620 - 30**

The top with simple thumb-moulded edge, the rails all with multiple run-mouldings, the inverted parallel-baluster on ball-turned legs joined by bold plain stretchers all round, 46cm wide x 29cm deep x 54.5cm high, (18in wide x 11in deep x 21in high)

£700 - 1,000

62

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

The central scene of St. George slaying the dragon with a lance beneath a starry sky, the kneeling princess to the left, within a band of punched lunettes and two further bands of Germanic text, the booge gadrooned, the rim with rolled edge and repeating band of punched decoration, 43cm diameter

£1,000 - 1,500

**Literature:**

See K. Tiedemann, *Nuremberg Alms Dishes* (2015), pp. 53 - 55 for a discussion of this theme. This composition, thought to be the earliest, derives from a single sheet woodcut of 1470 - 1480.



60



61



62



63

63 TP

**A JOINED OAK LONG DINING TABLE, WELSH, CIRCA 1700**

With a thick triple-plank cleated top, an unusual pair of fielded front frieze rails, on six baluster-turned legs joined by upper channel-edge moulded stretchers all round, 218.5cm wide x 67cm deep x 73cm high, (86in wide x 26in deep x 28 1/2in high)

**£3,500 - 4,500**

**Literature:**

Victor Chinnery, *Oak Furniture: The British Tradition* (2016) illustrates a comparable table, p. 473, fig. 4:260, dated to 1680-1740. The author notes that the 'frieze is interesting, as it simulates an elongated fielded panel'.

64 TP

**A SMALL CHARLES II JOINED OAK FOUR-DOOR LIVERY CUPBOARD, CIRCA 1660**

With an upper and lower cupboard, each enclosed by a pair of panelled door with applied arcaded mouldings and separated by a waist-moulding, a dentil-moulded under-frieze to the boarded top, the front uprights and the centre of each door with applied split-spindle mouldings, 70cm wide x 37cm deep x 82cm high, (27 1/2in wide x 14 1/2in deep x 32in high)

**£1,500 - 2,000**



64



65 TP

**A CHARLES II JOINED OAK PANEL-BACK OPEN ARMCHAIR,  
SOUTH-WEST YORKSHIRE, CIRCA 1680**

The back panel finely carved with a flower-filled twin-handled vase beneath a stiff-leaf carved arcade, all framed within a delicate leaf-carved edge-moulding, the cresting of typical double-scroll outline and carved with leafy-buds and a pair of four-petal flowerheads, over scroll-carved ears, each back upright with an applied split-moulding above accentuated downswept open arms, the arms on diminutive baluster-turned front supports, the boarded seat on block and ball-turned front legs joined by a rare plain fore-rail and low plain rear and side stretchers, 60.5cm wide x 58.5cm deep x 108cm high, (23 1/2in wide x 23in deep x 42 1/2in high)

**£4,000 - 6,000**

**Literature:**

Victor Chinnery, *Oak Furniture: The British Tradition* (2016), p. 434, fig. 4:134, illustrates a comparable South-West Yorkshire panel-back armchair also with ball-turned front legs joined by a rare fore-rail, as opposed to a traditional low level stretcher.



66 TP

**A GEORGE II JOINED OAK ENCLOSED HIGH DRESSER,  
NORTH WALES**

The boarded rack with three shelves, the base with a row of three fielded drawers, over a pair of arched fielded cupboard doors, centred by a short drawer with similar arched fixed panel below, *147cm wide x 52cm deep x 192cm high, (57 1/2in wide x 20in deep x 75 1/2in high)*

**£2,500 - 3,500**

**Provenance:**

Purchased *Adam Antiques*, *Churche's Mansion*, *Nantwich*, *Cheshire*, 3 February 2002, [£15,000].



67 TP

**AN UNUSUAL WILLIAM & MARY JOINED OAK CHEST-ON-STAND, CIRCA 1690**

The chest having a cavetto cornice and *map*-drawer, above four graduated mitre-moulded drawers, within half-round carcass rail mouldings, the stand of show dove-tailed construction, having a pair short drawers, each with moulded edge, above an arched apron, raised on unusual rectangular-section, shouldered and in-curved legs, joined by double-concave platform stretchers to the front and sides, on original bun feet, 104.5cm wide x 62cm deep x 149cm high, (41in wide x 24in deep x 58 1/2in high)

£4,000 - 6,000

**Provenance:**

Purchased *Beedham Antiques Ltd.*, Hungerford, Berkshire.



70

68 TP

**A HARLEQUIN SET OF EIGHT ASH, BEECH AND BIRCH 'LIVERPOOL' OR 'FAN' SPINDLE-BACK DINING CHAIRS, LANCASHIRE/CHESHIRE, CIRCA 1800-60**

Each reclined back with two rows of five spindles supported between two turned cross-rails with a 'knuckle' joint to each spindle, the upper stay-rail with central carved shell or fan motif, a quarter-round top to each front leg and pad foot, the legs connected by box-form stretchers, a low H-form stretcher and ball-turned fore-rail, 50.5cm wide x 41cm deep x 95.5cm high, (19 1/2in wide x 16in deep x 37 1/2in high) (8)

£800 - 1,000

This style of North-West spindle-back chair is often referred to as a 'Liverpool chair', after a hand-drawn design published in a Gillows of Lancaster's Sketch Book, dated 1801, [Estimate Sketch Book 344/98, p.1620], entitled 'Liverpool' Chair.



69

69 TP

**A GEORGE II JOINED OAK CHILD'S COFFER, WITH DRAWER, CIRCA 1740**

The hinged lid with thumb-moulded edge, a single-panelled front perceived as a pair of panels by the addition of a central muntin rail, the slender drawer below within double-reeded applied edge mouldings, on extended stile supports, 62.5cm wide x 28.5cm deep x 43cm high, (24 1/2in wide x 11in deep x 16 1/2in high)

£500 - 800

**Provenance:**

Reputedly *Rous Lench Court*, Worcestershire.

70 TP

**A JOINED OAK DOUBLE-ACTION GATELEG DINING TABLE**

In the 17th century manner

The oval drop-leaf top raised on spiral-turned supports joined by conforming stretchers, on pear-shaped turned feet, 165cm wide x 152cm deep x 71cm high, (64 1/2in wide x 59 1/2in deep x 27 1/2in high)

£600 - 800

**Provenance:**

Purchased from Trevor Micklem, Maydencroft Manor, Gosmore, Hitchin, Hertfordshire.



68 (harlequin set of eight)



71

71 TP

**A LARGE PAINTED ARMORIAL PANEL OF THE ROYAL ARMS OF CHARLES I, DATED 1636**

Centred by the Royal Arms, the crown flanked by the initials 'CR', the date 1636, and a cartouche bearing the motto 'Dieu et mon droit', below, flanked to either side by a grisaille classical figure standing in an aedicule, probably emblematic of the virtues Grace and Justice, in a later ebonised stiff-leaf carved and moulded surround, 209cm wide x 128cm high

£3,000 - 4,000

72 TP

**A MID-18TH CENTURY LEATHER AND STUDDED DEAL TRUNK**

Decorated overall with brass studs, the dome-lid centred by the monogram 'I E L', with iron side carry-handles and key, 94cm wide x 44cm deep x 44cm high, (37in wide x 17in deep x 17in high)

£800 - 1,200

**Provenance:**

Mealy's, The Mallow Castle Collection, Mallow, Co. Cork, Ireland, 5 April 2011, Lot 734.



72



73

73 TP

**A RARE ELIZABETH I JOINED OAK DOCUMENT OR TABLE-BOX, SOUTH WEST, CIRCA 1590 - 1600**

Having a four-panel framed lid, the front and sides with a single floral guilloche-carved panel within cable or chain-carved rails, the front uprights with stop-fluted carving, 66.5cm wide x 53.5cm deep x 33.5cm high, (26in wide x 21in deep x 13in high)

**£6,000 - 8,000**

**Provenance:**

- A Pitt & Scott, London, warehouse depository label to the rear back panel bears the name 'Burkill'.
- Purchased *Beedham Antiques Ltd.*, Hungerford, Berkshire.

**Exhibited:**

Bada Millennium Exhibition, *Beedham Antiques: An Important Selection of Boxes and Stools From the 15th Century to the 18th Century* [No. 4]. Illustrated on the front cover of this loan and sale catalogue.



74

74

**A CHARMING PAIR OF ELIZABETH I CARVED OAK HEADBOARD OR OVERMANTEL PANELS, PROBABLY SOMERSET, CIRCA 1590**

Each centred by a winged torso beneath an egg and dart-carved arcade and leaf and berry spandrels, unusually beneath a pair of opposing male and female torsos, each with one hand upon the other's chest, in a flared and gadrooned outer border carved with a foliate spray at each cardinal point, 54cm wide x 49.5cm deep x 10cm high, (21in wide x 19in deep x 3 1/2in high) (2)

**£1,500 - 2,000**



75

75

**A PAIR OF MID-16TH CENTURY CARVED OAK 'PORTRAIT' PANELS, ENGLISH, CIRCA 1540 – 1570**

Of a man and a woman, both with outstretched necks and looking upwards, she wearing a French hood, he wearing a spangled cap and with beard, both with collars terminating in scrolls, and with spangled, gauge-carved, scroll-ended 'tails', together with **ANOTHER SIMILAR**, of a lady wearing a French hood, high lawn collar and puffed sleeves, in a spiral-carved border, *pair 22cm wide x 1.8cm deep x 40cm high; single panel 26.8cm wide x 0.6cm deep x 33.3cm high, (3)*

£1,800 - 2,200

76

**THREE FIRST HALF OF THE 16TH CENTURY CARVED OAK PANELS, FRENCH, CIRCA 1515 – 1540**

Each carved to the centre with a foliate mask, between urns, chalices and foliated scrolls, largest *18cm wide x 1.7cm deep x 55.2cm high; 16.7cm wide x 1.6cm deep x 49.1cm high; and 16.3 wide x 1.5cm deep x 49.2cm high, (3)*

£800 - 1,000



76



Similar chest illustrated Ralph Edwards, *The Dictionary of English Furniture*, Vol. II, Fig 15, ACC, 1986

77 TP

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

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

**£3,000 - 5,000**

**Provenance:**

- With Mary Bellis Antiques, Hungerford, Berkshire, September 1990.
- Thence the Roger Rosewell Collection; sold *Bonhams* Oxford, 21 January 2015, Lot 79.

**Literature:**

R. Edwards, *The Dictionary of English Furniture* (1986), Vol. II, p.8, fig. 15, illustrates a virtually identical but smaller chest, formerly at The Lygon Arms, Broadway, Worcestershire.

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



78 TP

**AN ELIZABETH I SMALL JOINED OAK AND INLAID STANDING LIVERY CUPBOARD, HOME COUNTIES, CIRCA 1590 - 1600**

Having a leaf S-scroll carved frieze drawer, raised on heavy cup-and-cover reeded and leaf-carved supports with Ionic capitals, the recessed cupboard enclosed by a pair of floral marquetry inlaid boarded doors, each door with applied deep scroll-carved frame-mouldings and centred by a conforming fixed panel, a cushion-moulded and gadrooned carved drawer below, on similar front supports joined by an open boarded undertier, the base rails all with running stylized leaf-carving, *128cm wide x 52cm deep x 113.5cm high, (50in wide x 20in deep x 44 1/2in high)*

**£6,000 - 8,000**



79 TP

**A FINE FRAMED SET OF SIX MID-16TH CENTURY CARVED OAK PANELS, NORTHERN FRENCH, CIRCA 1550**

Showing one male and five female figures, all from a series of the *Cardinal and Theological Virtues*, and standing in a domed aedicula, atop a plinth with a foliate spray below, later mounted and framed, *the visible sections of each panel 15.5cm wide x 48.5cm high; overall 113cm wide x 3cm deep x 53.5cm high*

**£2,500 - 3,500**

**Literature:**

Compare a very similar set (of twelve) panels set into a chest in the Church of St. Nicholas, East Dereham, Norfolk, attributed to Northern France, and to the first half of the 16th century. Another very similar chest is in the *Musée des Antiquités de la Seine Maritime* in Rouen. See Charles Tracey, *Continental Church Furniture in England: A Traffic in Piety* (2001), pp. 148 – 9.



80 TP

**A CHARLES II JOINED OAK PANEL-BACK OPEN ARMCHAIR,  
NORTH YORKSHIRE, CIRCA 1680**

The back with two panels - a slender guilloche-carved panel above a larger lozenge-carved panel - the double-scroll and arch-shaped cresting set between scroll-ended and run-moulded uprights, and carved with pairs of stylized flowerheads and pointed-leaves over the initials 'M D' flanked by a geometric band of four-petal design, the open arms on inverted-baluster turned supports, their design reversed to form the front legs, with low plain stretchers all round, 57.5cm wide x 56cm deep x 106.5cm high, (22 1/2in wide x 22in deep x 41 1/2in high)

**£2,000 - 3,000**

**Literature:**

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



(one of two)



(one of two)



**Provenance:**

Mary McCorquodale was born Mary Augusta Walcott Henderson in 1858. Her father was Lt. Col. Sir Edmund Yeamans Walcott Henderson [1821 – 1896] and her mother was Maria Elizabeth Hindle [1832 – 1896]. Maria's father, Mary's grandfather, was the Reverend Joseph Hindle [1795 – 1879]; presumably it is from him that Maria inherited these hangings and passed them, in turn, to her daughter, Mary McCorquodale.

Joseph Hindle was vicar of Higham in Kent between 1829 and 1874, and was living at Gad's Hill in Higham when Charles Dickens bought it in 1856. Correspondence survives between the two, and between Dickens and Lt. Col. Walcott Henderson. Joseph Hindle was the sixth son of Christopher Hindle [1748 – 1818] who purchased the Highercroft estate in Lower Darwen (mentioned in the stitched inscription to the reverse of these hangings) towards the end of the 18th century. Despite being the youngest of six sons, following the early deaths in 1816 and 1821 of his brothers Robert and Thomas, and the fact that brothers William, [d. 1843], Christopher [d. 1847] and John [d. 1854], all died unmarried, Joseph inherited the Highercroft estate in 1854. When his will was proved in 1875 his estate was valued at £45,000.

Mary McCorquodale's father, Lt. Col. Sir Edmund Yeamans Walcott Henderson, was a person of some eminence. He was Comptroller-General of Convicts in Western Australia from 1850 to 1863, Home Office Surveyor-General of Prisons from 1863 to 1869, and Commissioner of Police of the Metropolis, head of the London Metropolitan Police, from 1869 to 1886. He was made a Companion of the Bath in 1868 and a Knight Commander of the Bath in 1878.

George Frederick McCorquodale [1853 – 1936], Mary's husband, was painted by John Singer Sargent in 1902. On his death in 1936, just one year after Mary's, his estates were valued at £259,000.

81

**A PAIR OF LATE 17TH/EARLY 18TH CENTURY CREWELWORK PANELS, ENGLISH**

The linen ground designed with climbing leafy stems, having a variety of exotic birds perched on the branches, the leaves worked in a multitude of patterns with shades of brown, blue, green and red wools, 182 x 192cm; and **A MATCHING PAIR**, 182cm x 104cm, each with added deep boarders to the top and bottom, secured with backing and lined, adapted as wall hangings, three hangings with embroidered panel to the rear reading - 'Hindle of Highcroft / 1620 / This work has been in my mother's family over 300 years / Mary McCorquodale 1922 / né Henderson', the fourth hanging with similar panel reading 'Hindle of Highercroft Lancashire', (4)

£10,000 - 15,000



82

82 TP

**A CHARLES II OAK SETTLE, SOUTH LANCASHIRE/NORTH CHESHIRE, CIRCA 1670**

Having a quadruple-panelled back, the cresting rail fully carved with acanthus-leaves and centred by a scallop shell, the back uprights with pyramid-finials, the block and baluster-turned front legs joined by two fore-rails, both carved in relation to the cresting rail, and with plain low stretchers running front to back, 182cm wide x 77cm deep x 107cm high, (71 1/2in wide x 30in deep x 42in high)

£1,000 - 1,500

**Literature:**

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

83 TP

**A WILLIAM & MARY JOINED OAK ENCLOSED DRESSER BASE, CIRCA 1700**

Having a T-shape arrangement of mitre-moulded drawers, flanked either side by a geometric mitre-moulded panelled cupboard door and a slender fixed panel, all within an applied moulded framed-edge, 197cm wide x 47cm deep x 81.5cm high, (77 1/2in wide x 18 1/2in deep x 32in high)

£1,800 - 2,200



83



84 TP

**A RARE CHARLES II SMALL BOARDED OAK MURAL CUPBOARD, WELSH BORDERS, CIRCA 1660 - 80**

Of arched bentwood form, the front boards and single-door decorated with multiple concentric roundels or 'draughts', the side constructed from a single riven board, secured with nails and with applied dentil mouldings below the front edge, single interior shelf, 45cm wide x 17.5cm deep x 34cm high, (17 1/2in wide x 6 1/2in deep x 13in high)

£5,000 - 8,000

**Provenance:**

Formerly John Fardon Collection.

**Illustrated:**

Victor Chinnery, *Oak Furniture: The British Tradition* (2016), p. 284, fig. 3:292. Attributed possibly to Monmouthshire, dated circa 1680-1720.

**Literature:**

*Ibid.*, p. 284, two further bentwood cupboards are illustrated alongside this Lot, figs. 3:290 & 291. A third example, dated 1716, from Kennixton Farmhouse, LLangenydd, Gower, West Wales, displayed within a room setting at St. Fagans, National History Museum, Cardiff, is illustrated p. 344, fig. 3:449, and again in more detail, Richard Bebb, *Welsh Furniture 1250 - 1950* (2007), Vol. I, p.18, pl.31. Victor Chinnery also notes a further example at a National Trust property, Cwmmau Farm, Brilley, Herefordshire.

Similar examples sold *Christie's*, Syd Levethan: The Longridge Collection, 10-11 June 2010, King Street, London, Lot 1244 [£17,500]; and *Bonhams Oxford*, 1 October 2014, Lot 631, [£12,500]. See also Lot 157 in this sale.



© 1979, 2016 Estate of John Fardon

Lot 84 illustrated Victor Chinnery, *Oak Furniture: The British Tradition*, ACC, 2016



85



86



85

**A LARGE PAIR OF LATE 17TH/EARLY 18TH SHEET BRASS WALL SCONCES, DUTCH, CIRCA 1700, AFTER A DESIGN BY DANIEL MAROT (1661 - 1752)**

Topped by a flame finial, above a draped niche raised on Corinthian columns flanking a helmeted female bust beneath a star, fitted with a scrolling candle arm with a dished gadrooned drip-pan and a wrapped candle socket with flared edge, 41cm high, (2)

£1,000 - 1,500

A similar set of candle sconces hangs in the chapel at Ham House.

This type of sconce is derived from the designs of Daniel Marot (1661 - 1752), which show a bed chamber lit by sconces of a similar shape hanging from tasselled cords, see P. Thornton, *Seventeenth Century Interior Decoration in England, France and Holland* (1978), pp. 141 - 2, Plates 168 - 9.

86

**A SMALL PAIR OF LATE 17TH/EARLY 18TH SILVERED SHEET BRASS WALL SCONCES, DUTCH, CIRCA 1700, AFTER A DESIGN BY DANIEL MAROT (1661 - 1752)**

Topped by a scallop shell, above a helmeted female bust beneath a tasselled canopy, between 'C'-scrolls and martial trophies, fitted with a knopped scrolling candle arm and a dished drip-pan, topped by a candle socket with moulded rim, drilled for electricity, 25cm high, (2)

£800 - 1,200

See footnote to Lot 85.

87 TP

**A LATE 17TH CENTURY LEADED BRONZE MORTAR, PROBABLY BY JAMES BARTLET (FL. 1675 - 1700) OF THE WHITECHAPEL FOUNDRY, LONDON**

With flared rim decorated with a reserve cast with masks, some upside down, and some on their sides, the waist cast with a broad band of tracery with alternating fleur-de-lys and cinquefoils, with three cords and a curve above the straight-sided foot, in a - possibly original - elm stand, with bulbous upper collar and bulbous foot, the mortar 34cm diameter x 26.5cm high; 97cm high overall, (2)

£2,000 - 3,000

**Related Literature:**

See M. Finlay, *English Decorated Bronze Mortars & their Makers* (2010), p. 70, Figure 96, for a mortar with a comparable band of decoration to the waist attributed to James Bartlett.



87



87



88

88 TP

**A LARGE MID-17TH OAK BOARDED BOX, ENGLISH, CIRCA 1640 - 60**

On a contemporary oak stand

The hinged lid with thumb-moulded edge, the front and sides delicately carved with a foliate strapwork design, on bun feet, *82cm wide x 63cm deep x 33.5cm high*; the stand with bicuspid-shaped and lunette-carved side and front frieze rails, raised in inverted-baluster turned legs, joined by a burr-oak boarded undertier, on turned feet, *total 82cm wide x 63cm deep x 74.5cm high, (32in wide x 24 1/2in deep x 29in high)*

**£1,000 - 1,500**

**Provenance:**

Reputedly Lower Carden Hall, Cheshire - a part 15th century timber frame house and formerly the home of the Leche family.

89 TP

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

With two short over three long mitre-moulded drawers, panelled sides and bun feet, restorations, *99.5cm wide x 59cm deep x 102cm high, (39in wide x 23in deep x 40in high)*

**£600 - 800**



89



90

90 TP

**A CHARLES II ELM AND OAK CHEST-ON-FRAME, WITH DRAWER, CIRCA 1680 AND LATER**

The boarded box with show dove-tail joints, a hinged lid with thumb-moulded edge and a geometric mitre-moulded front, the joined underframe with a moulded long drawer and inverted-baluster turned legs joined by moulded stretchers all round, on turned feet, *90.5cm wide x 58cm deep x 81.5cm high, (35 1/2in wide x 22 1/2in deep x 32in high)*

£800 - 1,200

91 TP

**A GEORGE I WALNUT-VENEERED AND FEATHERBANDED CHEST OF DRAWERS, CIRCA 1720**

Having a quarter-veneered and crossbanded top, above two short and three long drawers within half-round carcass rail mouldings, on ball feet, *101.5cm wide x 58cm deep x 98cm high, (39 1/2in wide x 22 1/2in deep x 38 1/2in high)*

£800 - 1,200



91



92 (detail)

92 TP

**A RARE CABINET-MAKER SIGNED GEORGE II JOINED OAK BUREAU, BY WILLIAM PALLEDAY, LONDON, CIRCA 1730**

The sloping cleated fall enclosing a fitted interior, the central drawer above the well bearing a hand-written inscription and signature - *Wm Palleday at the / Sign of the Crown / In Aldermanbury London / Cabinet maker* - with slender waist moulding, over two short and two long graduated drawers, on later bracket feet, 94cm wide x 50.5cm deep x 99cm high, (37in wide x 19 1/2in deep x 38 1/2in high)

**£1,500 - 2,000**

William Palleday is recorded as working at *The Crown*, Aldermanbury, London, circa 1713 - 1740. After serving his time as an apprentice, Palleday gained his freedom in November 1706.

**Related Literature:**

- C. Gilbert and G. Beard, *the Dictionary of English Furniture Makers 1660 – 1840* (1986), p. 361.
- A. Bowett, *Early Georgian Furniture 1715 – 1740* (2009), p. 14, where it is noted that William Palleday came from an established line of cabinet-makers. His father John was a member of the Joiner's

Company; his grandfather William had been Master of the Company in 1679 - 80; and his great-grandfather Richard had been taking on apprentices in the 1640s. Dr. Bowett refers to William Palleday as a 'craftsman-shopkeeper', namely a furniture-maker, who whilst still working at the bench, also employed qualified journeymen, and sold the furniture he made from his own premises.

There are possibly only four other known pieces of case furniture bearing Palleday's name and address. One of these, a Queen Anne walnut bureau, sold in these rooms, 3 March 2011, Lot 69, [£9,000]. Two further pieces, a George II walnut-veneered bureau bookcase, and a walnut veneered chest-on-chest, circa 1715 – 30, are illustrated *ibid.* p. 78, pl. 2:52 and p. 118, pl. 3:45 respectively. Palleday's inscription and signature on the chest-on-chest is illustrated *ibid.* p. 14, pl. 1:4 and is almost identical to the inscription and signature found on this bureau, with the exclusion of the words 'Sign of the' before the word 'Crown'. Dr. Bowett notes 'This is the hand of a literate man. The fact that the inscription is hand-written rather than a paper label suggests the piece might be the work of Palleday himself', rather than an employee.



93

93 TP

**A WILLIAM & MARY JOINED OAK GATELEG DINING TABLE, CIRCA 1690**

Having an oval drop-leaf top, above a single end-frieze drawer, raised on slender baluster and vase-turned supports, joined all round by plain stretchers, with exceptionally wide gates, on turned feet, 151.5cm wide x 130.5cm deep x 74cm high, (59 1/2in wide x 51in deep x 29in high)

£800 - 1,200

**Provenance:**

Purchased *Beedham Antiques Ltd.*, Hungerford, Berkshire.

94 TP

**A GEORGE II 'RED-WALNUT' FREE-STANDING CORNER CUPBOARD, CIRCA 1740**

The upper-section with a pair of cupboard doors, each with a raised flattened-arch top fielded panel and enclosing three shaped shelves and a hinged preparation shelf, the lower-section with a lip edge moulded drawer above a pair of rectangular fielded panelled doors enclosing a single shelf, on bracket feet, 110.5cm wide x 47cm deep x 198cm high, (43 1/2in wide x 18 1/2in deep x 77 1/2in high)

£1,000 - 1,500

**Provenance:**

With H. W. Keil Ltd., Broadway, Worcestershire. Sold *Bonhams*, A Cotswold Legacy 1932-2008: The Property of H. W. Keil, 25 October 2008, Lot 467.



94



95

95 TP Y

**A GEORGE III JOINED OAK, FRUITWOOD AND ROSEWOOD INLAID OPEN LOW DRESSER, NORTH-WEST/WEST-MIDLANDS, CIRCA 1780**

Having a twin-boarded top and mahogany-veneered frieze, over a row of three cockbeaded and geometric inlaid drawers, the ogee-shaped apron centred by a chequer-inlaid roundel, on cabriole front legs, 173.5cm wide x 48cm deep x 81cm high, (68in wide x 18 1/2in deep x 31 1/2in high)

£1,500 - 2,000

**Related Literature:**

See David Knell, *English Country Furniture 1500 - 1900* (2000), p. 158, pl. 163, for a similar low dresser with this distinctive regional inlaid decoration.

96 TP

**A GEORGE II JOINED OAK FULLY ENCLOSED DRESSER BASE, NORTH WALES, CIRCA 1740**

Topped by a row of three plain drawers, over a pair of fielded arched panelled cupboard doors, centred by a small drawer over a similar arched fixed panel, 154.5cm wide x 52cm deep x 89cm high, (60 1/2in wide x 20in deep x 35in high)

£1,000 - 1,500



96



97

97 TP

**A MID-17TH CENTURY OAK BOARDED CHEST, ENGLISH, CIRCA 1640 - 60**

The hinged lid with run-moulded long edges and chip-carved ends, the front carved with a large pair of leaf-filled lunettes and highlighted with punched-decoration, the slab-ends with V-shaped cut-away supports, 105.5cm wide x 38.5cm deep x 62cm high, (41 1/2in wide x 15in deep x 24in high)

£800 - 1,200

98 TP

**A CHARLES II JOINED OAK BOX-STOOL, CIRCA 1670**

Of typical square-form, the hinged lid with thumb-moulded edge, the sides with an applied skirt-moulding, raised on elongated-ball and fillet-turned legs, all stretchers with chamfered upper and lower outer edges, 39.5cm wide x 39cm deep x 45cm high, (15 1/2in wide x 15in deep x 17 1/2in high)

£4,000 - 6,000

99 TP

**A LATE 17TH CENTURY WALNUT AND OAK GATELEG TABLE, DUTCH, CIRCA 1680**

with an oval drop-leaf top raised on spiral-turned legs, two diagonally opposing legs split to form flush gate supports, on bun feet, 106.5cm wide x 89.5cm deep x 70.5cm high, (41 1/2in wide x 35in deep x 27 1/2in high)

£600 - 800



98



99

## LOTS 100 - 142: THE ROBERT DUFF COLLECTION OF RUSHLIGHTS AND RELATED HOLDERS [PART II]

I first met Robert in his shop in Hungerford, Berkshire, in the mid-1980s. He would invariably have something of interest to show you; he had a wonderful eye for the quirky and unusual. With our shared interest in early metalware, we soon became friends. Robert was a member of the Antique Metalware Society and served for a time on one of its committees. His interest in early lighting, especially rushlight holders, became a passion. When Robert first told me he was writing a book on the subject I knew it would be well researched and authoritative; that was his way. Robert and his wife Michelle travelled the British Isles, visiting museums and private collections, looking for a peculiarity of style

and/or construction that would help establish a region of origin. His love and knowledge of the subject were remarkable, and in 2001 *The Rushlight and Related Holders: A Regional View*, was privately published under Robert's family name of Ashley. Robert was a gentleman in the truest sense of the word. He bore his long illness with remarkable courage and maintained his enthusiasm until the end. He gained great pleasure from his collection and, I am sure, he would be delighted to know that others will share his enjoyment.

Terry Sparks, 2017



100

**A TALL LATE 18TH CENTURY WROUGHT IRON AND FRUITWOOD TABLE RUSHNIP, POSSIBLY MANX OR CUMBRIAN, CIRCA 1780**

Having long jaws with ram's horn tips, a twist-work stem and arm terminating in an open-rolled socket, the base of ball-turned and knopped fruitwood, 38cm high, together with **A LATE 18TH CENTURY AND LATER WROUGHT IRON AND PINE TABLE RUSHNIP, PROBABLY MANX**, with scroll-tipped jaws, large rivet and right-angled twist-work stem with a rolled open socket, the twist-work stem set into a later circular pine base, 24cm high, (2)

£700 - 1,000

**Illustrated:**

See R. Ashley, *The Rushlight & Related Holders: A Regional View* (2001), p. 50, Photograph 8, and see p. 49, where it is noted that the attribution of this rushnip to either the Isle of Man or Cumbria is only tentative because, 'at 15 1/4in high this [rushnip] is taller than expected for Manx examples. This form of wooden base is noted on holders from Cumbria, where the rams horn jaw and open rolled socket may also be found, although twist-work appear less popular. Reference to the section on Cumbria will reveal that a few of the rushlight holders bear close affinity to examples on the Isle of Man.' It is also noted that the wooden base may be later than the ironwork.

101

**TWO 18TH CENTURY WROUGHT IRON AND TIMBER TABLE RUSHNIPS, OR CAINLEYR, THE ISLE OF MAN**

The first having a partially twist-work stem terminating in 'V'-shaped jaws with scroll tips, the base of the stem diverging into two sections, each fixed by an iron rivet to the spreading square-section ash base, 28cm high, the second a fast twist-work stem topped by depleted 'V'-shaped jaws, set into a later wooden base carved to the underside with the date '1999', 38cm high, (2)

£400 - 600

**Literature:**

See R. Ashley, *The Rushlight & Related Holders: A Regional View* (2001), pp. 47 - 48 and Photograph 6 (centre and right) for two related examples.



100



101



102

102

**AN 18TH CENTURY WROUGHT IRON AND LIGNUM VITAE TABLE RUSHNIP, COUNTY WICKLOW**

Having 'T'-shaped jaws a wrythen stem and wrythen 'U'-shaped arm terminating in a rolled conical candle socket, the base turned from a lignum vitae boule, with engine-turned decoration around the base of the stem, 33cm high

£500 - 700

**Illustrated:**

R. Ashley, *The Rushlight & Related Holders: A Regional View* (2001), p. 126, Photograph 85, where it is noted that the base, made from a bowls ball, may well be 'an old replacement'.



103

103

**A LATE 18TH/EARLY 19TH CENTURY ELM AND WROUGHT IRON TABLE RUSHNIP, COUNTY WICKLOW, CIRCA 1800**

With long rectangular jaws and twist-work arm terminating in a conical socket, the twist-work stem set into a stepped rectangular elm base, 31cm (12¼ in) high

£300 - 500

**Illustrated:**

R. Ashley, *The Rushlight and Related Holders: A Regional View* (2001), p. 127, Photograph 88.



104



105

**THREE WROUGHT IRON TABLE RUSHNIPS, IRELAND**

To include **AN EARLY TO MID-18TH CENTURY WROUGHT IRON TABLE RUSHNIP, COUNTY WICKLOW**, with 'T'-shaped jaws, twist-work stem and arm and a conical socket with lip, on a solid circular iron base, *31.5cm high*, **A LARGE EARLY TO MID-19TH CENTURY WROUGHT IRON TABLE RUSHNIP, COUNTY WESTMEATH**, the jaws with a large rivet, and with 'U'-shaped arm terminating in a conical socket, the stem diverging and fixed to an iron ring, *36cm high*, and **AN EARLY 19TH CENTURY WROUGHT IRON TABLE RUSHNIP, PROBABLY COUNTY WESTMEATH**, with plain stem and arm, conical socket, the stem terminating in a knob and with two straps fixed to an iron ring base, *29.5cm high*, (3)

104

**A RARE MID- TO LATE 18TH CENTURY PINE AND WROUGHT IRON DOUBLE RUSHNIP AND CANDLEHOLDER, COUNTY ROSCOMMON, CIRCA 1730 - 1780**

With double jaws formed from an extension of the stem and two rectangular-section arms both terminating in a wrapped conical candle socket, on a twist-work stem, the rectangular-section pine base possibly later, *22.5cm (8 7/8 in) high*, together with **A LATE 18TH CENTURY TURNED PINE AND WROUGHT IRON TABLE RUSHNIP, PROBABLY COUNTY ROSCOMMON, CIRCA 1800**, with snub rectangular jaws, twist-work stem and arm and conical candle socket, set into a turned pine base, *23cm (9 1/4 in) high*, (2)

£500 - 800

**Illustrated:**

R. Ashley, *The Rushlight and Related Holders: A Regional View* (2001), p. 143, Photograph 99 and p. 144, Photograph 99A.

£500 - 700

**Illustrated:**

The first rushnip illustrated R. Ashley, *The Rushlight & Related Holders: A Regional View* (2001), p. 126, Photograph 86 the second p. 135, Photograph 92.



105



106

106

**A LATE 18TH/EARLY 19TH CENTURY WROUGHT IRON AND YEW-WOOD TABLE RUSHNIP, COUNTY DONEGAL, CIRCA 1800**

With short jaws, wrythen stem and arm terminating in a short open rolled candle socket, the yew-wood base with multiple ring turnings, 31.5cm high, together with **A SMALL LATE 18TH/EARLY 19TH CENTURY WROUGHT IRON AND ASH TABLE RUSHNIP, PROBABLY IRISH**, with parrot-beak jaws, large rivet and plain 'U'-shaped arm terminating in an open rolled candle socket, on a high and spreading circular base, 23.5cm high, (2)

£500 - 800

**Illustrated:**

The first example illustrated R. Ashley, *The Rushlight & Related Holders: A Regional View* (2001), p. 147, Photograph 103 (A).



107

107

**A LATE 18TH CENTURY WROUGHT IRON TABLE RUSHNIP, COUNTY DONEGAL, CIRCA 1780**

Having cupped jaws and a twist-work square-section stem and arm terminating in an open rolled socket, on a broad tripod base with penny feet, 29cm high, together with **A MID- TO LATE 19TH CENTURY WROUGHT IRON TABLE RUSHNIP, MID- TO NORTH CENTRAL IRELAND**, with short jaws, large rivet, conical socket and twist-work stem, arm and legs, the latter split from the base of the stem, 29.5cm high, (2)

£500 - 700

**Illustrated:**

The first example illustrated R. Ashley, *The Rushlight & Related Holders: A Regional View* (2001), p. 146, Photograph 100, where it is described as 'well-proportioned'. The second example illustrated *ibid.*, p. 152, Photograph 109 (A).

108

**A LATE 18TH CENTURY WROUGHT IRON AND ASH TABLE RUSHNIP, IRELAND, CIRCA 1780**

With large rivet, twist-work stem and twist-work arm terminating in a point, on a turned ash base, 28cm high

£400 - 600

**Illustrated:**

R. Ashley, *The Rushlight & Related Holders: A Regional View* (2001), p. 154, Photograph 111 (B), where described as 'a rare example from Ireland without a candle socket counterweight'.

**Provenance:**

Once with Key Antiques.



108

109

**TWO LATE 18TH/EARLY 19TH CENTURY ALL WROUGHT IRON TABLE RUSHNIPS, COUNTY MEATH, CIRCA 1800**

The taller with rectangular jaws, twist-work arm terminating in a conical rolled candle socket, the stem set off-centre into a square plain base, 30.5cm (12in) high, the second with plain iron-work, and broadening stem with threaded section just above the slightly dome-centred iron base, 22cm (8 7/8 in) high, (2)

£300 - 500

**Illustrated:**

R. Ashley, *The Rushlight and Related Holders: A Regional View* (2001), p. 134, Photographs 91 and 90.

These examples are said to illustrate 'the plain designs...to be found in this region of diverse styles.'

110

**TWO WROUGHT IRON TABLE RUSHNIPS, WEST COUNTRY**

The first **A DELICATE MID- TO LATE 18TH CENTURY WROUGHT IRON AND FRUITWOOD TABLE RUSHNIP, DEVON/ SOMERSET, CIRCA 1750**, with twist-work stem and square-section arm terminating in a pointed ball counterweight, on a turned flattened ball fruitwood base, 19.5cm high, the second **A LATE 18TH CENTURY WROUGHT IRON AND OAK TABLE RUSHNIP, SOMERSET, CIRCA 1780**, with a twist-work stem and arm and a cylindrical counterweight, on a chamfered rectangular-section oak base, 20cm high, (2)

£800 - 1,200

**Illustrated:**

R. Ashley, *The Rushlight & Related Holders: A Regional View* (2001), p. 227, Photograph 186 and p. 229, Photograph 190.



110



111

111

**A LATE 18TH CENTURY WROUGHT IRON AND PAINTED  
TIMBER TABLE RUSHNIP, SUFFOLK, CIRCA 1780**

Having long jaws fitted with a domed rivet, the stem of plain square-section, the arm long arm fitted with a ball counterweight, the cylindrical base topped by a nailed iron disc around a square wooden tenon, the base with traces of bark and paint, *25cm high*

£500 - 700

**Illustrated:**

R. Ashley, *The Rushlight & Related Holders: A Regional View* (2001), p. 224, Photograph 182.



112

112

**AN EARLY 19TH CENTURY WROUGHT IRON AND ASH TABLE  
RUSHNIP, SURREY**

Having a plain stem and arm with elongated conical candle socket, set into a high turned ash base, *29.5cm high*

£500 - 800

**Illustrated:**

R. Ashley, *The Rushlight & Related Holders: A Regional View* (2001), p. 200, Photograph 154 where it is noted that the elongated candle socket is found on examples from the area south-east of Guilford.



114

113

**A LATE 18TH/EARLY 19TH CENTURY WROUGHT IRON AND OAK TABLE RUSHNIP, SUSSEX, CIRCA 1800**

The rectangular jaws fitted with a carrying hook and with an 'U'-shaped arm terminating in a conical socket, the base of oak and with rounded upper corners, 21.5cm high

£500 - 800

**Illustrated:**

R. Ashley, *The Rushlight & Related Holders: A Regional View* (2001), p. 199, Photograph 153.

114

**AN EARLY 19TH CENTURY HAWTHORN AND WROUGHT IRON TABLE RUSHNIP, SUSSEX, CIRCA 1800 - 1830**

Having round-back slender jaws and a square arm terminating in a pointed ball counterweight with two washers, the square stem set into a bottle-shaped base set atop a stabilising wrought iron ring, 34cm (30½ cm high, together with **TWO EARLY TO MID-19TH CENTURY WROUGHT IRON TABLE RUSHNIPS, SUSSEX, CIRCA 1850**, both with rounded pointed jaws and a round-section arm with pointed ball counterweight with single washer, the round stem on a tripod base of tapering legs and penny feet, *the first 26.5cm (10⅝ in) high; the second 24cm (9⅝ in) high*, (3)

£500 - 800

**Illustrated:**

The first example illustrated R. Ashley, *The Rushlight and Related Holders: A Regional View* (2001), p. 202, Photograph 157. The stepped bottle shape is typical of Sussex, as is the pointed ball counterweight, which is shared by all three of these rushnips. The second example illustrated *ibid.*, p. 200, Photograph 155, and the third example - which is almost identical but for its size, and must have been made by the same hand - is mentioned in the caption.

Sussex rushnips are notable for the quality of their construction and their fine ironwork.



113



115

115

**A LATE 18TH/EARLY 19TH CENTURY WROUGHT IRON AND ASH TABLE RUSHNIP, POSSIBLY SUSSEX/POSSIBLY MIDLANDS, CIRCA 1800**

Having a flattened rectangular-section stem and arm terminating in a seamless conical candle socket, set into a turned ash base, 22.5cm high

£500 - 800

**Literature:**

R. Ashley, *The Rushlight & Related Holders: A Regional View* (2001), pp. 199 - 201 for rushnips with a similar profile candle socket and turned bases, attributed to Sussex. However, the manner in which the arm traverses the stem may suggest an attribution to the Midlands.

116

**A GROUP OF SIX IRON TABLE RUSHNIPS**

To include a late 19th century cast iron example, with round-tipped jaws, round riveted hinge and lipped candle socket, the stem wrought and set into a round tap-type base, 26.5cm high, a pair of late 19th/early 20th century brass table rushnips, circa 1900, with an 'antique' finish, notches on the flared jaws and candle sockets, and penny feet, 17.5cm high, two 'unclassified' wrought iron table rushnips, mid-19th century, probably Welsh, both with triangular jaws and filed decoration, one with a serrated drip-pan pierced with a threaded hole, the other with a tubular socket, 23.5cm high and 20.5cm high, and a large reproduction mild steel table rushnip, late 20th century, 32.5cm high, (6)

£500 - 800

**Literature/Illustrated:**

A very similar example to the first rushnip in this lot illustrated R. Ashley, *The Rushlight & Related Holders: A Regional View* (2001), p. 234, Photograph 197, where it is noted that 'reliable oral evidence records an example found with a registration number on the base dating to the 1880s.' The pair illustrated *ibid.*, p. 231, Photograph 192 (A). The two unclassified specimens are p. 308, Photograph 282 and p. 307, Photograph 281. The reproduction is discussed on p. 241, and illustrated in Photograph 205.



118



117

**A MID-19TH CENTURY WROUGHT IRON SPRING-ACTION TABLE RUSHNIP, WELSH, WITH THE MAKER'S NAME 'H. EVANS'**

Having lozenge jaws and stamped lozenge-shaped thumbpiece, the stem with filework 'turned' decoration and on a tripod base with arrow feet, 24cm high, together with **A MID-19TH CENTURY WROUGHT IRON SPRING-ACTION TABLE RUSHNIP, PROBABLY DENBIGHSHIRE**, with a square stem and jaws decorated with notches, and a pointed curving thumbpiece, on a hipped tripod base with large penny feet, 27cm high, (2)

£500 - 800

**Illustrated:**

R. Ashley, *The Rushlight & Related Holders: A Regional View* (2001), p. 101, Photograph 70, and where several possible makers are suggested. The second illustrated *ibid.*, p. 94, Figure 64.

118

**A LATE 18TH CENTURY WROUGHT IRON AND OAK TABLE RUSHNIP, DENBIGHSHIRE**

With a twist-work stem and arm and a rolled socket formed from the end of the arm, on a spreading square-section oak base, 30.5cm high, together with **AN EARLY 19TH CENTURY WROUGHT IRON AND SLATE TABLE RUSHNIP, DENBIGHSHIRE**, with a twist-work stem and arm and a rolled socket, set into a square slate base with chamfered upper edges, 19.5cm high, (2)

£700 - 1,000

**Illustrated:**

R. Ashley, *The Rushlight & Related Holders: A Regional View* (2001), p. 79, Photographs 41A and 42.



117



119

119

**A MID-18TH CENTURY WROUGHT IRON AND PAINTED PINE TABLE RUSHNIP, MONMOUTHSHIRE, CIRCA 1750**

With a slightly wrythen stem and arm and with a rolled socket, set into a red-painted pine base, 17cm high, together with **ANOTHER MID-18TH CENTURY WROUGHT IRON AND ASH TABLE RUSHNIP, MONMOUTHSHIRE, CIRCA 1750**, with twist-work stem and arm and rolled socket, the base rectangular and of ash, 19.5cm high, and **A LATE 18TH/EARLY 19TH CENTURY WROUGHT IRON TABLE RUSHNIP, MONTGOMERYSHIRE, CIRCA 1800**, with a square-section stem and arm terminating in a coiled counterweight, the base of three slender rectangular-section legs and pointed feet, 22.5cm high, (3)

£700 - 1,000

**Illustrated:**

R. Ashley, *The Rushlight & Related Holders: A Regional View* (2001), p. 91, Photograph 60 and p. 90, Photograph 59. The third illustrated *ibid.*, p. 84, Photograph 49A.

120

**A RARE MID-19TH CENTURY WROUGHT IRON DOUBLE SPRING-ACTION TABLE RUSHNIP, WEST MONTGOMERYSHIRE, CIRCA 1850**

The square-section stem fitted with a pair of jaws with tab hinges, a collar at the base of the stem, the tripod base of three flattened rectangular-section legs with scroll feet, 29.5cm high, together with **A MID-19TH CENTURY WROUGHT IRON OR STEEL AND BRASS TABLE RUSHNIP HOLDER, MONTGOMERYSHIRE**, with curving arm, the stem with central swelling and decorative lower knop, set into a square brass base with bands of decorative beading, 26.5cm high, (2)

£700 - 1,000

**Illustrated:**

R. Ashley, *The Rushlight & Related Holders: A Regional View* (2001), p. 82, Photograph 47 and p. 93, Photograph 62. The second brass-based rushnip illustrated p. 99, Photograph 69B, where it is noted that the candlestick base is probably original to its manufacture.



120



121

121  
**A GROUP OF FOUR WROUGHT IRON TRIPOD TABLE RUSHNIPS, WELSH**

To include **AN EARLY TO MID-19TH CENTURY WROUGHT IRON RUSHNIP, ABERYSTWYTH AREA OF CARDIGANSHIRE**, with swelling stem, lipped rolled candle socket and pointed feet, *21cm high*, **AN EARLY TO MID-19TH CENTURY WROUGHT IRON RUSHNIP, CARDIGANSHIRE**, with open coil counterweight and rectangular-section legs with pointed feet, *23.5cm high*, **A MID-19TH CENTURY POLISHED STEEL RUSHNIP, CARDIGANSHIRE**, with filework-decorated jaws, swelling stem, small candlesocket and penny feet with scalloped edges, *27.5cm high*, and **AN EARLY TO MID-19TH CENTURY WROUGHT IRON RUSHNIP, CARDIGANSHIRE/RADNORSHIRE**, with file-decorated jaws, a rolled socket on three 'D'-section legs on penny feet, *19.5cm high*, (4)

£700 - 1,000

**Illustrated:**

R. Ashley, *The Rushlight & Related Holders: A Regional View* (2001), p. 69, Photograph 28; p. 70, Photograph 29; p. 73, Photograph 33 and p. 74, Photograph 34.

122

**AN EARLY 19TH CENTURY WROUGHT IRON AND OAK TABLE RUSHNIP, WALES, PROBABLY CARDIGANSHIRE, CIRCA 1800**

The rectangular-section arm terminating in a bold, open coil, and with partially wrythen stem, the base of oak and with chamfered upper edges and chamfered footrim, *25cm high*

£300 - 500



122



123



124

123

**THREE TABLE RUSHNIPS, ALL RADNORSHIRE**

To include **AN EARLY 19TH CENTURY OAK-BASED EXAMPLE, FROM CWRYCHAN FARM, PENT-Y-DWR, RHAYDER**, with square-section stem and arm and open rolled socket, set into a square oak base with rounded upper edges, *24cm high*, together with **A MID-19TH CENTURY ASH-BASED RUSHNIP**, with broadening square stem with chamfered corners and a round-section arm terminating in a pointed ball counterweight, the base ash, *27.5cm high* and **A SMALL MID-LATE 18TH CENTURY WROUGHT IRON EXAMPLE**, with heart-shaped jaws, square-section stem and arm terminating in a pointed ball counterweight, the tripod base with small depleted penny feet, *18cm high*, (3)

£700 - 1,000

**Illustrated:**

The first example illustrated R. Ashley, *The Rushlight & Related Holders: A Regional View* (2001), p. 87, Photograph 54A and with provenance to a farm in Rhayder, where it was in use until the 1930s. The second and third examples illustrated *ibid.*, p. 86, Photograph 51 and p. 85, Photograph 50.

124

**A GROUP OF FOUR 19TH CENTURY ALL-IRON TABLE RUSHNIPS, PROBABLY WELSH**

All with bases of either three or four iron legs, two with candle socket counterweights, two with shaped counterweights, *34.5cm high; 27cm high; 20.5cm high; 20cm high*, (4)

£400 - 600

125

**AN EARLY 19TH CENTURY WROUGHT IRON AND WALNUT TABLE RUSHNIP, BRECKNOCKSHIRE**

With a twist-work stem and arm terminating in a rolled candle socket, the base turned from walnut and of spreading circular form, *29cm high*

£500 - 700

**Illustrated:**

R. Ashley, *The Rushlight & Related Holders: A Regional View* (2001), p. 88, Photograph 56.



125



126

126  
**TWO 19TH CENTURY SPRING-ACTION  
 TABLE RUSHNIPS, PROBABLY WELSH**

The first possibly Cardiganshire, and of polished steel, with cupped jaws and square-section stem on a low tripod base with penny feet, 24cm high, the second possibly Radnorshire with arrow-shaped jaws, 'D'-shaped hinge and plain thumbpiece, the base of turned sycamore, 25cm high, the third probably Continental, or Anglo-French, with curving slender arm, and a hanging or carrying hook issuing from lower down the stem, set into a later oval base, 22.5cm high, (3)

£700 - 1,000

**Illustrated:** The third example, without its later base, illustrated R. Ashley, *The Rushlight & Related Holders: A Regional View* (2001), p. 286, Photograph 249A.

127  
**A RARE VICTORIAN OAK WOODEN  
 RUSHLIGHT HOLDER, DATED 1834 OR  
 1884**

Of lever form, the jaws tipped with iron straps, the base of the stem with pricked date '1834' or '1884', the rectangular base fitted - possibly later - with a brass matchstrike plate, 33.5cm high, together with **AN OAK RUSHLIGHT HOLDER, PROBABLY SCOTTISH**, probably 19th century, comprising a pair of slats forming a jaw, nailed to a later base dated '1999', 21cm high, (2)

£500 - 700

**Illustrated:**

R. Ashley, *The Rushlight & Related Holders: A Regional View* (2001), p. 233, Photographs 195 & 195A, where it is noted that this example might also be Irish. The second example illustrated *ibid.*, p. 170, Photograph 128 (right).

128  
**A RARE MID-19TH CENTURY OAK  
 RUSHLIGHT HOLDER, MADE BY  
 WILLIAM BOUND (1829 - 1890) OF CLUN,  
 SHROPSHIRE**

The jaws centre-hinged and on a tapering stem set into an oak base with canted corners, with stamp 'W. G. BOUND' to underside, 25cm high, together with **A MID-19TH CENTURY WROUGHT IRON TABLE RUSHNIP, PROBABLY SHROPSHIRE**, with spoon-shaped jaws and pointed knop counterweight, a collar at the base of the stem and with penny feet, 26cm high, (2)

£500 - 700

**Illustrated:**

The first example illustrated R. Ashley, *The Rushlight & Related Holders: A Regional View* (2001), p. 232, Photograph 194, where William Bound, born in 1829 and dying in 1890, is identified as a master carpenter of Clun. The second example illustrated *ibid.*, p. 197, Photograph 151A.



127



128





129



130



131

129

**AN EARLY TO MID-19TH CENTURY WROUGHT IRON AND PAINTED ASH TABLE RUSHNIP, MIDLANDS**

With round section stem and arm flattening into a rolled socket, on a painted spreading ash base, *28.5cm high*, together with **TWO EARLY 20TH CENTURY METAL TABLE RUSHNIPS, CIRCA 1910, BY JOHN JEWSBURY & CO., BIRMINGHAM**, one of brass, the other of cast iron, with twist-work stems and arms and a domed knob at the bottom of the stem, *22.5cm and 22cm high respectively*, (3)

£400 - 600

**Illustrated:**

The first example R. Ashley, *The Rushlight & Related Holders: A Regional View* (2001), p. 192, Photograph 148.

The second and third examples illustrated *ibid.*, p. 230, Photograph 192 and p. 234, Photograph 196 where it is noted that the brass model cost eight shillings whilst the latter is a 'cast iron version of No. 6422...seemingly rare than the brass model, this version may not have been as popular...The catalogue price in 1910...five shillings and sixpence.'

130

**A SMALL EARLY 19TH CENTURY WROUGHT IRON AND FRUITWOOD TABLE RUSHNIP, PROBABLY LEICESTERSHIRE**

With delicate tapering jaws, the partially flattened square-section stem traversed by the right-angled arm flattening at its end to form an open rolled candle socket, the circular base of ring-turned fruitwood and with decorative notches to its upper edge, with concave underside, *23.5cm high*

£500 - 700

131

**A MID-18TH CENTURY WROUGHT IRON AND ASH TABLE RUSHNIP, LINCOLNSHIRE, CIRCA 1750**

Having a square-section arm with unusual scroll terminal, the square-section stem set into a spreading circular ash base, *31.5cm high*, together with **A LATE 18TH/EARLY 19TH CENTURY WROUGHT IRON AND OAK TABLE RUSHNIP, POSSIBLY EAST ANGLIA, CIRCA 1800**, with plain stem and arm and an open rolled candle socket, on an oak base with canted corners, *22cm high*, (2)

£600 - 800

**Illustrated:**

R. Ashley, *The Rushlight & Related Holders: A Regional View* (2001), p. 190, Photograph 145 and p. 223, Photograph 181.



132

132

**AN EARLY 19TH CENTURY WROUGHT IRON AND PAINTED BEECH RUSHNIP HOLDER, LANCASHIRE**

The jaws flared at the tip and with a twist-work stem and arm terminating in a rolled socket, the base of 'stool' form, with concave corners and on four turned legs, 34cm high, (2)

£500 - 700

**Illustrated:**

R. Ashley, *The Rushlight & Related Holders: A Regional View* (2001), p. 184, Photograph 138.

133

**TWO MID- TO LATE 18TH CENTURY WROUGHT IRON TABLE RUSHNIPS, CIRCA 1750 - 1780**

The first from Yorkshire, with large rivet, filework decoration to the jaws and a lipped drip-pan riveted to the end of the arm, the candle socket with extractor opening fixed to the drip-pan with a pair of tabs, the stem wrythen at its base and attached to a tripod base with penny feet, 19.5cm high, the second probably Northumberland, with a lozenge-shaped counterweight, the tripod base in two parts, the third leg secured to the other two by the rivet formed from the end of the stem, with penny feet, 22cm high, (2)

£500 - 700

134

**SIX 18TH AND 19TH CENTURY WROUGHT IRON RUSHNIP AND SPLINT HOLDERS, CONTINENTAL**

To include an example with a conical candlesocket, with twist-work stem and ring base, 37.5cm high, the second with cupped jaws for a candle, and a split stem to hold a splint, on a ring base, 32.5cm high, the third a split bar of iron, to accommodate two splints, set into a later timber base, 24.5cm high, the fourth of sprung form, and with later circular base, 30.5cm high, the fifth probably German, of two wrought iron scroll-ended curves set onto a socket handle, with later branch-form base, 22.5cm high, the last a peerman, with scroll-ended splint holder, twist-work stem terminating in a tang, 35.5cm high, (6)

£400 - 600

**Illustrated:**

The first two holders illustrated R. Ashley, *The Rushlight & Related Holders: A Regional View* (2001), p. 292, Photographs 252 and 253. The last two holders illustrated *ibid.*, p. 293, Photographs 255A and 253.



133

135

**A RARE MID-18TH CENTURY WROUGHT IRON HANGING RUSHNIP AND PRICKET CANDLESTICK, PROBABLY ENGLISH, CIRCA 1750**

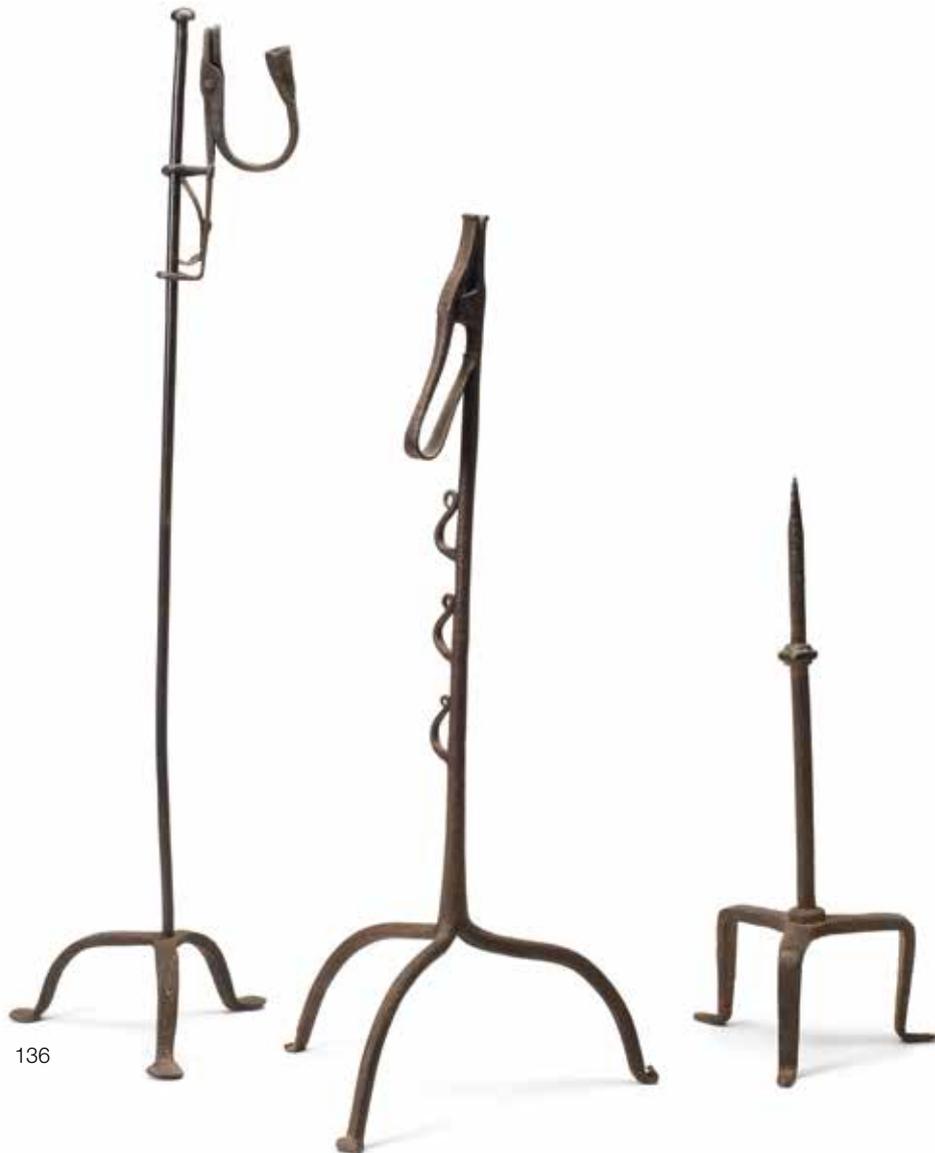
Having a round section notched trammel topped by a scroll-ended hook, the secondary stem of square-section with central twist-work section and issuing an arm with rectangular jaws, the counterweight a pricket with small drip-pan, *maximum height 91.5cm*, together with **A LATE 18TH/EARLY 19TH CENTURY WROUGHT IRON HANGING LOOMLIGHT, OR WEAVER'S CANDLEHOLDER, IRISH, CIRCA 1800**, having a hook-topped wrythen stem with rolled candle socket, *45cm high*, **A MID-19TH CENTURY WROUGHT IRON HANGING CANDLEHOLDER, IRISH, CIRCA 1850**, the sprung traveller adjusting on a round-section stem topped by a hook, and issuing a cylindrical socket in a deep drip-pan, *44cm high*, **AN EARLY – MID-19TH CENTURY WROUGHT IRON HANGING ADJUSTABLE DOUBLE CANDLEHOLDER, FRENCH**, with notched nineteen-position trammel, issuing a pair of wrapped candle sockets, *maximum height approximately 100cm*, **A LATE 18TH/EARLY 19TH CENTURY WROUGHT IRON HANGING CANDLEHOLDER, FRENCH, CIRCA 1800**, adjusting on a strap, with nine positions, the candlesocket wrapped, and with a decorative scroll, *maximum height 56cm*, and **A SMALL MID-18TH CENTURY WROUGHT IRON HANGING CANDLEHOLDER, NORTH-WEST EUROPE, CIRCA 1750**, the stem topped by a loop, *17.5cm high*, (6)

**Illustrated:**

The first example illustrated R. Ashley, *The Rushlight & Related Holders: A Regional View* (2001), p. 255, Photograph 222A, where it is noted that 'the overall profile is suggestive of manufacture in central England where the lowered position of the counterweight is found on hanging holders.'

The other items also illustrated *ibid.*, p. 255, Photograph 222 (centre); p. 254, Photograph 221 (left); p. 302, Photograph 272; p. 254, Photograph 221 (right) and p. 255, Photograph 222 (right).

£500 - 700



136

136  
**A LATE 18TH/EARLY 19TH CENTURY WROUGHT IRON STANDING RUSHNIP AND CANDLE HOLDER, IRELAND, CIRCA 1800**

The round-section stem topped by a ball knob, and with a sprung adjuster with rectangular jaws and a square-section arm terminating in an open rolled candle socket, on a tripod base with penny feet, *84.5cm high*, together with **AN 18TH CENTURY WROUGHT IRON STANDING SPLINT HOLDER, OR PEERMAN, CENTRAL EUROPE**, the jaws tipped with scrolls, the stem mounted with three scroll-ended hooks, and splitting to form the tripod base, with scroll feet, *69cm high*, and **AN IRON PRICKET CANDLE HOLDER**, the knopped stem with a collar at its base, and on three rectangular-section legs with slender pad feet, *47cm high*, (3)

£600 - 800

**Illustrated:**

The first example illustrated R. Ashley, *The Rushlight & Related Holders: A Regional View* (2001), p. 272, Photograph 247; the second illustrated *ibid.*, p. 286, Photograph 249.

137  
**A COLLECTION OF SIX 18TH AND 19TH CENTURY WROUGHT IRON STANDING HOLDERS, FRENCH AND CENTRAL EUROPEAN**

Including three peermans, a splint holder, and two flambeau or candleholders, *the largest 82cm high*, and a pine and painted pine candle holder, supporting a hollow wax candle, *59.5cm high*, (7)

£600 - 800

**Illustrated:**

See R. Ashley, *The Rushlight & Related Holders: A Regional View* (2001), p. 295, Photograph 259; p. 296, Photograph 261; p. 297, Photograph 263 and p. 294, Photograph 255B.



138

**AN EARLY TO MID-19TH CENTURY WROUGHT IRON AND  
BRASS STANDING CANDLE HOLDER, PROBABLY SUSSEX,  
CIRCA 1830**

The round-section stem with central knob topped by a brass urn finial and with brass sprung carrier fitted with a hook and a pair of lipped candle sockets in drip pans, the stem threaded to a tripod base with domed penny feet, *106.5cm high*

**£700 - 1,000**

**Illustrated:**

R. Ashley, *The Rushlight & Related Holders: A Regional View* (2001), p. 259, Photograph 225.



140



139

139

**AN EARLY 18TH CENTURY STYLE SIX-BRANCH CHANDELIER, EUROPEAN**

The knopped stem topped by a hanging loop, and fitted with a collar numbered with Arabic numerals '1, 2, etc.', issuing six pegged scrolling branches terminating in dished drip-pans and moulded candle-sockets, the stem terminating in a ball and a pendant acorn finial, *approximately 40cm (15¾ in) high*

£400 - 600

140

**AN EARLY 18TH CENTURY SHEET BRASS AND GLASS HANGING OR TABLE LANTERN, DUTCH, CIRCA 1720**

Topped by a bail handle above a dome with vented collar, the lantern of octagonal form and with brass finials, the door with repousse decoration and flanked by panels of alternating red and clear glass with decorative sheet brass facings, fitted to the interior with a sheet iron candle socket with serrated edge, and with brass bun feet, *19cm wide x 19cm deep x 35.5cm high, (7in wide x 7in deep x 13 1/2in high)*

£500 - 700

**Literature:**

A similar 'fine' example illustrated P. Hornsby, *Collecting Antique Copper & Brass* (1989), p. 79, Photograph 144.



141

141  
**A COLLECTION OF THIRTEEN 19TH AND 20TH CENTURY  
 TABLE AND HAND LANTERNS, ENGLISH AND EUROPEAN**

To include copper, brass, tin and painted examples, and an early 20th century sheet metal naval signal hand lantern, by Wincott & Son of Birmingham, stamped '1917', *the largest 35cm high, (13)*

£1,000 - 1,500

142  
**AN EARLY 19TH CENTURY SHEET IRON WALL SCONCE,  
 NORTH-WEST EUROPEAN, CIRCA 1800 – 1830**

Topped by a scallop-edged arch pierced for hanging, the backplate fitted with a piece of mirror glass as a reflector, issuing a rectangular pan with rolled top edge and folded footrim and with a lipped wrapped candle socket secured with a pair of tabs, *33.5cm high*, together with **A RARE, PROBABLY 18TH CENTURY, IRON WALL SCONCE**, the tapering backplate with integral shade and pierced for hanging, and issuing at its base an integral rolled candle socket, *24.5cm high, (2)*

£500 - 700



142

**LOTS 143 - 145: OTHER PROPERTIES OF THE LATE ROBERT DUFF ESQ.**



144



145 (part)



145 (part)

143

**A GROUP OF BRASS AND IRON KITCHEN UTENSILS**

To include a probably 17th century, or possibly earlier, meat or flesh hook, with decorative scroll, and remains of a timber handle to its socket, 15.5cm high, a branding iron, the brand a letter 'A', 40cm high, and seven 18th and 19th century brass and iron skimmers, straining ladles and spoons, the largest 60cm high, (9)

£300 - 500

144

**A PAIR OF LATE 16TH/EARLY 17TH CENTURY CARVED OAK PANELS, FLEMISH, CIRCA 1600**

Probably showing scenes from the life of Jacob, both scenes beneath a jewelled strapwork arch on Ionic-topped human-headed and bird-footed scroll-carved pilasters, and beneath mask spandrels, approximately 26cm wide x 30.5cm high, together with **AN EARLY 17TH CENTURY CARVED OAK PANEL, CONTINENTAL**, showing the figure of Faith with cross and book, within a scroll-edged arcade, 25.5cm wide x 35.5cm high, (3)

£700 - 1,000

145

**A PAIR OF EARLY TO MID-16TH CENTURY CARVED OAK PANELS, ENGLISH OR FRENCH, CIRCA 1530**

Each carved with a winged mythical beast, one issuing from its mouth a fruiting vine, the other issuing a branch of oak leaves and acorns, approximately 16cm wide x 43cm high, together with **A LATE 15TH/EARLY 16TH CENTURY CARVED OAK CEILING BOSS, PROBABLY ENGLISH, CIRCA 1500 - 1530**, carved as a many-petalled flower with furling leaves, now mounted as a bracket shelf, 22cm wide x 10.5cm deep x 24.5cm high, (3)

£700 - 1,000

## LOTS 146 - 168: THE PROPERTY OF A GENTLEMAN

146

### **A RARE LATE 16TH/EARLY 17TH CENTURY PAINTED DEAL PANEL, PROBABLY ENGLISH, CIRCA 1600 – 1620**

Painted in red and ochre with a design imitating fabric with a foliate spray, beneath a guilloche arch and bold flower and leaf spandrels, with fluted pilasters, 53cm wide x 64cm high

£800 - 1,200

Accompanied by a report by Victory Chinnery dated 2009 which notes that 'it is a rare and well-preserved example of a late 16th / early 17th century painted panel...'

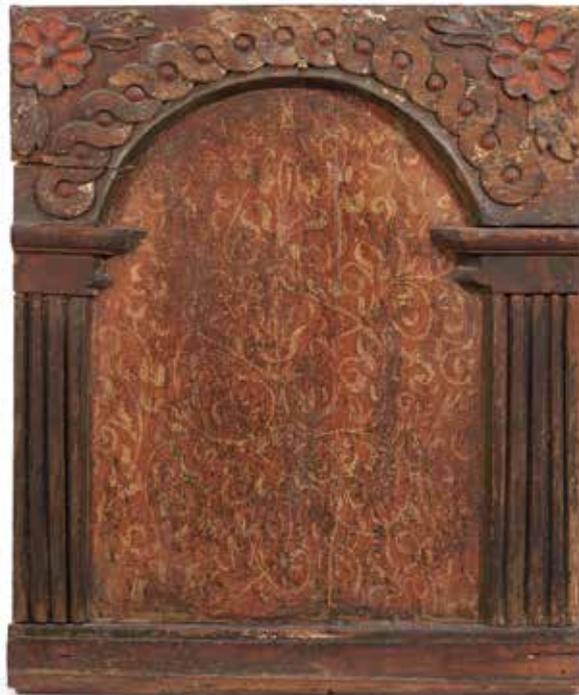
Compare the design of the guilloche arch and the spandrels to Lot 346.

147 TP

### **A RARE ELIZABETH I/JAMES I OAK LOW JOINT STOOL, CIRCA 1600-20**

Having a triple-reeded edge top, the bicuspid-shaped rails all with central run-moulding highlighted with alternate vertical-linear and geometric-shaped punched-decoration, the baluster-turned legs joined by stretchers with a simple scratch-moulding on the lower outer-edge, 36.5cm wide x 25.5cm deep x 37cm high, (14in wide x 10in deep x 14 1/2in high)

£4,000 - 6,000



146



147



148 TP

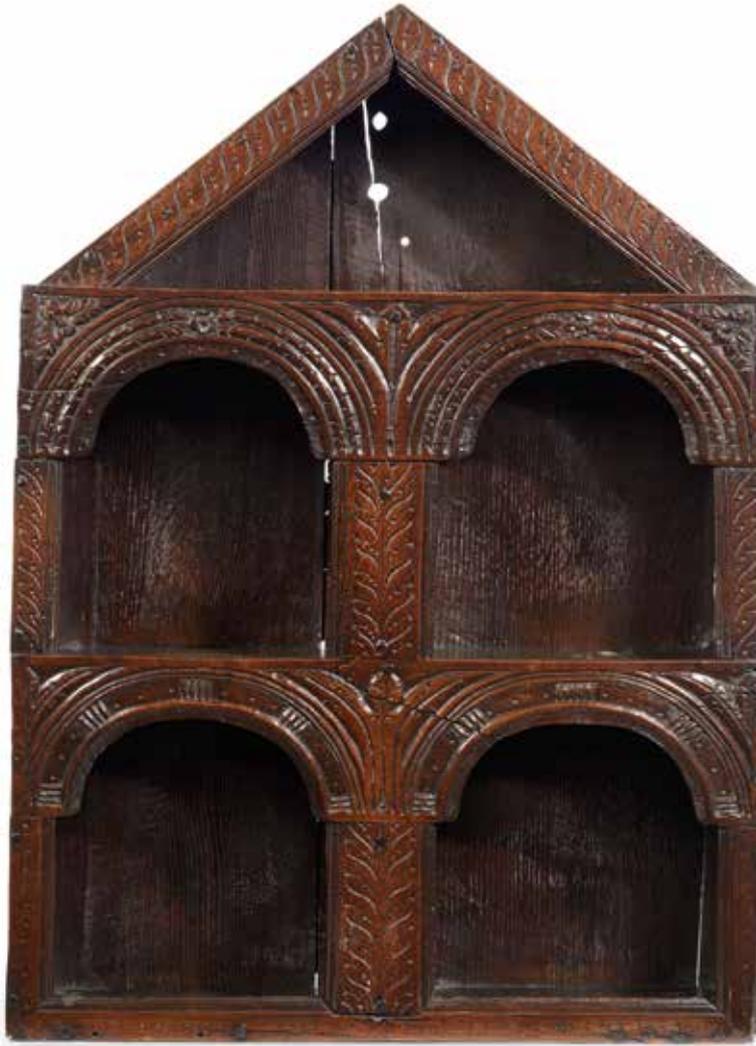
**A JAMES I/CHARLES I JOINED OAK LONG DINING TABLE,  
ATTRIBUTED TO SALISBURY, CIRCA 1620-40**

Having a removable triple-plank and cleated top, all rails carved with a flower-filled lunette motif, raised on parallel-baluster over reel-turned legs and joined by plain stretchers all round, *179.5cm wide x 73.5cm deep x 77.5cm high, (70 1/2in wide x 28 1/2in deep x 30 1/2in high)*

**£5,000 - 8,000**

**Provenance:**

With H. W. Keil Ltd., Broadway, Worcestershire. Sold *Bonhams*, A Cotswold Legacy 1932 - 2008: The Property of H. W. Keil, 25 October 2008, Lot 400.



149 TP

**A RARE CHARLES II BOARDED OAK MURAL GLASS CASE, CIRCA 1660**

The triangular pediment fronted with stylized leaf-carved and punched-decorated applied edge mouldings, above two further shelves, each shelf enclosed within a twin arcade with central stiff-leaf carved support, the upper arcade carved with stiff-leaves, the lower with a simple linear and punched-decorated design, stamped ownership initials 'D T' to each boarded side, 62.5cm wide x 16cm deep x 88.5cm high, (24 1/2in wide x 6in deep x 34 1/2in high)

**£10,000 - 15,000**

**Literature:**

Victor Chinnery, *Oak Furniture: The British Tradition* (2016) illustrates several examples of boarded glass cases, p. 293. The author notes that 'Cheap and coarsely-made drinking glasses were fairly plentiful even in middle class homes in the sixteenth century and seventeenth centuries, but owing to their fragile nature some special system of storing them was a necessity. The answer was a lightly-built case of shelves, known as a glass case, glass perch or glass cupboard which first made an appearance toward the end of the sixteenth century. These were sometimes provided with doors in the same manner as a food cupboard, but the usual seventeenth century version has open shelves'. Figure 3:327 sold *Bonhams*, Oxford, 21 January 2014, [£20,000].

A comparable pedimented mural glass case sold 'An Important Collection of early Oak Furniture and Metalware: Removed from the Manor House, Bramcote, Nottinghamshire', *Christies*, King Street, London, 24 May 2001, Lot 331, [£9,988].



150

150

**A LARGE AND IMPRESSIVE MID-17TH CENTURY BRASS TRUMPET-BASED CANDLESTICK, ENGLISH, CIRCA 1650 - 1670**

The slightly ridged upper stem with a flattened ball-knop, above a mid-drip pan and flared circular foot, *base diameter approximately 19cm x 23.5cm high*

£3,000 - 5,000



151

151

**A PAIR OF CHARLES II BRASS TRUMPET-BASED CANDLESTICKS, CIRCA 1670**

Each having a downswept flange, a ribbed or 'corded' stem, plain mid drip-pan, raised on a trumpet base with narrow footrim, *13.8cm high x 10.2cm base diameter x 3.1cm flange diameter, (2)*

£3,000 - 5,000

152

**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

£500 - 800

**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.



152

153

**A JAMES I LARGE PEWTER FLAGON**

Having a bun-shaped lid with elongated knob finial, an erect thumbpiece and tapering drum with ovolo-shaped apron, 37cm high

£1,500 - 2,000

**Provenance:**

'Collected by a Distinguished Connoisseur', *Sotheby's*, London, 29 October 2008, Lot 274. The catalogue refers to an indistinct mark to the base.

154

**SIX PIECES OF 18TH CENTURY PEWTER SADWARE**

To include **A PLAIN RIM CHARGER**, touchmarks and hallmarks to rear of Richard Goring II, Bristol, [fl. 1715-1764], [PS32, OP1909], 18in diameter; together with **A SINGLE REED DISH**, touchmark to rear of Allen Bright, Bristol, [fl. 1742-1763], [PS960, OP574], 16½in diameter; **ANOTHER SINGLE REED DISH**, touchmark of Timothy Cloudsley, [fl. c.1680-1730], [PS1763, OP992,] to rear, 15in diameter; **A PLAIN RIM PLATE** with touchmark and hallmark of Hale & Sons, Bristol, [fl. 1778-1782], [PS4236, OP2070], 9¾in diameter; **AND A PAIR OF PLAIN RIM PLATES**, each with touchmark and hallmark of Thomas Swanson, London, [fl. 1753-1783], [PS9072, OP4593], 9½in diameter, (6)

£200 - 300



153



© Country Life Picture Library

Little Wolford Manor, Warwickshire

155 TP

**A RARE AND GOOD CHARLES I JOINED OAK SIX-LEG REFECTORY TABLE, CIRCA 1640**

With an impressive three-plank and end-cleated top, the front and side frieze rails linear-carved with scrolling flora and with spiral and scroll-carved spandrels, the rear frieze rail with simple run-moulding and plain spandrels, raised on six inverted baluster-turned legs joined by run-moulded stretchers all round, 311cm wide x 83cm deep x 84.5cm high, (122in wide x 32 1/2in deep x 33in high)

£40,000 - 60,000

**Provenance:**

- Little Wolford Manor, Warwickshire. The Cyril Bradshaw Collection.
- Thence H. W. Keil Ltd., Broadway, Worcestershire.
- Thence John Fardon Collection, from December 1957, given as a 21st Birthday present. Sold *Sotheby's*, 'Property from the Late John Fardon', London, April 2013, Lot 356.

**Illustrated:**

*The Antique Collector*, April 1957. Little Wolford Manor is extensively discussed and illustrated, with the table photographed twice in The Great Hall and described on p. 48.







156 TP

**A GEORGE I OAK AND UPHOLSTERED WING ARMCHAIR,  
CIRCA 1720**

The padded arched back, winged sides, scroll-over arms and squab-cushion seat upholstered in green floral damask, the upholstered seat rails with drop-scrolls, raised on cabriole front legs with gaitered and fluted-carved feet, 76cm wide x 83cm deep x 120cm high, (29 1/2in wide x 32 1/2in deep x 47in high)

£5,000 - 8,000



157 TP

**A RARE CHARLES II BOARDED OAK MURAL CUPBOARD, WELSH BORDERS, POSSIBLY MONMOUTHSHIRE, CIRCA 1660**

Of arched-shaped, the sides formed from a single riven bentwood plank, the boarded front with a single door flanked either side by a fixed board, carved to the centre with a large leaf-filled lozenge within a prominent floral guilloche-filled arcade, a single interior shelf, 65.5cm wide x 26.5cm deep x 63.5cm high, (25 1/2in wide x 10in deep x 25in high)

**£10,000 - 15,000**

This distinctive type of mural cupboard, of unusual nailed bentwood construction, is thought to originate in the Welsh Borders, during the late 17th and early 18th century. A similar, yet plainer cupboard, in the collection of St. Fagans Natural History Museum, Cardiff, is punched-decorated with the initials 'SP' and date '1719'. However, the carved decoration found on this particularly large example would appear to indicate an earlier date of manufacture compared to similar well-documented bentwood hanging-wall cupboards dated to circa 1680-1720.

**Literature:**

For comparable examples, attributed possibly to Monmouthshire, see Victor Chinnery, *Oak Furniture: The British Tradition* (2016) p. 284, figs 3:290-292. Figure 3:292 is Lot 84 in this sale. The aforementioned dated example illustrated Richard Bebb, *Welsh Furniture 1250 - 1950* (2007), Vol. 1, p.19, pl. 31, and attributed to the Montgomeryshire/Shropshire border.





158 TP

**A CHARLES II JOINED OAK AND INLAID PANEL-BACK OPEN ARMCHAIR, DERBYSHIRE, CIRCA 1660-70**

The back panel carved with stylized floral sprays within a cusp-shaped border, the top rail carved with S-scroll leaves above 'saw-tooth' inlaid run-moulding [losses], the design of which is repeated on the slender back uprights and strap-work carved lower back rail, with downswept and scroll-ended arms on ball-turned front supports, the similar turned front legs joined by plain stretchers all round, 55cm wide x 52cm deep x 101.5cm high, (21 1/2in wide x 20in deep x 39 1/2in high)

**£2,000 - 3,000**

Remains of a hand-written paper label to the underside of the seat states that this chair was formerly at Newstead Abbey [Nottinghamshire] and the property of Baroness Anne Isabelle Byron [1792 - 1860], wife of the notorious Romantic poet, Lord Byron.



© 2009 Tobias Jellinek

Lot 159 illustrated Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700*, ACC, 2009

159 TP

**A RARE CHARLES II JOINED OAK BOX-SEAT BACKSTOOL,  
LANCASHIRE, CIRCA 1670**

The back panel carved with a horizontal lozenge centred by stylized flora and with a small whorl to each corner, below a double scroll-carved cresting, with typical opening below but also with the addition of a run-moulded rail jointed directly above the shallow box-seat that is accessed by a hinged front seat board, on block and inverted-baluster turned front legs joined by mid-level side stretchers and low level stretchers all round, 55cm wide x 42cm deep x 97cm high, (21 1/2in wide x 16 1/2in deep x 38in high)

£3,000 - 5,000

**Illustrated:**

Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700* (2009), p. 283, pl. 393. The author describes this chair as 'very fine and rare' and notes 'that the hinges have been recessed flush with the seat to avoid discomfort to the sitter'.



160 TP

**A CHARLES II JOINED OAK AND CHERRY-WOOD CLOTHES PRESS, CIRCA 1680**

Of narrow proportions, having a pair of quadruple-panelled cupboard doors, each upper door panel carved with a stiff-leaf filled guilloche and arcaded design, above a nulled-carved rail and two plain panels, the nulled design repeated to all top rails, the sides of three panels, *132.5cm wide x 37cm deep x 166cm high, (52in wide x 14 1/2in deep x 65in high)*

**£3,000 - 5,000**

**Provenance:**

Purchased directly from Victor Chinnery, Marlborough, Wiltshire, November 2009. Noted on the receipt as 'Westmorland, circa 1680'.



161

161 TP

**A CHARLES II JOINED OAK COFFER, DERBYSHIRE, CIRCA 1660**

Of elegant elongated proportions, the hinged boarded lid with thumb-moulded edge, the front with three panels, each carved with scallop-edge lunettes and interlaced fleur-de-lys motifs, the top rail carved with running vine and flowerheads, and two highly stylized male bearded masks, the base rail also carved with a flowerhead and vine design, 150.5cm wide x 55cm deep x 67.5cm high, (59in wide x 21 1/2in deep x 26 1/2in high)

£1,500 - 2,000

**Provenance:**

Purchased directly from Victor Chinnery, Marlborough, Wiltshire, September 2009.

A watercolour by Octavius Oakley [1800-1867], painted in 1831, in the Haddon Hall collection, Derbyshire, depicts D'Ewes Coke [1774-1856], Land Agent to the 5th Duke of Rutland between 1811 to 1856, seated in a 17th century open armchair with rails carved in a very similar design to the top rail of this Lot - see Bryan Clearly, *Haddon Hall* (2013), p. 15.

162

**A LATE 17TH CENTURY TURNED LIGNUM VITAE MORTAR, ENGLISH, CIRCA 1690**

Of slightly tapering form and turned with multiple rings, the waist with later scratch-carved inscription 'Anna Newnham Queen Street / Portsmouth Common', with spreading circular foot with scratch-carved initials to the underside 'RAN', 18cm diameter x 17.5cm high, together with **AN ASSOCIATED IRON PESTLE**, 22.5cm long (2)

£800 - 1,000

**Provenance:**

Clive Sherwood Collection, and sold *Sotheby's*, 22nd May 2002, Lot 93. The second line of the inscription to the waist was transcribed then as 'Plymouth Common', but it is much more likely that it reads 'Portsmouth Common'. The inscription to the waist and the initials to the underside probably refer to one of the Newnham's who practised as apothecaries or surgeons there throughout the 18th century, and describe themselves (in their wills) of being of Portsmouth Common. A Robert Newnham, apothecary of Portsmouth Common, took apprentices in 1713, 1721 and 1724. The will of John Hooper Newnham, ship's surgeon, refers to his mother Anna Newnham widow of Portsmouth Common. Possibly the same Anna Newnham was buried there in 1787.



162



163 TP

**A CHARLES II SMALL JOINED OAK HIGH-BACK SETTLE, CIRCA 1660 - 80**

The upright nine-panel back unusually extending below the single-piece boarded seat, with down-swept and scroll-ended arms, and chamfered rectangular-section front supports joined by plain stretchers, 106cm wide x 40cm deep x 131cm high, (41 1/2in wide x 15 1/2in deep x 51 1/2in high)

**£3,000 - 5,000**

**Provenance:**

Clive Sherwood Collection. Inventory label [No. 7323] to one rear seat rail.

Thence sold *Sotheby's*, Olympia London, 22 May 2002, Lot 363.

**Illustrated:**

Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700* (2009), p. 209, pl. 261. The author suggests that the back panel on this 'good-looking' settle is 'finished so that it can be used to partition a small room with the advantage that the lower panelling would protect against draughts'.

© 2009 Tobias Jellinek

Lot 163 illustrated Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700*, ACC, 2009



164 TP

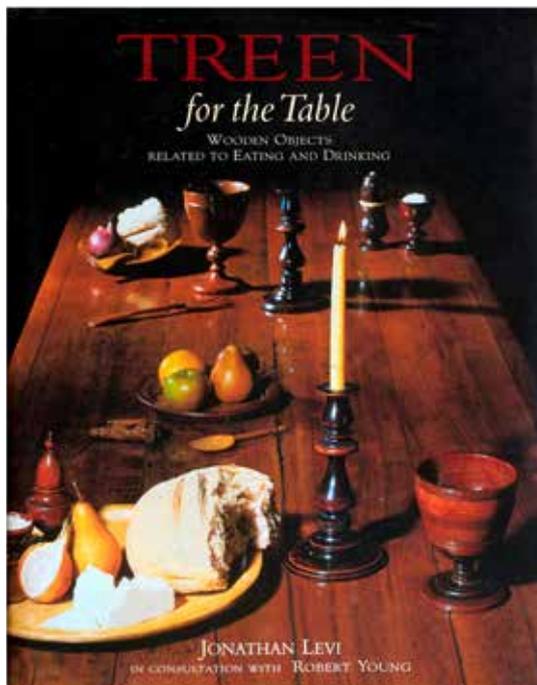
**A RARE MID-17TH CENTURY OAK MURAL BOARDED OPEN GLASS CASE, ENGLISH, POSSIBLY WEST COUNTRY, CIRCA 1650**

The simple cornice with incised-carved lunettes, above a twin-arcaded frieze, each arch with scalloped edge, two shelves below, framed by applied scalloped and linear gouge-carved rails to all front edges, 77cm wide x 20cm deep x 61.5cm high, (30in wide x 7 1/2in deep x 24in high)

£3,000 - 5,000

**Related Literature:**

Victor Chinnery, *Oak Furniture: The British Tradition* (2016), p. 293, illustrates a selection of boarded open glass cases, all with the double-arched frieze as found here. Figure 3:327, formerly in the collection of Danny Robinson, sold *Bonhams*, Oxford, 21 January 2014, Lot 278, [£20,000]. The accompanying text notes that 'cheap and coarsely-made drinking glasses were fairly plentiful even in lower middle class homes in the sixteenth century and seventeenth centuries, but owing to their fragile nature some special system of storing them was a necessity. The answer was a lightly-built case of shelves, known as a glass case, glass perch or glass cupboard, which first made an appearance toward the end of the sixteenth century. These were sometimes provided with doors in the same manner as a food cupboard, but the usual seventeenth century version has open shelves'.



© 1998 Jonathan Levi

Lot 165 illustrated front cover, Jonathan Levi, *Treen for the Table*, ACC, 1998

165

**A GOOD PAIR OF GEORGE III TURNED FRUITWOOD CANDLESTICKS, CIRCA 1780 - 1800**

With pear-shaped candle sockets on a knopped and baluster-turned stem and on spreading circular bases, slight differences to lower turnings, 22cm high, (2)

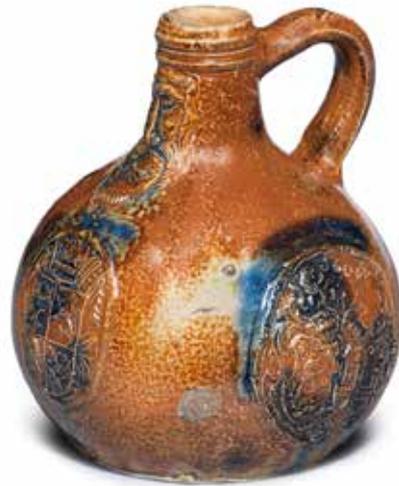
£3,000 - 4,000

**Provenance:**

- With *Seligman's Antiques*, Kensington Church Street, London, November 1990.
- Jonathan Levi Collection [No. 254]. Sold *Christie's* South Kensington, London, 8 November 2008, Lot 55, [£4,800].

**Illustrated:**

Illustrated on the front cover of Jonathan Levi, *Treen for the Table* (1998).



166

166

**A STONEWARE BELLARMINA OR BARTMANNSKRUG,  
GERMAN, COLOGNE/FRECHEN, DATED 1606**

With an applied bearded mask directly below the rim, above an oval-shaped medallion with an armorial, possibly the quartered arms of Culemburg and Lecke, the sides also with medallions, each enclosing marriage arms and dated 1606, restoration to handle, 17.7cm high

£800 - 1,200

167

**A 17TH CENTURY RED VELVET BANNER, ITALIAN**

Designed with scrolls, flowers and leaves in applied gold thread work, the scalloped edge with added fringe, 54cm x 49cm; **TOGETHER WITH A RUNNER**, of re-applied red velvet, having a braid edge and fringe to each end, 38cm x 116cm, (2)

£300 - 500

168

**AN EARLY 18TH CENTURY DUTCH DELFT VASE**

Of lobed oval shape, painted in blue with an all-over design of formal flower sprigs, a border of *ru-i* heads around the neck, indistinct mark, possibly P or R and three dots, perhaps for De Roos, 30.5cm high,

£200 - 300



167 (part)



168



169

169 TP

**A MID-18TH CENTURY JOINED OAK 'TAVERN' TRESTLE TABLE, ENGLISH**

The quadruple-boarded top raised on baluster-silhouette trestle-end supports, joined by a plain mid-stretcher, on downswept sledge-type feet, 183cm wide x 72cm deep x 76cm high, (72in wide x 28in deep x 29 1/2in high)

£1,000 - 1,500

170 TP

**A MID-18TH CENTURY BOARDED OAK CLOSE STOOL, ENGLISH**

Of typical chest-like form, the hinged lid with veneer crossbanded and moulded edges, the front with applied beading to simulate three drawers, on a plinth base, with brass side carry-handles, 54cm wide x 39cm deep x 51.5cm high, (21in wide x 15in deep x 20in high)

£300 - 500



170



171

171 TP

**AN UNUSUAL JAMES I OAK BOARDED CHEST, CIRCA 1620**

The hinged lid with moulded edge and chip-carved ends, the front linear decorated, with a band of carved-nulling over a broad run-moulding, filled with geometric carving and similar carving below, the in-set slab-ends with scroll-shaped terminals unusually centred by a drop-roundel, highlighted with punched-decoration and two carved whorls, 127.5cm wide x 43cm deep x 62cm high, (50in wide x 16 1/2in deep x 24in high)

£1,000 - 1,500

172 TP

**A MID-17TH CENTURY JOINED OAK CHILD'S COFFER, FRENCH**

The boarded lid with cleated ends and moulded edge, the front and sides each with two raised moulded panels, the front also with applied lower edge moulding, 62.5cm wide x 35.5cm deep x 39.5cm high, (24 1/2in wide x 13 1/2in deep x 15 1/2in high)

£800 - 1,200



172



173

173 TP

**A JAMES I JOINED AND BOARDED OAK BOX, SOUTH WEST, CIRCA 1610**

The twin-panelled hinged lid with extensive geometric punched-decorated rails, the front and side boards all finely carved with a run of flowerhead-filled guilloche and highlighted with further punched-decoration, *72cm wide x 60cm deep x 21cm high, (28in wide x 23 1/2in deep x 8in high)*

£1,500 - 2,000



174

174

**AN INTERESTING 17TH CENTURY CARVED WALNUT DOOR PANEL**

Showing a man in 17th century dress wearing a wide-brimmed hat with a feather in its band, a doublet, breeches and hose, and holding a tomahawk in his raised right hand, *27cm wide x 2cm deep x 34.5cm high, (10 1/2in wide x 0 1/2in deep x 13 1/2in high)*

£800 - 1,200

The tomahawk was an all-purpose Native American weapon of stone lashed to a wooden handle. When European traders arrived in America they introduced metal blades, and thereafter they were made by European and American craftsman to use, to trade with Native Americans, or as diplomatic gifts.

175

**AN EARLY 18TH CENTURY TURNED FRUITWOOD MORTAR, ENGLISH, CIRCA 1700**

Of cylindrical form, turned with two pairs of cords or rings, *13cm diameter x 26.5cm high*

£400 - 600



175



176



176 TP

**A CHARLES II OAK BOARDED DESK BOX, YORKSHIRE, CIRCA 1660 - 80**

The fixed top and single-piece hinged slope with crescent-punched and chip-carved edges, and with similar decoration to the sides, the front carved with fanciful scrolling foliage, the interior with three original drawers, all carved with a demi-flower filled lunette within a similar punched-decorated border, the protruding base boards with chip-carved ends, 72cm wide x 51cm deep x 35.5cm high, (28in wide x 20in deep x 13 1/2in high)

£1,500 - 2,000

**Provenance:**

Purchased *Beedham Antiques Ltd.*, Hungerford, Berkshire.

**Exhibited:**

Bada Millennium Exhibition, *Beedham Antiques: An Important Selection of Boxes and Stools From the 15th Century to the 18th Century*, [No. 12].

177

**AN UNUSUAL MID-16TH CENTURY CARVED OAK PANEL, ENGLISH/FRENCH, CIRCA 1530 - 1560**

Showing a pair of facing hybrid beasts, with the heads of dragons or snakes, and each with one bird's foot, their tongues conjoined and supporting a pendant bunch of grapes, 23.2cm wide x 2.5cm deep x 27.8cm high, (9in wide x 0 1/2in deep x 10 1/2in high)

£800 - 1,000

178 TP

**A LARGE MARBLE MORTAR, POSSIBLY LATE MEDIEVAL**

Of tapering cylindrical form, with four buttress-type waisted lugs, 61cm wide x 62cm deep x 34cm high, (24in wide x 24in deep x 13in high)

£500 - 800



177



178



179 TP

**A MID-17TH CENTURY JOINED OAK STANDING LIVERY  
CUPBOARD, ENGLISH, POSSIBLY HOME COUNTIES, CIRCA  
1640 - 60**

Partially enclosed, having a single-piece top board and guilloche flowerhead-filled carved top rails, raised on cup-and-cover floral-carved end-supports, the recessed cupboard formed from a single boarded door with canted sides, each carved with daisy-heads and scrolling leaves, a cushion-moulded leafy fleur-de-lys interlaced carved drawer below, and an open undertier with similar carved, but slightly larger, front supports, the base rails also guilloche-carved, *129cm wide x 44cm deep x 119.5cm high, (50 1/2in wide x 17in deep x 47in high)*

**£3,000 - 5,000**



180

180 TP

**A HARLEQUIN SET OF TWELVE 19TH CENTURY YEW AND ELM WINDSOR CHAIRS, IN THE MANNER OF THE PRIOR FAMILY WORKSHOP, UXBRIDGE, MIDDLESEX, CIRCA 1820 - 40**

Including two open armchairs, both with a hoop back with scribed edge and three narrow fretted splats with central roundel spaced by two tapered spindles, the arm bow supported on similar short splats and a crook-shaped front support morticed into the side of the elm saddle seat, the single-ring and concave-turned legs joined by a crinoline stretcher, the side chairs of similar design, (12)

**£3,000 - 5,000**

**Literature:**

See Bernard Cotton, *The English Regional Chair* (2000), pp. 76 - 80, for similar Windsor armchairs made by Robert Prior [fl. 1816-45], along with other related chairs made or attributed to the distinguished Prior family workshop, that made high quality Windsor chairs for at least three generations.

181

**A 15TH CENTURY CARVED OAK CEILING BOSS, ENGLISH, CIRCA 1480**

Centred by the mask of a smiling man with a beard and a hat, between a pair of leaves and with winged masks at each corner, 24.5cm wide x 9cm deep x 19cm high, (9 1/2in wide x 3 1/2in deep x 7in high)

**£2,000 - 3,000**

This boss is carved to the reverse, probably in an 18th or 19th century hand, with the inscription 'No. Orton'. This may refer to several places: the 13th century All Saints Church at Orton, now in Cumbria but once in Westmorland; the village at Water Orton, Warwickshire; the villages of Orton Longueville or Orton Waterville, near Peterborough, or nearby Orton Hall.



181



182

182 TP

**A JAMES I JOINED OAK REFECTORY-TYPE TABLE, CIRCA 1620 AND LATER**

Having a removable double-plank and fully cleated top, all rails with applied egg-and-dart carved lower moulding, the heavy and compact cup-and-cover supports each with reeded over acanthus-leaf carving and Ionic capital, and joined by plain peripheral stretchers all round, with alterations/restorations, 214.5cm wide x 83cm deep x 75cm high, (84in wide x 32 1/2in deep x 29 1/2in high)

£4,000 - 6,000

**Provenance:**

Purchased from *Period Oak Antiques*.



183

183 TP

**A CHARLES I OAK JOINT STOOL, WEST COUNTRY, CIRCA 1630**

Retaining good height, the top with thumb-moulded edge, the rails carved with leaf-filled lunettes and highlighted with punched-decoration, on unusual columnar-turned and ring-incised legs, joined all round by plain stretchers, on turned feet, 45.5cm wide x 26.5cm deep x 59.5cm high, (17 1/2in wide x 10in deep x 23in high)

£1,000 - 1,500

**Provenance:**

- Printed paper label to the rear of one rail reading 'J. H. George / Dealer in / Antique Furniture, China, Silver, Pictures, Books, & C. / only address / 33, Park Street, BRISTOL'.  
- Purchased *Beedham Antiques Ltd.*, Hungerford, Berkshire.



184

184 TP

**A RARE GEORGE II JOINED WALNUT BOX-SEAT SETTLE, CIRCA 1740 - 60**

The back of five fielded panels, the relatively flat and round-end open arms on square-section front support with inscribed edge, the box-seat accessed by three hinged boards, all with locks, the front also with five panels and a single panel to each true end, oak bracket-shaped feet, 186.5cm wide x 47.5cm deep x 119.5cm high, (73in wide x 18 1/2in deep x 47in high)

£3,000 - 5,000

185 TP

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

Having a triple-reeded top, the interestingly carved rails with a *navette*-shaped strapwork design highlighted with stylized carved leaves, the columnar-turned legs joined by plain stretchers all round, on turned feet, 46.5cm wide x 29cm deep x 60cm high, (18in wide x 11in deep x 23 1/2in high)

£800 - 1,200



185



186



187

186 TP

**A MID-18TH CENTURY BRASS WINE COOLER, ENGLISH/  
DUTCH, CIRCA 1760**

Of oval form, the everted rim applied with four cast scallop shells, the frieze with cast carry handles with lion mask backplates, raised on four acanthus and paw-cast feet, *81cm wide x 56cm deep x 33cm high, (31 1/2in wide x 22in deep x 12 1/2in high)*

**£2,000 - 3,000**

**Literature:**

See P. N. & H. Schiffer, *The Brass Book*, p. 389, Fig. B, for a very similar example.

187

**A MID-18TH CENTURY BRASS EIGHT-BRANCH CHANDELIER,  
DUTCH**

The stem constructed around a rod fixed by an iron wedge, and topped by a trefoil-shaped loop and a scallop-edged corona, the knopped stem with a large flattened ball issuing eight knobs into which slot the eight scrolling and spurred branches, each terminating in a balustroid candle socket on a short stem in a dished drip-pan, *candle sockets, branches and knobs all dot-numbered; drilled for electricity, 51cm high*

**£2,000 - 3,000**



188

**A VERY RARE LATE 14TH OR 15TH CENTURY LEADED BRONZE OR COPPER ALLOY JUG, PROBABLY ENGLISH**

Of baluster form, and with rising spout and zoomorphic handle with basal kick, the body with flash-line and multiple spacers or chaplets, 30cm high to tip of spout

**£30,000 - 50,000**

With similarities to a jug – cast with founder’s marks – sold *Christie’s*, 7th July 2011, Lot 541. Another, found at Berkeley Castle and in the collection of the British Museum [Museum Number 1884,1221.18] has a similar zoomorphic handle. The three most celebrated jugs from this period – the Wenlok [Luton Museum], the Robinson [Victoria & Albert Museum] and the Asante [British Museum] jugs – were all cast in a similar manner, with flashline and numerous spacers or chaplets.



© Trustees of the British Museum

The Asante Jug, British Museum (item no. 1896, 0727.1)



189



189

**A PAIR OF EARLY 18TH CENTURY SHEET AND CAST BRASS AND COPPER WALL SCONCES, DUTCH, CIRCA 1720**

Both topped by an embossed sheet reflector, centred by a crown, the backplates embossed with flowers and with undulating apron and edged by a pair of cast brass split baluster pillars, and mounted with a pair of scrolling candle branches terminating in dished drip-pans and tulip-shaped candle sockets, *drilled for electricity*, 25.5cm wide x 13cm deep x 51.5cm high, (10in wide x 5in deep x 20in high) (2)

£1,000 - 1,500

**Related Literature:**

For a similar sconce, also with cast brass pillars, see R. Gentle & R. Feild, *Domestic Metalwork 1640 - 1820* (1994), p. 200, Figure 8. Another, attributed to England and dated 1712, is illustrated on p. 199, Figure 7.

190

**AN EARLY TO MID-15TH CENTURY COPPER ALLOY PRICKET CANDLESTICK, NETHERLANDISH, CIRCA 1400 - 1450**

Having an hexagonal stem, with a central faceted knob and slender faceted lower disc, on a circular slightly dished base on three animalistic feet, 11.5cm base diameter (excluding feet) x 25cm high

£1,500 - 2,000

There is no sign that this candlestick was ever fitted with a twin-socketed candle branch, but it is possible that it once had a removable twin-branch candle arm which would have been locked into position by the faceted knob. See, for example, Cat. 18 in C. Bangs, *The Lear Collection: A Study of Copper-Alloy Socket Candlesticks A.D. 200 - 1700* (1995).

A very similar example, with a loss to the tip of its pricket, sold *Christie's*, Amsterdam, European and Noble Private Collections, 13th - 14th December 2011, Lot 260.



190

191

**A LARGE GEORGE III PEWTER 'FLAT-LID' COMMUNION FLAGON, SCOTTISH**

By Stephen Maxwell & Co., Glasgow, [fl. 1788 - 1795]  
The tapering drum with typical single broad mid-fillet, the slightly domed-lid with unusual 'flame' finial and locating flange, a twin-lobed thumbpiece and single-curved handle with boot-heel terminal, touchmark [PS 6297] inside base, together with crowned 'X' mark, 34cm high, 20.6cm base diameter, capacity 184 fl. oz.

£600 - 800

**Related Literature:**

See P. Spencer Davies, *Scottish Pewter 1600 - 1850* (2014), pp. 82 - 83. The author remarks that Stephen Maxwell 'is often thought of as one of Glasgow's most successful pewterers'.

192

**A MID- TO LATE 17TH CENTURY BRASS CANDLESTICK, FRENCH/DUTCH, CIRCA 1650 - CIRCA 1680**

The cylindrical socket pierced with a circular extraction hole, and with lip, the stem with a large knob above a discoid knob, on a slightly domed circular base, 12cm base diameter x 17cm high

£600 - 800

**Literature:**

A very similar example, attributed to France, illustrated C. Bangs, *The Lear Collection: A Study of Copper-Alloy Socket Candlesticks A.D. 200 - 1700* (1995), No. 125.

193

**TWO IRON KITCHEN UTENSILS**

The first **A LATE 17TH/EARLY 18TH CENTURY WROUGHT IRON MEAT FORK, CIRCA 1700**, the stem wrought with scrolls forming hearts, and with a knob above the two prongs, fitted with a hanging loop to the reverse, 49cm high, together with **A MID-18TH CENTURY IRON PEEL, CIRCA 1750**, the stem with multiple knobs and with swelling pierced with a heart, 52cm high, (2)

£600 - 800



191



192



193



194



194

194 TP

**AN UNUSUAL GEORGE III FRUITWOOD TWO-TIER TRIPOD TABLE/CANDLESTAND, CIRCA 1790 - 1820**

Having a *circular* single-piece fixed top with coopered-rim, above a conforming smaller undertier that rotates around the baluster-turned pillar, raised on scroll-profiled flat legs, 27.4cm wide x 26.7cm deep x 65cm high, (10 1/2in wide x 10 1/2in deep x 25 1/2in high)

£1,000 - 1,500

The unusual rotating undertier would imply use as a worktable, perhaps for a specific task, rather than primarily as a candlestand.



195

195 TP

**A LATE 19TH CENTURY PAINTED SYCAMORE AND ASH PRIMITIVE COMB-BACK ARMCHAIR, IRISH**

Having a variation of the characteristic interlocking arm, each flat and outplayed arm jointed through the outer back spindle and supported on three similar ring-centred spindles, the legs of similar form and jointed through the broad single-piece seat, painted brick-red, 60cm wide x 50cm deep x 81cm high, (23 1/2in wide x 19 1/2in deep x 31 1/2in high)

£500 - 800

**Literature:**

See Claudia Kinmouth, *Irish Country Furniture 1700-1950* (1993), pp. 28-70.



196

196 TP

**A 19TH CENTURY ELM AND ASH 'CHEESE-TOP' CRICKET TABLE, CIRCA 1830 AND LATER**

The well-figured single-piece elm top with chamfered under-edge, raised on three re-positioned/later ash ring-turned and splayed legs, 46.5cm wide x 46.5cm deep x 67cm high, (18in wide x 18in deep x 26in high)

£250 - 350



197



197

197 TP

**A GEORGE III ASH 'CHEESE-TOP' CRICKET TABLE, ENGLISH/WELSH, CIRCA 1780**

The impressive single-piece top with chamfered under-edge, raised on hand-shaped splayed legs, 49cm wide x 45cm deep x 56cm high, (19in wide x 17 1/2in deep x 22in high)

£800 - 1,200

198 TP

**A 19TH CENTURY OAK PRIMITIVE WINDSOR CHAIR, PROBABLY IRISH OR POSSIBLY WELSH**

Of comb-back form, with round-ended stay-rail, the rear of each flat scroll-ended arm socketed through an outer back spindle, with the hand-shaped spindle purposely left wider below the arm, the gently splayed legs morticed-and-wedged through the rectangular single-piece seat and joined by an H-form stretcher, 61cm wide x 42cm deep x 95.5cm high, (24in wide x 16 1/2in deep x 37 1/2in high)

£800 - 1,000

**Related Literature:**

Claudia Kinmouth, *Irish Country Furniture 1700 - 1950* (1993), pp. 34 - 39, illustrates several examples of comparable 'hedge chairs', dated to the end of the 19th century. The author explains how this type of chair, made without glue and limited tools, employed the 'clever and essential device of interlocking the rear of the armrest with the outer back spindle'. Further essential strength was provided by a broad seat, which could be over 5cm thick. However, the use of oak, rather than ash and elm, together with the presence of stretchers, may instead suggest a Welsh attribution, and suggest an earlier date, pre-19th century. See for example Richard Bebb, *Welsh Furniture 1250 - 1950* (2007), Vol. II. p. 50, pl. 691, for a comparable primitive armchair, made in ash and attributed to Montgomeryshire, dated circa 1750 - 90.



198

199 TP

**A GEORGE III FRUITWOOD AND OAK WINE TABLE, CIRCA 1780**

The fruitwood circular dished top raised on an elegant baluster-turned pillar and high tripod base, 48cm diameter x 68.5cm high

£600 - 800



199



Lid



Base

200

**AN EXTREMELY RARE CHARLES II BOXWOOD AND HORN LIDDED SNUFF BOX, NAMED, AND DATED 1661**

The top and base formed from carved boxwood fixed to the box's horn sides with tiny brass nails, the lid centred by the date '1661' and around it the words 'THE . YEARE . OF . OUR . LORD . GOD . : .', the sides with the legend 'LET . THE . FREE . MAN . COME . FILL . BUT . LET . THE . / CLOSE . MAN . STAND . STILL . BUY . AS . WEL . AS . I .', the base centred by the date '1610' and engraved 'FRANCIS . CLARKE . HIS . AGE . IULY . 8 . : .', 7cm wide x 5.5cm deep x 2.6cm high, (2 1/2in wide x 2in deep x 1in high)

**£1,500 - 2,000**

A Francis, the son of John Clarke, was baptised in Othery, Somerset on 8th July 1610. His twin brother, George, was baptised on the same day. The same parish register records the marriage of John Clarke to Joane Av(?)oks on the 10th May 1596.



Lid



Underside of lid

201

**A RARE LATE 17TH CENTURY ENGRAVED BRASS AND TERRAPIN-SHELL EROTIC SNUFF BOX, ENGLISH, CIRCA 1670 - 1700**

The flat base with a hinged brass lid engraved with two sprays of Baroque foliage above and below the engraved Latin tag 'Ut Mulier Pixis [sic] non nisi pressa patet', and to the underside 'Reflect but how I'm open'd & you'll find / I truly represent the Woman k..d', attached to a brass lambrequin rim clasping a small terrapin shell, 9.5cm wide x 7.5cm deep x 3cm high, (3 1/2in wide x 2 1/2in deep x 1in high)

**£1,000 - 1,500**

The latin inscription to the exterior of the lid of this snuff box roughly translates 'As a woman this box should not be pressed to open'. The word 'pixis' should have been rendered as 'pyxis', the Latin word for box.



202

**A FINE LATE 16TH/EARLY 17TH CENTURY PARCEL-GILT AND POLYCHROME-DECORATED OAK PANEL, PROBABLY GERMAN, CIRCA 1600 - CIRCA 1620, *THE BINDING OR SACRIFICE OF ISAAC***

Abraham's raised sword being stayed by an angel above, and with an oak tree, and a lamb, all within a scroll-edged cartouche with cherubic spandrels issuing 'light' from their mouths, in a frame carved with berries and foliage, painted in colours and parcel-gilt, 52cm wide x 5cm deep x 55cm high, (20in wide x 1 1/2in deep x 21 1/2in high)

**£1,500 - 2,000**

**Provenance:**

Bearing a paper label to reverse reading 'Charles Golding Barrett - Christening present from his godfather, C. E. (Sam) Clutton, C.B.E., 1966'.

Sam (Cecil) Clutton was Master of the Worshipful Company of Clockmakers in 1973.



203

203  
**A LATE 17TH/EARLY 18TH CENTURY MINIATURE OAK CHEST OF DRAWERS, ENGLISH, CIRCA 1700**

With dovetailed top and sides framing six drawers of various sizes, all with edge mouldings, and wire loop handles, on four ball feet, 21cm wide x 12cm deep x 21cm high, together with **A GEORGE II / GEORGE II ELM TABLE CASKET, CIRCA 1730**, with a domed cover and a drawer below, the baseboard edge-moulded, and on four bun feet, 27cm wide x 16.5cm deep x 22.5cm high, and **A LATE 17TH CENTURY OAK FOOT-WARMER, DUTCH OR SCANDINAVIAN**, of typical near-square form, with pierced lid and sides, 18.5cm wide x 17cm deep x 13.5cm high, (3)

£800 - 1,200

The miniature chest bearing a sticker reading 'GB GOLDING BARRETT COLLECTION'.

204  
**A LATE 18TH/EARLY 19TH CENTURY STAINED SYCAMORE LOVE SPOON, WELSH, CIRCA 1800**

With an unusually large bowl, tapering stem with chevron-carved edge and broadening handle carved with two geometric roundels, and three hearts, 25cm high

£600 - 800

205  
**A PAIR OF WILLIAM III STEEL EMBER TONGS, INITIALLED AND DATED 1698**

The upper handle with a divergent, shaped terminal, the lower with a knopped tamper, both handles decorated with chevrons and roundels, the hinge site engraved to one side with the initials 'PH' and the date '1698', and to the other side with the (faint) initials 'IKS' and the date '1698', the tongs with square- and round-sections, and terminating in curving nips, 43.5cm wide, together with **A 19TH CENTURY BRASS AND STEEL SPATULA, WITH MAKER'S MARK**, both handle and heart-pierced brass blade stamped 'A. DUNN', 10cm wide x 30cm high, and **AN UNUSUAL BRASS WALL SCONCE**, the tall, slender shaped and pierced backplate with two spikes to its reverse for driving into a beam or similar, the candle-socket pierced and fitted to the shallow hexagonal drip-pan with five tabs, 24.5cm high, (3)

£600 - 800



204



205



206



207



208

206

**A LARGE MID-17TH CENTURY TRUMPET-BASED BRASS CANDLESTICK, ENGLISH, CIRCA 1660**

The base with an historic repair, the upper stem with medial band, 15cm base diameter x 20.5cm high, together with **A SMALL**

**LATE 17TH CENTURY BRASS TRUMPET-BASED CANDLESTICK, ENGLISH, CIRCA 1680,** the upper and lower stems corded, the upper stem with threaded end and screwing into the base, 10cm base diameter x 14cm high, and **TWO SMALL 17TH CENTURY STYLE BRASS TRUMPET-BASED CANDLESTICKS, ENGLISH,** both with corded stems, one with peaned upper stem, the other with a threaded upper stem, 13.5cm high, (4)

**£1,000 - 1,500**

The first two candlesticks in this lot both bear a label reading 'GB - GOLDING BARRETT COLLECTION'.

207

**A RARE COMMONWEALTH BRASS COMBINED PASTRY WHEEL AND CRIMPER, DATED 1652**

With a revolving pleated wheel fitted to the heart-shaped terminal at the top of the tweezer-like crimpers, of baluster form, engraved with flowerheads and lines, and with the date 1652, 9cm high

**£500 - 700**

**Literature:**

See M. Finlay, *Pastry Jiggers and Pastry Prints* (2014), p. 16, Figure 47, for an ivory pastry wheel dated 1687 and with a handle with similarly-shaped edge.

208

**A RARE CHARLES II NAMED AND DATED BRASS SCREW-ACTION NUTCRACKER, ENGLISH, DATED 1676**

The screw's thumbpiece in the form of an arched crown, the underside of the base plate engraved 'Ruth Gifford 1676', 8cm high, together with **A LATE 17TH CENTURY/EARLY 18TH CENTURY BRASS SCREW-ACTION NUTCRACKER, ENGLISH OR DUTCH, CIRCA 1700,** the thumbpiece pierced with a heart and engraved with lobes and lines, the nut aperture circular, and at its base a seal matrix or print of a spray of flowers, 5cm high, (2)

**£500 - 700**

Nutcrackers are traditionally thought to have been given as love tokens, to mark an engagement or a marriage. However, a marriage of a Ruth Gifford, or of a woman named Ruth to a man with the surname Gifford, in either 1676 or 1677, has not been traced.



209

**A RARE AND FINELY ENGRAVED  
CHARLES II COPPER ALLOY GALLON  
MEASURE, DATED 1663**

The rim stamped twice with the Exchequer chequerboard, once with the initials 'CR' within a reserve, and another faint and almost illegible mark, the cylindrical body engraved with pairs of lines and the Royal Arms with the Garter and beneath a Crown, the initials 'CR' flanking the crown and '2d' denoting 'second', the date '1663' below, also with chamfered handle, 18cm diameter x 21cm high

£2,000 - 3,000



210

**SIX LATE 17TH CENTURY DELFTWARE 'MERRYMAN' PLATES**

A composite or assembled set, probably Dutch made for the English market, each of plain circular shape with a wide flange left with a white glaze, the centres painted in tones of blue or in blue and manganese with an elaborate scrollwork cartouche flanked by winged demi-griffins, a crown above and an angel head and tassels below, the panels each inscribed with one line from the popular verse, the lines individually numbered from 1 to 6, narrow tramlines painted around each cavetto, 20.8cm to 21.9cm diameter [some damage] (6)

**£6,000 - 8,000**

The verse is written in an archaic script can be read as:

- 1 What is a merry man
- 2 Let hem doe all what he kan
- 3 to entertaine his gefts
- 4 with wine & merry jesst
- 5 but if his wyfe doth frowne
- 6 All meriment goes downe

Delftware plates of this type originated in Holland where they were made for the English market. The design was subsequently copied in England where some of the inscriptions may have been written by Dutch potters. The earliest dated English set of Merryman plates, formerly in the Rous Lench and Longridge Collections uses the same cartouche as the present plates with additional initials and the date '1682'. Merryman plates were still in production in England seventy years later. The cartouche with curious winged animal heads was popular in Holland and occurs on an extensive range of Marriage Plates bearing initials and dates (see the example in this sale inscribed 'GB 1698'). An octagonal plate matching the present Lot with line 3 of the Merryman verse, was excavated from a privy in the town of Delft in Holland. It appears to have been a kiln waster or 'second' and was most likely made locally.

211

**A LONDON DELFTWARE WINE BOTTLE, DATED 1653**

Of globular shape with a short tapering neck and a moulded band around the rim, painted on the front in blue with the wine name 'WHIT' above the date 1653 and a curlicue the owner's initials 'R.H' above, flanked by groups of three small blue dots, 15.5cm high [handle is a restored replacement, typical rim chips]

£2,000 - 3,000

**Illustrated:**

Louis Lipski and Michael Archer, *Dated English Delftware* (1984), p. 333, fig. 1458, where it is listed as being in the collection of 'A Golding Barrett, Gloucestershire'. No other wine bottle is illustrated showing this unusual arrangement of name, initials and dots.



211

212

**AN 18TH CENTURY LONDON DELFTWARE APOTHECARY STORAGE JAR OR ALBARELLO**

Cylindrical with an everted rim and slightly spreading base, painted in slate-blue with bands of three concentric lines, 18cm high [some glaze loss]

£500 - 800



212



214



213

213  
**THREE 17TH CENTURY POTTERY CANDLESTICKS,  
 NORTHERN EUROPEAN**

Comprising a near-pair glazed all over in green, with turned nozzles, wide drip pans and spreading bases, approximately 13cm high; and a smaller single candlestick, the nozzle and drip pan with a straw-coloured glaze, the folded foot unglazed, 11.5cm high [nozzle restored] (3)

£500 - 800

The Border Ware example was excavated in Holborn, London. An identical example has been excavated from James Fort's First Well at Historic Jamestown, a rubbish deposit filled between 1608 and 1611.

214  
**A DUTCH DELFT PLATE DATED 1698 AND A RARE WHITE  
 DELFT COLANDER, CIRCA 1640-50**

The plate with a blue griffin and angel-head cartouche inscribed 'GB 1698', 25.8cm diameter, [glaze chips], the small circular colander with loop handles and peg feet, pierced all over with rows of tiny holes, 8cm high [cracked and chipped], (2)

£600 - 900



215



215 TP

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

Having a spindle-filled back with high fluted fan-shaped and punched-decorated cresting rail, the boarded seat above run-moulded rails, the ball reel-turned front legs united by a conforming fore-rail and plain base stretchers, together with **ANOTHER CHARLES II JOINED OAK BACKSTOOL, LANCASHIRE, CIRCA 1670**, the fully enclosed back with a lozenge-carved panel between well-carved and punched-decorated top and lower rails, their design partly repeated on the seat rails, the single-piece boarded seat on columnar-turned front legs joined by plain stretchers all round, (2)

£600 - 800

**Literature:**

Victor Chinnery, *Oak Furniture: The British Tradition*, illustrates a very similar backstool with fan-shaped cresting above a spindle-filled back, p. 441, fig. 4:161.



216

216

**A SMALL 17TH CENTURY STYLE OYSTER-VENEERED WALNUT CUSHION-FRAMED WALL GLASS, ENGLISH**

With slightly bevelled plate in a cushion-moulded surround, 40cm wide x 5.5cm deep x 45cm high, (15 1/2in wide x 2in deep x 17 1/2in high)

£700 - 1,000

217 TP

**A CHILD'S JOINED OAK SIDE TABLE, ENGLISH OR WELSH, CIRCA 1700**

The double-reeded edge of the top repeated on the single frieze drawer, with columnar-turned legs, joined by stretchers with fine upper-edge run-mouldings, 55.5cm wide x 38.5cm deep x 51.5cm high, (21 1/2in wide x 15in deep x 20in high)

£500 - 800



217



218



Lot 218 illustrated Ralph Edwards, *Dictionary of English Furniture*, Vol. III, ACC, 1986



219

218 TP

**AN UNUSUAL LATE 17TH -EARLY 18TH CENTURY SMALL JOINED OAK OCCASIONAL TABLE, WITH SINGLE DRAWER, ENGLISH, CIRCA 1690-1710**

Of upright proportions, with baluster-turned legs splayed on all sides, the top with thumb-moulded edge, and each stretcher with a delicate run-moulded upper outer edge, 41cm wide x 40cm deep x 64.5cm high, (16in wide x 15 1/2in deep x 25in high)

£600 - 800

**Illustrated:**

Ralph Edwards, *The Dictionary of English Furniture* (1986), Vol. III, p. 170, fig. 19. The accompanying annotation reading: *Oak Joint Stool; the drawer original, the handle later. Late 17th century.*

**Literature:**

Victor Chinnery *Oak Furniture: The British Tradition* (2006) illustrates a comparable table p. 475, fig. 4:266, with an oval top.

Mr Golding-Barrett referred to this Lot as a 'Cheese Table'.

219 TP

**A CHARLES I JOINED OAK LOW STOOL OR CHILD'S STOOL, CIRCA 1630**

Having a triple-reebed top and bicuspid-shaped rails, the elaborately inverted-baluster and vase-turned legs joined all round by narrow run-moulded stretchers, 36cm wide x 31cm deep x 39cm high, (14in wide x 12in deep x 15in high)

£1,000 - 1,500



220

220

**A GOOD AND VERY SMALL CHARLES II BOARDED OAK DESK BOX, WITH DRAWER, POSSIBLY DERBYSHIRE, DATED 1670**

The edge-moulded lid carved with a sunken reserve with fleur-de-lis tips framing the date '1670', the sides carved with sprays of various flowers, the front with iron lockplate between a pair of lozenges with fleur-de-lis tips, all above a drawer once locked by means of a catch - now lacking - to the inside of the box, the interior with a pair of pigeonholes, and a money slot pierced in the bottom of the box, 31cm wide x 23.5cm deep x 22.5cm high, (12in wide x 9in deep x 8 1/2in high)

£1,000 - 1,500



221

221 TP

**A LATE 15TH/EARLY 16TH CENTURY OAK DRESSOIR SUPERSTRUCTURE, FRENCH, CIRCA 1500**

Topped by three fleur-de-lys type finials, between which two pierced tracery panels, above three densely carved oak panels, one carved with a poppy-head, another with foliage, the third with a fruiting vine issuing from the mouth of a fierce dog, between ends applied with half columns carved with lozenges and topped by crocketed finials, above a moulded base rail, 128cm wide x 9cm deep x 87cm high, (50in wide x 3 1/2in deep x 34in high)

£500 - 800

222

**A PAIR OF EARLY 17TH CENTURY CARVED OAK FIGURAL TERMS, CIRCA 1610 - 1640**

A man and a woman, both topped by Ionic volutes, the man wearing broad-brimmed hat with proud feather, ruff and buttoned collar, she with a flower in her hair, both wearing robes draped around a nulled pedestal, 10cm wide x 3.5cm deep x 44.5cm high, (3 1/2in wide x 1in deep x 17 1/2in high) (2)

£600 - 800

223

**A PAIR OF JAMES I/CHARLES I CARVED OAK FIGURAL PILASTERS, CIRCA 1610 - 1630**

Topped by a spray of fruit, above a male and a female figure, both wearing wide collars and sashes, each on a pedestal carved with a scroll-edged cartouche centred by pyramidal bosses, 10cm wide x 3cm deep x 48cm high, (3 1/2in wide x 1in deep x 18 1/2in high) (2)

£400 - 600



222



223



224 TP

**AN INTERESTING EARLY 18TH CENTURY OAK CHEST-ON-  
STAND, ENGLISH, CIRCA 1710**

The chest with cyma reversa and torus moulded cornice, above two short and three long graduated drawers within double-bead applied rail mouldings, each side with a large single fielded panel, the stand with one long drawer, raised on split-pendant applied block over ball-turned supports, joined by unusual multiple-arched and moulded fore-rails and conforming shaped stretchers, on bun feet, *114cm wide x 62cm deep x 109.5cm high, (44 1/2in wide x 24in deep x 43in high) 116cm wide.*

**£2,000 - 3,000**



225 TP

**A GEORGE III OAK ENCLOSED HIGH DRESSER, CIRCA 1790 AND LATER**

The rack of breakfront form, with three stepped open shelves either side of a central cupboard enclosed by a pair of raised fielded flattened-arched and square panelled doors, the enclosed lower-section with a bank of three graduated drawers either side of a pair of short drawers over a pair panelled cupboard doors, the doors and drawer fronts all carved with raised re-entrant corners set within splayed edges, on bracket feet, *195.5cm wide x 57.5cm deep x 210cm high, (76 1/2in wide x 22 1/2in deep x 82 1/2in high)*

**£2,000 - 3,000**



226

226 TP

**AN ELIZABETH I/JAMES I BOARDED OAK CHEST, CIRCA 1600 - 20**

The hinged lid with slender rear board and multiple-reeded edge, a highly stylized upright stiff-leaf carved to the centre and each end of the front board, the base board tenoned through the slab-end supports, 144cm wide x 47cm deep x 71cm high, (56 1/2in wide x 18 1/2in deep x 27 1/2in high)

£800 - 1,000

For similar Elizabethan boarded chests, formerly in the Clive Sherwood Collection, with the base board tenoned through the end-supports, see *Sotheby's*, Olympia London, 22 May 2002, Lots 71 & 303, dated 1600 and 1570 respectively.



227 (detail)

227 TP

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

The gates of unusual design, with each having a large integral shaped 'loper' to support a 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:**

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



227



228

228 TP

**A 16TH CENTURY LARGE CEDAR OR CYPRUS PENWORK-DECORATED CASSONE, NORTHERN ITALY, CIRCA 1550 - 1600**

Of dove-tailed construction, the front with applied mouldings to simulate three panels, each penwork-decorated on a stipple ground depicting various figural vignettes, together with foliate, animal and mythological figures within architectural arcades, the underside of the lid with conforming decoration, on a moulded plinth, iron side carry-handles, with key, 186.5cm wide x 70cm deep x 63cm high, (73in wide x 27 1/2in deep x 24 1/2in high)

£2,000 - 3,000



228 (underside of lid)

229 TP

**A 16TH CENTURY CEDAR AND PENWORK-DECORATED BOX, ALTO ADIGE, NORTH ITALIAN, CIRCA 1550 - 1600**

Of dove-tailed construction, the top boards faced with a moulded edge, the underside extensively penwork-decorated with a bound prisoner before a king, against a stipple ground, the interior with a lion statant decorated lidded till with sliding edge board enclosing two vacant divisions, the front decorated with two figural vignettes and centred by a flower-filled vase, all within an applied moulded frame, worn decoration to the sides, the base boards with projected cavetto edge, thereby repeating the under-edge top moulding, 71.5cm wide x 40.5cm deep x 27cm high, (28in wide x 15 1/2in deep x 10 1/2in high)

£800 - 1,000



229



(detail)



230 TP

**A MID-19TH CENTURY 'ANTIQUARIAN' JOINED OAK TABLE, INCORPORATING EARLY 17TH CENTURY ELEMENTS, ENGLISH**

Adapted from a late 17th century gateleg table, the superstructure with a well-carved early 17th century panel, depicting a battle scene with two kings on horseback, the cresting carved with the Cavendish Coat of Arms and Motto, the back uprights carved with the date '16' '27', the lower rail carved 'WILLIAM EARLE OF DEVONSHIRE AND COUNTESS CHRISTIAN / 2D CAROLVS FF [AE] RE GOD AND HONOUR KYNGE / REX DG BR', the table top again carved 'WILLIAM CAVENDISH' and 'CHRISTIAN BRVCE' within a foliate-carved border, the single shaped drop-leaf carved with Cavendish and Bruce Coat of Arm, raised on baluster-turned legs joined by nulled-carved stretchers, on pear-shaped feet, 88.5cm wide x 37.5cm deep x 128.5cm high; open 77.5cm

£1,800 - 2,200

An oak rocking chair, again assembled in the mid-19th century Antiquarian manner using 16th and 17th century elements, in the Hardwick Hall Collection [NT 532960], is highly comparable to this Lot. Similarly carved with the Cavendish Coat of Arms and Motto, and with one rail carved 'Christian Cavendish', it also has a good 17th century carved panel incorporated as the back panel. Another, almost identical chair, but bearing the Arms of the Lucy family, is in the Charlecote Park Collection, [NT 532960]. It can be suggested that this lot and the aforementioned chairs were almost certainly made in the same workshop, by an 'antique' dealer selling to notable English families in the mid-19th century.

Christian Cavendish [1595-1675], née Bruce, married William Cavendish [c.1590-1628], 2nd Earl of Devonshire, in 1608.



231

231 TP

**A CHARLES II JOINED OAK AND INLAID PANEL-BACK OPEN ARMCHAIR, SOUTH YORKSHIRE, DATED, CIRCA 1680**

The unusually large single back-panel carved with a segmented-fan raised on gadrooned-outlined pillars, and dated '16?', the pillar design repeated to each 'ear' below the double scroll-carved cresting, the downswept open arms on parallel-baluster supports set within the front seat board, with run-moulded seat rails, and conforming turned front legs joined by plain stretchers all round, losses, 60cm wide x 64cm deep x 117.5cm high, (23 1/2in wide x 25in deep x 46in high)

£800 - 1,200

232 TP

**TWO PAIRS OF LATE 16TH/EARLY 17TH CENTURY CARVED OAK PANELS**

The upper pair carved with an angel mask upon a scroll-edged tassel-hung cartouche, the lower pair with angel masks above a pendant spray of leaves and fruit, the side and central rails contemporary and carved with strapwork of alternating whorl-filled roundels and rectangular, the cresting and top rail probably later, 76cm wide x 3cm deep x 100.5cm high, (29 1/2in wide x 1in deep x 39 1/2in high)

£600 - 800



232



233 TP

**A JAMES I/CHARLES I JOINED OAK THREE-TIER BUFFET,  
ATTRIBUTED TO SALISBURY AND THE SURROUNDING AREA,  
CIRCA 1620 - 30**

In two-parts, having a cartouche centred gadrooned-carved top rail and similar side rails, on Ionic capital cup-and-cover over reel-turned front supports, the middle tier with nulled-carved rails on elongated bulbous supports, the base rails with bi-cuspid-shaped lower edges, *133cm wide x 57cm deep x 124.5cm high, (52in wide x 22in deep x 49in high)*

**£4,000 - 6,000**



234 TP

**A CHARLES II OAK AND INLAID PANEL-BACK OPEN  
ARMCHAIR, YORKSHIRE, CIRCA 1680**

The back panel densely carved with stylized flora set within chequer-inlaid rails, the cresting integral to the top rail and carved with two curled serpents issuing similar carved flora, the downswept arms on elongated ball-turned front supports, a later boarded seat on baluster-turned legs joined by plain stretchers all round, 60cm wide x 54cm deep x 119cm high, (23 1/2in wide x 21in deep x 46 1/2in high)

**£2,000 - 3,000**

**Provenance:**

Purchased from *Period Oak Antiques*.



235

235 TP

**A CHARLES II JOINED OAK COFFER, LANCASHIRE, CIRCA 1670**

With triple-panelled lid, the front with two panels, each carved with pairs of hooked-nosed, doe-eyed and long-eared mythical beasts issuing pointed-leaves, the top rail carved with a similar pair of curly-tailed beasts, *118.5cm wide x 59cm deep x 66.5cm high, (46 1/2in wide x 23in deep x 26in high)*

**£800 - 1,200**

236 TP

**A GEORGE III OAK TRIPOD WINE TABLE OR CANDLESTAND, CIRCA 1780**

The fixed circular top with coopered-rim, on an elegant baluster and vase-turned pillar and three downswept legs terminating in pad feet, *37.5cm diameter x 71.5cm high*

**£400 - 600**



236



237

237 TP

**A CHARLES II JOINED OAK COFFER, WEST COUNTRY, CIRCA 1660**

Having a triple-panelled lid, the front also with three panels, each carved and punched-decorated with a single lozenge within a running-chain carved arcade, the muntin rails and front stiles carved with flower-filled guilloche, 124.5cm wide x 59cm deep x 80.5cm high, (49in wide x 23in deep x 31 1/2in high)

£800 - 1,200

238 TP

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

The near-circular drop-leaf top of single-piece boards, the end frieze drawer above a pointed ogee-arched apron, on slender and tapering columnar-turned over ball-turned legs, joined by channel edge-moulded stretchers, splayed feet, 75cm wide x 76cm deep x 70.5cm high, (29 1/2in wide x 29 1/2in deep x 27 1/2in high)

£800 - 1,200



238



239

**A PAIR OF SHOES, ENGLISH, CIRCA 1700**

The dark green silk ground woven in pink, brown, cream and light green silks with flowers and leaves, designed with a pointed toe, broad tongue and lachet fastening, having a thick waisted heel and white leather rand, cream leather and silk lined, *approximately 7.5cm wide x 22.5cm deep x 11cm high, (2)*

**£3,000 - 5,000**

**Provenance/Exhibited:**

Formerly on loan to the Russell-Cotes Museum, Bournemouth.

By family repute, these shoes belonged to a member of the Aylesbury family of Packwood, Warwickshire. It is possible that they were the property of Mary Wilson, who married Thomas Aylesbury (d. 1729) in 1692. In his will, he bequeathed 'unto my five daughters Mary Dorothy Sarah Anne and Elinor Aylesbury all the Gold that was my wife's their mothers Gold Ring, silver and silver cloaths and every thing that was their mothers to be equally divided amongst them...'. Thence by descent.

It is possible that the Packwood Aylesburys were a branch of the family of Frances Aylesbury (1617 - 1667) who married Edward Hyde (1609 - 1674), created 1st Earl of Clarendon and Lord Chancellor. Their daughter, Anne (1637 - 1671), would marry James (1633 - 1701), brother of Charles II and later King James II, and was mother to both Queen Mary and Queen Anne.

240

**A GOOD PETIT-POINT FIRE SCREEN PANEL, FRENCH**

Possibly 18th century, with young women and gallants in a garden setting, worked in coloured silks and wools, having shaped upper edge, mounted, 69.5cm x 56cm

£1,000 - 1,500

**Provenance:**

Exhibited at Grosvenor House Antiques Fair 2006.



240

241

**A GEORGE III JAPANNED TIN TEA CADDY, CIRCA 1790**

Of navette shape, the hinged cover with a raised gallery pierced with 'S' scrolls, and with a central brass knob handle, the body decorated with a painted oval of houses in rural landscapes, with figures before, with key which operates the lock, 14cm wide x 7.5cm deep x 12cm high, (5 1/2in wide x 2 1/2in deep x 4 1/2in high)

£500 - 800

242

**A GEORGE III HAIR AND SILKWORK PICTURE, CIRCA 1780 - 90**

Designed with a bearded young man wearing a flowing wig 14cm x 12cm, with an oval giltwood frame having a curled and scrolled gilt-paper surround, 31.1cm x 38.3cm

£800 - 1,200

**Provenance:**

Very possibly former collection of Violet Mildred Bathurst, Lady Apsley.

A very similar framed portrait needlework, a companion to this Lot, sold in these rooms, 28 September 2016, Lot 15. It was noted as formerly in Lady Apsley's collection, purchased from *Roger Warner*, Burford by John Fardon in 1966, [see Lots 337-343], and stitched by Emma Maria Martin, circa 1786.



241



242

## LOTS 243 - 255: THE PROPERTY OF A LADY

243

### A FINELY PATINATED EARLY 18TH CENTURY BOXWOOD LEVER-ACTION NUTCRACKER, NORTH EUROPEAN, DATED 1730

Modelled as the figure of a man, his hands at his waist, scratch-carved with the date '1730', 15cm high

£3,000 - 4,000

#### Provenance:

- Anthony Tabor Collection.
- Owen Evan-Thomas Collection.
- Sold *Christie's*, South Kensington, London, 8 November 1995, Lot 415.

#### Illustrated:

Owen Evan-Thomas, *Domestic Utensils of Wood* (1973), p. 126, Plate 49, Figure E.

There is some disagreement as to the date carved on this nutcracker, as the third digit is unusually rendered. When Owen Evan-Thomas described it, he read the date as 1780. It is more likely, however, that the date reads 1730. A nutcracker probably made by the same hand, showing a woman holding open her womb to reveal a child, and which may well have been a companion to this nutcracker, was part of the collection of Jonathan Levi, and was sold *Christie's*, 8th November 2006, Lot 103, where it was described as 'probably circa 1700'.





244

244

**TWO 19TH CENTURY SCREW-ACTION NUTCRACKERS, SWISS OR GERMAN**

The first carved with the head of a bear, and with fluted handle, *19cm high*, the second with two faces, one with open mouth, the other with hooked and elongated nose, *16cm high*, (2)

£800 - 1,000

245

**A LARGE 18TH CENTURY FRUITWOOD LEVER-ACTION TABLE NUTCRACKER, NORTH EUROPEAN**

Modelled as a bearded man with bared teeth of bone, and wearing a cap, his hands holding a shield at his waist, the lever formed as the head of a dog issuing a scroll-ended acanthus leaf, the man raised on a waisted acanthus-wrapped baluster on a spreading circular and square socle with concave underside, *31cm high*

£800 - 1,000



245



246

246

**A RARE PARCEL-GILT AND POLYCHROME-DECORATED  
SOFTWOOD LEVER-ACTION NUTCRACKER, 18TH CENTURY  
BUT POSSIBLY EARLIER, PROBABLY GERMAN**

Modelled as a soldier wearing a plumed hat, armour, a parcel-gilt collar with masks at the shoulders, a pleated red skirt and black boots, on a rounded triangular moulded base, *23cm high*

£1,500 - 2,000

This nutcracker is related to another sold *Christie's*, 21st September 2010, Lot 338. Both nutcrackers have the same wide faces, rectangular lever opening incorporating their lower jaw, and voids between the crooked elbows. The *Christie's* example was described as 17th century.

247

**A RARE LATE 18TH CENTURY BIRCH CEREMONIAL SPOUTED  
ALE BOWL, NORWEGIAN, DATED 1792**

And carved to its underside with the initials 'IOS', with foliate-carved handle and spout, *20.5cm diameter; 28cm wide across handle and spout*, together with **A MID-18TH CENTURY BIRCH PEG TANKARD, NORWEGIAN, CIRCA 1760**, of typical form, the handle with lion finial, and lion-carved roundel to the lid, raised on four lion-carved feet, *23cm high to tip of finial, (2)*

£2,000 - 3,000

A similar but undated ale bowl sold *Christie's*, 9th December 2011, Lot 557.

248

**A PAIR OF 17TH CENTURY BOXWOOD APOTHECARY'S  
SEARCES, ENGLISH**

Both 4in in diameter, and with decorated serrated edge, each with a wire mesh, and a spreading circular foot, *4in diameter x 6.5cm high*, together with **AN 18TH CENTURY SYCAMORE MUFFINEER, ENGLISH**, with domed top pierced with holes, the body with straight sides, *7.5cm diameter x 11.5cm high*, **AN EARLY 19TH CENTURY SYCAMORE DRINKING GOBLET, ENGLISH**, very thinly turned, and with slightly tapering sides, on a waisted stem and a spreading circular foot, *17cm high*, **A MID-18TH CENTURY TURNED FRUITWOOD SNUFF MORTAR, ENGLISH**, with ring-turning at the lip and base of the bowl, with pestle, *the mortar 14cm high; the pestle 14cm long*, and **AN EARLY 18TH CENTURY TURNED LIGNUM VITAE MORTAR, ENGLISH**, with old iron band repair to the rim, and associated pestle, *the mortar 12cm high; the pestle 24.5cm long, (6)*

£800 - 1,200

**Literature:**

See E. H. Pinto, *Treen & Other Wooden Bygones* (1970), p. 18 and Plate 6 where apothecaries' searces are described as 'shallow bowls which screw on to a hollow stem and foot and together form a sieve and receptacle. In the base of the bowl is inserted a fine brass wire mesh...They were used for sieving powders, the fine powder passing into the receptacle, leaving lumps or impurities in the bowl. They are now considerable rarities.' It is also noted that 17th century examples tend to be 4in in diameter, and with serrated rims.



247



248



249

**A COLLECTION OF FOUR 18TH CENTURY LIGNUM VITAE  
COFFEE MILLS OR GRINDERS, ENGLISH, CIRCA 1750 - 1780**

The first of urn form *25cm high*, the second of 'bullet' form, *24cm high*, the third of two waisted tiers, *22cm high*, the last with multiple ring turnings, *22cm high*, (4)

**£1,000 - 1,500**



250



251

250

**AN EARLY 17TH CENTURY BOARDED OAK BOX, GERMAN/  
FRENCH, CIRCA 1620**

Of dovetailed construction, the top, front and sides carved with lozenge and roundel strapwork filled with flowerheads, the baseboard extending to form a moulded edge, with twist-work iron handle to the top, the hinges and hasp with domed iron fixings, *47cm wide x 33cm deep x 23.5cm high, (18 1/2in wide x 12 1/2in deep x 9in high)*

**£2,000 - 3,000**

251

**A LATE 15TH/EARLY 16TH CENTURY AND LATER OAK AND  
BIRCH BOX, PROBABLY FRENCH OR GERMAN, CIRCA 1500**

The front carved with tracery and flowerheads, around an axe-shaped iron lockplate fitted onto an edge-moulded reserve, the front with applied edge mouldings, the probably associated lid with a chip-carved border around a central edge-moulded reserve and a knopped iron handle, the ends of the box - and also the central reserve of the lid - covered in green-painted paper, and with later baseboard, the interior vacant but once with a till, *41cm wide x 25cm deep x 21cm high, (16in wide x 9 1/2in deep x 8in high)*

**£800 - 1,200**



252



252

**A CHARMING 17TH CENTURY NAIVELY-CARVED OAK PANEL, NORTH EUROPEAN**

Showing a soldier, in feathered cap and pleated doublet, drawing a sword at his waist and with flowing sleeves, together with a panel from the same set, of a branch of acorns and oak leaves, *approximately 19cm wide x 28cm high, (2)*

£800 - 1,200



253

253

**A HENRY VIII CARVED OAK 'ROMAYNE'-TYPE PANEL, ENGLISH, CIRCA 1530**

Showing a riband-tied roundel of laurel leaves, framing a bust of a warrior in martial helmet, with leaf and berry spandrels, *27cm wide x 30cm high*, together with **A PAIR OF MID-16TH CENTURY CARVED OAK 'ROMAYNE'-TYPE PANELS, ENGLISH OR FRENCH, CIRCA 1550**, one carved with a male bust, the other with a female bust, both pendants from a riband-tied spray of leaves, mounted on later plush-covered boards, *the panels 21.5cm wide x 37cm high, (3)*

£1,200 - 1,800



253





254

254 TP

**AN UNUSUAL EARLY 18TH CENTURY OAK AND ASH SMALL TURNER'S TABLE OR CANDLESTAND, ENGLISH OR WELSH**

Of narrow proportions, the near circular single-piece top with multiple concentric turned circles, raised on an elaborately turned pillar and three simple downswep legs, *25.5cm wide x 24.5cm deep x 53.5cm high, (10in wide x 9 1/2in deep x 21in high)*

£800 - 1,200

255 TP

**A CHARLES II JOINED AND BOARDED OAK AND INLAID LIVERY CUPBOARD, SOUTH-WEST, CIRCA 1660**

Possibly a mural cupboard

Of slender upright proportions, the single-door having a pair of panel each carved with a quatrefoil interlaced-leaf design, within chequer-inlaid rails [losses to inlay], a small drawer below, again set within inlaid rails, boarded sides, *37.5cm wide x 24cm deep x 101.5cm high, (14 1/2in wide x 9in deep x 39 1/2in high)*

£1,500 - 2,000

A comparable floor-standing upright oak cupboard, dated 1663 and attributed to the West Country, sold *Bonhams* Oxford, The Danny Robinson Collection, 21 January 2014, Lot 285, [£8,540].



255



256 TP

**AN INTERESTING AND RARE EARLY 17TH CENTURY BLACK JAPANED, GOLD-PAINTED AND MOTHER-OF-PEARL INLAID TABLE CABINET, ENGLISH, OR POSSIBLY DUTCH, CIRCA 1620**

Lacking doors, constructed in pine, decorated with gold-painted foliage arabesques and highlighted with inset mother-of-pearl on a black ground, the superstructure of shouldered-arch form, centred by a case of four drawers, which removes to allow access to small drawers on each side, the lower-section with ten drawers centred around a deep drawer, again removing to reveal two further 'secret' drawers, losses, restorations, 57cm wide x 31cm deep x 64cm high, (22in wide x 12in deep x 25in high)

£2,000 - 3,000

A very similar Japanned cabinet, retaining the original doors, is in the collection of the *Victoria & Albert Museum*, London, [item no. W.37:1 to 15-1927]. The inside of one door is painted with an English Coat of Arms - three lozenges conjoined - which may possibly refer to Gifford of County Devon, and Harrison of Goudhurst, Kent.

**Related Literature:**

Victor Chinnery, *Oak Furniture: The British Tradition* (2016), p. 174, figs. 2:239, 239a, illustrates the aforementioned cabinet, both open and closed. The accompanying text describes how 'lacquerwares' were first imported from the Far East by Dutch and Portuguese tradesmen, and then 'soon reached London via Amsterdam', where they 'were instantly admired by the English'. It is also noted that a 1614 inventory of Northampton House, home of Henry Howard, Earl of Northampton, included around a dozen pieces of 'Oriental type', specifically referred to as 'Chinaworke'. It is not clear whether the Earl's pieces were imported 'Oriental' items or European copies, as by 1614 lacquered furniture was already being copied in Europe, in a painted version, which became known as 'Japanning'. This lot is typical of this European painted work, albeit of English or Dutch manufacture, and may even have been made in England by a Dutchman.

This cabinet is dated to around 1620 by comparison with a Japanned ballot box dated 1619, which was originally made for the British East India Company, London, and is now in the collection of *The Worshipful Company of Saddlers*, London, and still in use. A further date comparison can be made with a set of Japanned roundels, inscribed with English verses published in 1611 in London -see *Victoria & Albert Museum* collection, [item no. W.30-1912].

**Cabinets of related form and decoration are also Illustrated:**

- *Ibid.* p. 173, figs. 2:238. 238a, formerly in the John Fardon Collection - offered *Christie's*, South Kensington, 16 March 1994, Lot 86.
- Christopher Gilbert, *Furniture at Temple Newsam House and Lotherton Hall* (1978), Vol. I. p. 47, no. 35, dated to circa 1690, and formerly in the collection of Sir Thomas Colt, Puddlestone Court, Herefordshire.
- Ralph Edwards, *Dictionary of English Furniture* (1986), Vol. 1, p. 162, fig. 1 - also in the *Victoria & Albert Museum* collection, London, [item no. W.9-1936].



257

257

**A 16TH CENTURY CARVED OAK PANEL OR ARCHITECTURAL FRAGMENT, PROBABLY FRENCH, DATED 1575**

Carved as a satyr or faun with the torso and head of a man, but with horns, his arms outstretched, a scallop shell at his waist above his hooved legs, his arms grasping the strapwork before which he stands, a pair of birds pecking at a flower at each of his shoulders, the strapwork with pendant fruit garlands, all above a frieze carved with a cartouche enclosing the date '1575', 32.5cm wide x 7.5cm deep x 50.2cm high, (12 1/2in wide x 2 1/2in deep x 19 1/2in high)

£2,500 - 3,500

This mannerist carving ultimately derives from Italy, transmitted through Flemish and French ornament prints. Many included a figure with outstretched arms. See, for instance, an engraving of Heinrich Aldegrever [German, ca. 1502–1555/1561], which includes a seated female satyr in a similar pose.

258

**A PAIR OF LATE 16TH/EARLY 17TH CENTURY CARVED OAK FIGURAL SUPPORTS, PROBABLY FROM A CUPBOARD, CIRCA 1600**

Carved in the round, both opposing figures raised on a fluted pedestal, each with an arm behind their backs, 9cm wide x 8cm deep x 29.5cm high, (3 1/2in wide x 3in deep x 11 1/2in high) (2)

£800 - 1,000

259

**A LARGE AND WELL-PATINATED WALNUT FIGURAL TERM, CIRCA 1580**

Topped by an Ionic capital, a bearded man beneath wearing a strapwork breastplate and with his arms crossed, a lion mask at the scroll-topped pedestal below, 22.5cm wide x 12cm deep x 52cm high, (8 1/2in wide x 4 1/2in deep x 20in high)

£500 - 800



258



259



260 TP

**A CHARLES II JOINED OAK AND FRUITWOOD VENTILATED  
MURAL LIVERY CUPBOARD, CIRCA 1660**

Having a dentil-moulded and applied corbel frieze, the single door with two rows of bold split-baluster spindles within channel-moulded rails, enclosing a pair of shelves, *70cm wide x 24.5cm deep x 76cm high, (27 1/2in wide x 9 1/2in deep x 29 1/2in high)*

**£5,000 - 8,000**



261 TP

**A RARE ELIZABETH I JOINED OAK COURT CUPBOARD,  
GLOUCESTERSHIRE, CIRCA 1590**

Having a strapwork-carved frieze, raised on elongated reeded and palmate-carved cup-and-cover end-pillars, above a cupboard enclosed by a pair of boarded doors, each door carved with a large concave fleur-de-lys motif, framed by *domino*-punched and *egg-and-dart*-carved applied rails, centred by a pair of Ionic capital and reeded pilasters, flanking a fixed panel carved with a stylized-carnation within an applied egg-and-dart arcade raised on stiff-leaf pillars, the pillars also are repeated to the end uprights, a cushioned and gadrooned-carved waist-moulding below, over a pair of large doors, each with four finely run-moulded panels of lozenge design, panelled sides, with key, 147.5cm wide x 63cm deep x 166.5cm high, (58in wide x 24 1/2in deep x 65 1/2in high)

**£10,000 - 15,000**

**Provenance:**

Purchased *Beedham Antiques Ltd.*, Hungerford, Berkshire.



262

262 TP

**A CHARLES I STYLE JOINED OAK LONG TABLE**

In the 19th century 'Wardour Street' manner

The top of two broad planks with cleated ends, all frieze rails carved with leaf-filled lunettes and a *rope-twist* lower edge, with scroll-carved spandrels, the fluted baluster-turned over reel-turned legs joined by plain stretchers all round, 'limed'-finish, 182.5cm wide x 76cm deep x 73.5cm high, (71 1/2in wide x 29 1/2in deep x 28 1/2in high)

£2,000 - 3,000

263

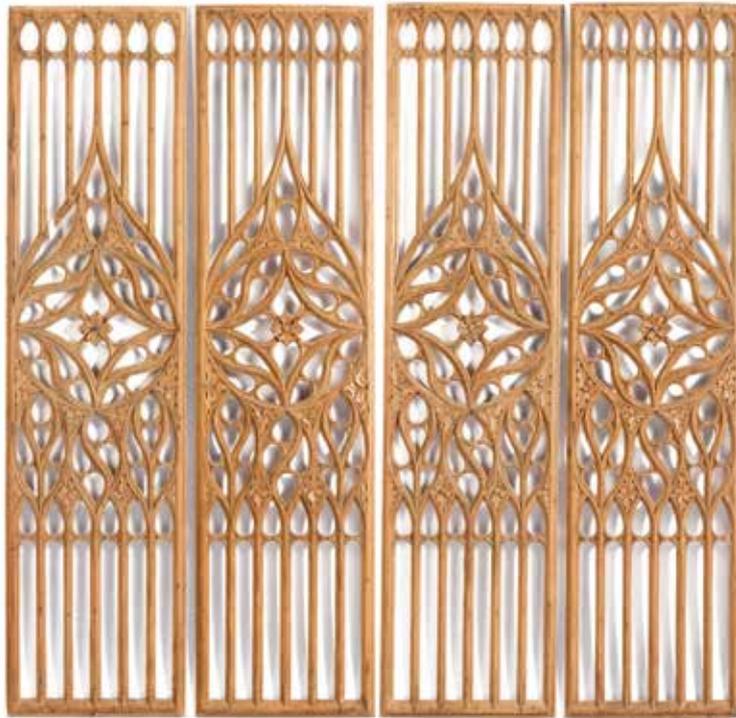
**A PAIR OF LATE 17TH/EARLY 18TH CENTURY CARVED OAK WALL PENDANTS, DUTCH, CIRCA 1700**

Each a pendant garland of branches, oak leaves, flowers and vine leaves above a putto bearing a vacant shield *approximately 19cm wide x 107cm high*, (2)

£1,200 - 1,800



263



264

264

**A SET OF FOUR CARVED OAK TRACERY PANELS, IN THE GOTHIC MANNER**

Each centred by a tracery roundel of bifoils around a lozenge-shaped flower, and with slender tracery lights and oculi, 28.5cm wide x 114.5cm high, (4)

£1,500 - 2,000

265

**A PAIR OF LATE 16TH CENTURY CARVED OAK BRACKETS, FRENCH OR ENGLISH, CIRCA 1580**

Both carved with female heads, one with a beaded necklace and carved with hooves, the other with wings, both with scroll-carved sides, one with losses, the other with a lozenge-carved terminal, 8cm wide x 29cm deep x 50cm high, together with **A SET OF THREE 16TH CENTURY CARVED OAK CORBELS, EUROPEAN**, each with hexagonal top, above a saintly male figure, one with a book, another with a hand raised, the third with his hands clasped, two standing before a trefoil-headed arch, one before a lancet arch, on a moulded plinth, two with devils below, one with a winged cherub below, 18cm wide x 10cm deep x 39cm high, (5)

£1,000 - 1,500



265



266

266 TP

**A CHARLES II JOINED YEW GATELEG DINING TABLE, CIRCA 1680**

The oval twin drop-leaf top raised on egg-turned supports, joined by rectangular-shaped and upper edge-moulded stretchers, on turned feet, 151cm wide x 123.5cm deep x 77cm high, (59in wide x 48 1/2in deep x 30in high)

£1,200 - 1,800

267 TP

**A GEORGE II JOINED OAK STANDING CORNER CUPBOARD, MONTGOMERYSHIRE, CIRCA 1750**

With two flush-panelled cupboard doors, the upper door with arched panel, and separated by a waist-moulding, canted sides, and applied edge mouldings throughout, 86.5cm wide x 52cm deep x 185.5cm high, (34in wide x 20in deep x 73in high)

£700 - 1,000

This mid-Wales corner cupboard has an unusually constructed cornice. Instead of applied upstanding mouldings, typically attached in three sections, both the cornice and top boards are constructed as one. The front top board simply has a cyma recta moulded edge, and canted corners to imply the cornice returns. This is a far superior method of construction to applied cornices, which can often break or become loose, and as a result are often replaced, at least in part.



267



268

268 TP

**A JAMES I JOINED OAK AND INLAID COFFER, CIRCA 1615**

Having a quadruple-panelled hinged lid, the front also with four panels each fruitwood marquetry-inlaid with floral sprays, the top rail parquetry inlaid in field elm or oak, or possibly using a root, to create a 'marbled wood tablet' above each panel and all within a line-inlaid frame and spaced by further geometric segmented inlay, all stiles with an unusual inner moulded-edge to each side, 160.5cm wide x 55cm deep x 65.5cm high, (63in wide x 21 1/2in deep x 25 1/2in high)

£2,000 - 3,000

269 TP

**A LATE 17TH CENTURY JOINED WALNUT UPRIGHT OCCASIONAL TABLE, CIRCA 1690**

The square top with thumb-moulded edge, on elaborate baluster and reel-turned legs joined all round by plain and slightly recessed stretchers, on turned feet, 48cm wide x 48cm deep x 72.5cm high, (18 1/2in wide x 18 1/2in deep x 28 1/2in high)

£800 - 1,000

270 TP

**A LATE 17TH CENTURY CHESTNUT BOARDED BOX, PROBABLY SPANISH**

Of nailed and dove-tailed construction, the single-piece hinged lid with rounded front and side edges, the front with a pair of carved roundels, each having a linear-radial border and further inscribed radiating lines, their design repeated around the key-hole, the base-board again with rounded edges extending to both the front and sides, 68cm wide x 31.5cm deep x 30cm high, (26 1/2in wide x 12in deep x 11 1/2in high)

£400 - 600



269



270



271

271

**AN INTERESTING 19TH CENTURY POLYCHROME-DECORATED PINE FIGURE, EUROPEAN**

Of a Hussar wearing a dolman and astride a horse, the saddle atop a red and gold shabraque, 44.5cm high

£1,800 - 2,200

272

**A MID-17TH CENTURY CARVED OAK DESK BOX, ENGLISH, CIRCA 1660**

The sloping cover opening on pintel hinges, the front board carved with lunettes with flowerhead terminals and decorated with punches, the sides with stylised gadroons or leaves, 70.5cm wide x 48cm deep x 26.5cm high, (27 1/2in wide x 18 1/2in deep x 10in high)

£500 - 800

273

**A PAIR OF EARLY 19TH CENTURY TURNED YEW-WOOD CANDLESTICKS, CIRCA 1820 - 1830**

Each topped by a knopped and waisted candlesocket turned with a central ring and fitted with a removable cast brass nozzle, on a pentagonal faceted and tapering stem above a ball knob, raised on a turned circular base weighted to the underside with a ring of lead, 13cm base diameter x 26.5cm high, (2)

£1,200 - 1,800



272



273



274

274

**AN UNUSUAL POLYCHROME-DECORATED CARVED ELM MOUNT OR FINIAL, NORTH-WEST EUROPEAN, PROBABLY 18TH CENTURY**

In the form of a male head, wearing a feathered cap and frilled collar or ruff, and with curly hair and moustache, 18cm wide x 17cm deep x 16.5cm high, (7in wide x 6 1/2in deep x 6in high)

£500 - 800

275

**A CHARLES II OAK BOARDED DESK BOX, CIRCA 1680 AND LATER**

The hinged, sloping cover enclosing a pair of small drawers, the front frieze carved with a pair of opposing serpents, with an ogee-arched apron, 50cm wide x 37cm deep x 36cm high, (19 1/2in wide x 14 1/2in deep x 14in high)

£600 - 800



275

276

**TWO GEORGE II BRASS TAPERSTICKS, CIRCA 1750 - 1760**

The first swirl-based, and with a pair of knops to the stem, 14cm high, the second with a petalled square base, the socket with central ridge, the stem with a pair of knops, 12cm high, (2)

£1,000 - 1,500

**Literature:**

See E. Koldeweij, *The English Candlestick 1425 - 1925*, p. 151, Cat. 135, which illustrates a very similar taperstick with the caption 'Tapersticks with a swirl base are extremely rare'.



276



277

277 TP

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

Having a quadruple-panelled hinged lid, the front with three panels, each carved with a flowerhead-quatrefoil design against a radial linear-carved ground, the run-moulding to the muntin rails similar in design to the lid rails but with the addition of geometric punched-decoration, the front and side top rails all carved with an interlaced-lunette and demi-rossette design, twin panelled sides, interior lidded till, *156cm wide x 59cm deep x 71.5cm high, (61in wide x 23in deep x 28in high)*

£400 - 600

278 TP

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

With a quadruple-panelled lid, the front with a pair of plain panels centred by a broad stop-fluted muntin rail, below a strap-work semi-circle carved and punched-decorated top rail, the stiles again with stop-fluted carving and retaining good height, *131cm wide x 60cm deep x 75.5cm high, (51 1/2in wide x 23 1/2in deep x 29 1/2in high)*

£800 - 1,200



278



279 TP

**AN ELIZABETH I/JAMES I JOINED OAK AND MARQUETRY  
INLAID PANEL-BACK OPEN ARMCHAIR, CIRCA 1600 - 20**

The back panel profusely inlaid with a flower-filled vase, enclosed within a fine gouge and cable-carved arch, with leaf-and-berry spandrels, and guilloche-carved pillars, the guilloche motif repeated on the top rail and extending over the back uprights, set below a double-scroll carved cresting, with three turned finials, the slender arms on parallel-baluster turned supports, the boarded seat above bicuspid-shaped rails, on rising-baluster turned front legs joined all round by stretchers, the front stretcher unusually carved with a cable motif, various stamped ownership initials, restorations, 63cm wide x 52cm deep x 124cm high, (24 1/2in wide x 20in deep x 48 1/2in high)

£10,000 - 12,000

**Provenance:**

Purchased *Beedham Antiques Ltd.*, Hungerford, Berkshire.

An Elizabethan armchair, in the collection of the *Victoria and Albert Museum*, London, [item no. W.66-1950], also has motif-carved stretchers, a feature rarely found on English panel-back armchairs of this period.



280 TP

**A RARE EARLY 19TH CENTURY JOINED PINE AND POLYCHROME-DECORATED LIVERY CUPBOARD, IRISH, CIRCA 1825**

Predominately painted brick-red, the rosette centred frieze with ochre-painted lozenge motifs, above a pair of cupboard doors, each door with pairs of ogee-arched panels over two pairs of rectangular-shaped panels and enclosing two deep shelves framed within a geometric and whorl-pierced arch raised on fluted pilasters, three cockbeaded and ochre-scumbled slender drawers below, above a further pair of four-panelled cupboard doors, the whole embraced by fluted upper columns headed with conforming rosette-applied capitals and cross-hatched plinths, the sides of eight fielded panels, the interior stippled, 154cm wide x 72cm deep x 202cm high, (60 1/2in wide x 28in deep x 79 1/2in high)

£3,000 - 5,000

**Provenance:**

Reputedly Dromoland Castle, Ireland.

**Literature:**

Claudia Kinmouth, *Irish Country Furniture 1700-1950* (1993), illustrates and discusses several comparable 'four-door' cupboards pp. 139 - 142.

Dr. B. D. Cotton has kindly contributed the following observations regarding this Irish food cupboard -

Makers of Vernacular Furniture intended for large farmhouses in Southern Ireland during the 19th century, often vied with each other to produce the most decorative and innovative pieces. This cupboard represents the zenith of that inspirational tradition, and displays a fusion of architectural features, which include multiple raised fielded panels to the doors, which probably reflects the strong relationship which Ireland had with its ally Spain. The finely reeded columns each side of the doors are surmounted by prominent capitals and these characteristic features are complemented with original paint work schemes, including lozenges across the frieze, chequer-work detail, and dappled paint work in the interior. Internally, a pierced frieze borders the shelves to create a decorative surround or theatre for pottery to be displayed in. This piece is rare in having its original painted finish and intact woodwork, in such varied forms, and as such it represents an extremely rare survival of imaginative and ebullient Irish decorative furniture.



281

281  
**A LATE 17TH/EARLY 18TH CENTURY POLYCHROME-  
DECORATED LEATHER BOMBARD, ENGLISH, CIRCA 1700**

With typical stitched angular handle, and stitched seams and footrim, the body painted in red and gilt with a shield bearing the letter 'J', a now illegible inscription in gilt beneath, 40.5cm high

£800 - 1,200

282  
**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

£500 - 800

**Provenance:**

Mr and Mrs J. Keil, Forelands Farm, Stratfield Saye, Reading.

283  
**A MINIATURE EARLY TO MID-19TH CENTURY TURNED BEECH  
AND RUSH-SEATED CHAIR, ENGLISH, CIRCA 1800 - 1830**

The frame reel-turned and with rush seat, 14cm wide x 11cm deep x 28.5cm high

£600 - 800



282



283



284

284 TP

**AN ELIZABETH I/JAMES I SMALL JOINED OAK COFFER, CIRCA 1600**

Having a single-piece lid, the two front panels within prominent dust chamfered rails, the stiles all with an inner profiled edge below the base board, a single back panel, and interior till, 75cm wide x 40cm deep x 50cm high, (29 1/2in wide x 15 1/2in deep x 19 1/2in high)

**£3,000 - 5,000**

**Provenance:**

- Clive Sherwood Collection.
- Sold *Sotheby's*, Olympia London, 22 May 2002, Lot 240.

285

**A LATE 16TH/EARLY 17TH CENTURY CARVED OAK PANEL, FLEMISH, ALLEGORICAL OF AMERICA**

Showing the female figure of America seated in a chariot drawn by unicorns, 55.5cm wide x 1.9cm deep x 21.2cm high, (21 1/2in wide x 0 1/2in deep x 8in high)

**£1,000 - 1,500**

This panel is a faithful copy of an engraving of America from *The Four Continents* by Julius Goltzius (d. c. 1595), which in turn was after Maerten de Vos (1532 – 1603).



285



286

286

**A STRIKING PAIR OF 16TH CENTURY PAINTED AND PARCEL-GILT OAK PANELS, FRENCH**

Each centred by the mask of a lion or beast, within a strapwork cartouche-type surround carved with scrolls, the ground gilt, and with traces of paint elsewhere, 24.7cm wide x 2.4cm deep x 49.8cm high, (9 1/2in wide x 0 1/2in deep x 19 1/2in high) (2)

£1,500 - 2,000

287 TP

**A SMALL OAK BOARDED CHEST OR 'TABLE-BOX'**

In the 16th century manner

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)

£1,500 - 2,000



287



288

288 TP

**A GEORGE III JOINED OAK HIGH-BACK BOX-SEAT SETTLE, WELSH, POSSIBLY CARMARTHENSHIRE, CIRCA 1760-1800**

Having a quadruple-panelled back, the downswept and flat-under open arms on rectangular-section front supports, the box compartment accessed by a pair of hinged boards and unusually centred by a pair of frieze drawers, 151cm wide x 52cm deep x 130cm high, (59in wide x 20in deep x 51in high)

£2,000 - 3,000

289 TP

**A PAIR OF EARLY 19TH CENTURY ASH AND FRUITWOOD WINDSOR ARMCHAIRS, BUCKINGHAMSHIRE, CIRCA 1800-40**

Each with an ash hooped back of Gothic tracery design, the fruitwood outsplayed arms on flattened in-curved front supports morticed into the edge of the elm saddle seat, the single ring and concave-turned baluster legs joined by an H-form elliptical turned stretcher, 56.5cm wide x 50cm deep x 94.5cm high, (22in wide x 19 1/2in deep x 37in high) (2)

£800 - 1,200

**Literature:**

B. D. Cotton, *The English Regional Chair* (2000), illustrates a comparable armchair, p. 68, fig. TV109.



289



290 TP

**A WILLIAM & MARY JOINED OAK AND ASH GATELEG OCCASIONAL TABLE, CIRCA 1690**

The oval drop-leaf top formed from thick single-piece boards, above a single drawer, the baluster-turned legs joined by upper-edge moulded stretchers all round, the plain gates with a moulded-edge to each outer rail, 87cm wide x 68cm deep x 67.5cm high, (34in wide x 26 1/2in deep x 26 1/2in high)

£500 - 800

291 TP

**AN EARLY 19TH CENTURY ASH, BEECH AND PINE PRIMITIVE LOW-BACK WINDSOR CHAIR, WEST WALES, PROBABLY CARMARTHENSHIRE, CIRCA 1800**

With a silhouette egg-shaped central splat morticed through the bold horse-shoe shaped armrest, on four hand-shaped and stop-chamfered legs, again morticed through the broad single-piece seat, historic restorations, 51cm wide x 54cm deep x 68cm high, (20in wide x 21in deep x 26 1/2in high)

£800 - 1,200

292 TP

**A CHARLES II JOINED OAK CENTRE TABLE, CIRCA 1680**

The double-plank top with thumb-moulded edge, the plain frieze rails with lower moulded edge, raised on columnar-turned legs joined by plain stretchers all round, 69cm wide x 50.5cm deep x 67cm high, (27in wide x 19 1/2in deep x 26in high)

£400 - 600



291



292



293

293 TP

**A GEORGE II JOINED OAK OPEN HIGH DRESSER,  
CARMARTHENSHIRE, CIRCA 1720 - 50**

The open rack with three shelves, the base with a row of three lip-moulded drawers, each above an arch-shaped apron, raised on deeply faceted square-section front supports, joined by a pot-board, 146cm wide x 43cm deep x 185cm high, (57in wide x 16 1/2in deep x 72 1/2in high)

£500 - 800

**Literature:**

Richard Bebb, *Welsh Furniture 1250 - 1950: A Cultural History of Craftsmanship and Design* (2007), p. 133, pl. 891, illustrates a comparable dresser, attributed to the Towy Valley, Carmarthenshire, circa 1720 - 50. The accompanying text notes that 'the omission of backboards was compensated for by the addition of horizontal bars below each shelf, to hold the top of the plates', as found on the rack of this Lot.



294

294

**A GEORGE II WALNUT MINIATURE CHEST OF DRAWERS,  
CIRCA 1740**

Of two short and two graduated long drawers, all lined in walnut and with cockbeading, with base moulding and bracket feet, the sides fitted with knopped brass carry handles with decorative backplates, the back, designed to be shown, with decorative cockbeads simulating drawers, 38cm wide x 23.5cm deep x 32.5cm high, (14 1/2in wide x 9in deep x 12 1/2in high)

£1,000 - 1,500



295

295 TP

**A 19TH CENTURY JOINED OAK BOX-BASE SETTLE, POSSIBLY MID-WALES, CIRCA 1850 - 70**

With quadruple-panelled high back and downswept scroll-under open-arms on baluster-turned front supports, the box compartment accessed by a small removable board to the front centre of the seat, above a triple-panelled front, 134.5cm wide x 47cm deep x 116cm high, (52 1/2in wide x 18 1/2in deep x 45 1/2in high)

£800 - 1,200

296

**AN EARLY 19TH CENTURY SAND PICTURE, IN THE MANNER OF BENJAMIN ZOBEL [1762 - 1831]**

A label to the reverse bearing the date 1824

Of a pair of dogs chasing an exotic bird in a wood, signed 'B.Z.' in sand, framed, 54.5cm x 73.5cm

£800 - 1,200

The reverse bearing a 19th century inked paper label bearing an inscription in German which roughly translates as 'Drawn and made in Marmo tinto (or coloured dyed sand) by Benjamin Zobel native of Menningen and resident since 1784 in London. Menningen ? 1st June 1824.'



296



297



298



299

297

**A MID-15TH CENTURY OAK MISERICORD, CIRCA 1450**

Carved with a woman with long, parted hair, her hands joined in prayer and with an encircling banner, between a pair of trefoil leaves with scrolling stems, 60cm wide x 15cm deep x 25cm high, (23 1/2in wide x 5 1/2in deep x 9 1/2in high)

£800 - 1,200

298

**TWO LATE 16TH/EARLY 17TH CENTURY CARVED OAK FIGURAL PILASTERS, FLEMISH/DUTCH, CIRCA 1600 - 1640**

One topped by a pair of addorsed dolphins or fish, above a scallop shell and a bagpipe player, with elongated abdomen hung with a shell and swags, his legs below, 9cm wide x 7cm deep x 75cm, the other a cherubic recorder player on a plinth, a fruit and leaf-carved pedestal below, 8.3 cm wide x 8cm deep x 71.7cm high, (2)

£600 - 800

**Provenance:**

With *H. W. Keil Ltd.*, Broadway, Worcestershire.

299

**AN ELIZABETH I/JAMES I CARVED OAK FIGURAL TERM, CIRCA 1600 - 1620**

Topped by tobacco leaves, the figure with collar and jacket, above a volute and drape-carved pedestal, 9.2cm wide x 4.3cm deep x 54cm high, (3 1/2in wide x 1 1/2in deep x 21in high)

£300 - 500



300

300  
**AN UNUSUAL AND SMALL PAIR OF EARLY TO MID-16TH CENTURY CARVED OAK 'ROMAYNE'-TYPE PANELS, FRENCH/ENGLISH, CIRCA 1530**

One carved with a male bust, the other with a female bust, beneath a moulded arch rather than within the more typical roundel, beneath a leafy spray and above a moulded ledge, 14cm wide x 30.5cm high (2)

£800 - 1,200

The composition of these panels, with the busts beneath an arch and above a ledge, is reminiscent of early panel portraits of this period.

301  
**A PAIR OF ELIZABETH I OAK JETTY CORBELS, CIRCA 1580 - 1600**

Each topped by a face, one of a man with moustaches, the other of a woman, above acanthus-carved scrolling trusses, approximately 15cm wide x 19cm deep x 72cm high, (5 1/2in wide x 7in deep x 28in high) (2)

£2,000 - 3,000

302  
**A LATE 15TH/EARLY 16TH CENTURY CARVED OAK PANEL, PROBABLY NORTHERN FRENCH, CIRCA 1500**

Centred by a foliate lozenge and with leaf and berry spandrels amidst blind tracery-type petals, 52cm wide x 5cm deep x 41.3cm high, (20in wide x 1 1/2in deep x 16in high)

£500 - 800



301



302



303 TP

**A RARE JAMES I JOINED OAK ADOLESCENTS' CAQUETEUSE ARMCHAIR, SALISBURY, CIRCA 1610 - 20**

In the manner of the acclaimed Humphrey Beckham workshop. Having a characteristic large lunette-carved crest, the design repeated on the integral carved top rail, the back panel carved with a rosette centred between demi-rosettes and flanked by a stiff-leaf carved to either side, the angular outplayed arms jointed into the front of the back uprights, and following the outline of the trapezoidal seat, linear gauge-carved seat rails, on columnar ring-turned front arm supports and legs, plain stretchers, 61cm wide x 40cm deep x 100.5cm high, (24in wide x 15 1/2in deep x 39 1/2in high)

**£7,000 - 10,000**

**Provenance:**

Robert Spencer Collection, sold privately.

**Illustrated:**

Illustrated and discussed Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700*, p. 108, pl. 113. Described by the author as a 'very fine caquetteuse'.

**Related Literature:**

A comparable caquetteuse armchair, with a highly similar carved back panel, attributed to Humphrey Beckham's workshop, in the collection at Hall's Croft, Stratford-Upon-Avon, Warwickshire, is illustrated Victor Chinnery, *Oak Furniture: The British Tradition* (2016), p. 409, fig. 4:65. For further examples of joined armchairs, predominantly of caquetteuse form, attributed to Salisbury, see *ibid.* pp.405 - 413. The author notes several similar features, in both form and design, amongst these chairs, thereby identifying the work of a single workshop, and in particular the work of one specialist carver, Humphrey Beckham [b. 1588], and the influence he and his family had on joiner-carver work around Salisbury at the beginning of the 17th century. See *ibid.* Appendix III and IV.



© 2009 Tobias Jellinek

Lot 303 illustrated Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700*, ACC, 2009



304 TP

**A JAMES I EXCEPTIONAL AND POSSIBLY UNIQUE JOINED OAK PANEL-BACK OPEN ARMCHAIR, CIRCA 1610**

The back panel carved with a victorious St. George, astride the defeated dragon, wearing breeches and holding a sword in his right hand, all within a carved arcade, raised on unusual buttressed pillars and with leaf-and-berry carved spandrels, the top rail delicately carved to the centre with scrolling flora and the heads of fork-tongued beasts, a further pair of curled beasts to each end, each with pointed-tail and fins, set within a tablet and projecting over acorn and leaf-carved uprights and coiled serpent-like carved ears, the cresting also carved with two mythical serpents, their tails entwined and surmounted by leafy-buds, the arms imaginatively carved with scaly beasts bearing razor-sharp teeth, the inverted baluster-turnings of the front arm supports repeated to the front legs, the single boarded seat above lunette-carved rails with bicuspid-shaped lower edge, plain stretchers, 68.5cm wide x 55cm deep x 134cm high, (26 1/2in wide x 21 1/2in deep x 52 1/2in high)

£6,000 - 8,000





305

**A LARGE QUEEN ANNE LEADED BRONZE MORTAR, DATED 1706, BY CLEMENT TOSIER II (FL. 1695 – 1717) OF SALISBURY, WILTSHIRE**

Cast with multiple wires and to the rim with the words 'CLEMENT TOSIEAR CAST ME IN THE' and to the waist with the words 'YEAR OF 1706', all spaced by cross-shaped pellets, 31.5cm diameter x 24.5cm high

**£2,000 - 3,000**

**Illustrated:**

M. Finlay, *English Decorated Bronze Mortars and their Makers* (2010), p. 144, Figure 288. It is interesting to note the upside-down 'L' in the word 'CLEMENT' and that the letter 'N' is more often than not cast back-to-front.



306

306

**A LATE 17TH/EARLY 18TH CENTURY TURNED LIGNUM VITAE MORTAR, ENGLISH, CIRCA 1700**

Of baluster form, and with ring turnings, *19cm diameter x 22cm high*, together with **AN 18TH CENTURY ASSOCIATED LIGNUM VITAE PESTLE**, *32.5cm high*, (2)

£500 - 800

307

**A LARGE 17TH OR 18TH CENTURY STONEWARE BELLARMINE JUG, RHENISH**

With neck-cordons and a strap handle with triangular terminal, a moulded face-mask around the neck above the scratched number '4', *46cm high*

£500 - 700

308

**TWO 17TH CENTURY STONEWARE BELLARMINE JUGS, RHENISH**

Each with neck-cordons and a strap handle with triangular terminal, the larger with a moulded face-mask to the neck above a small impressed vacant shield, *the larger 34.5cm high; the smaller 27.5cm high*, (2)

£400 - 600



307



308



309 TP

**A RARE PAIR OF 15TH CENTURY DOUBLE-WIDTH CARVED  
OAK PEW OR STALL ENDS, PROBABLY EAST ANGLIAN**

Each carved from a single thick piece of oak and topped by a poppy-  
head finial above carved tracery lights, approximately 57cm wide x  
125cm high, (2)

**£800 - 1,200**

310

**A LATE 16TH OR 17TH CENTURY FRUITWOOD, CHESTNUT AND DEAL TABLE CABINET, PROBABLY ENGLISH**

With decorative mouldings and applied floral and pyramidal bosses throughout, topped by a flat-peaked hinged cover, its top board sliding within, and enclosing an arrangement of six drawers of various sizes, all with textile pulls, 43cm wide x 31cm deep x 54cm high, (16 1/2in wide x 12in deep x 21in high)

£1,500 - 2,000

**Literature:**

These cabinets are traditionally dated to the 1670s (see, for instance, V. Chinnery, *Oak Furniture: The British Tradition* (1979), pp. 377 – 378, Figures 3:428a & b and 3:429a & b), but it is possible that they are as early as the late 16th century. A box with a similar sliding board in the hinged cover, and of similar construction, is in the collection of Melford Hall, Long Melford, Suffolk (NT 926575) and is inlaid with the date 1570, (illustrated Ralph Edwards, *The Dictionary of English Furniture* (1996), Vol. I, p. 102, fig. 4.).



Table cabinet illustrated Ralph Edwards, *The Dictionary of English Furniture*, Vol. I, ACC, 1996





311 (part)



311 (part)



311 (part)



312

311

**A GROUP OF FIVE MID-16TH CENTURY CARVED OAK 'ROMAYNE'-TYPE PANELS, ENGLISH OR FRENCH, CIRCA 1560**

Comprising **A RARE DOUBLE PORTRAIT PANEL**, of a man and a woman in facing roundels, beneath cockatrice-headed foliated scrolls, and either side of a leaf and rosette-carved central column, *46.5cm wide x 40.5cm high*, and **A SIMILAR SET OF FOUR PANELS**, two carved with male portraits, and two carved with female portraits, all in moulded roundels beneath stylised leaf spandrels, and above foliated scrolls topped by winged angel masks, *22.5cm wide x 46cm high*, (5)

**£500 - 800**

312

**A LATE 16TH/EARLY 17TH CENTURY OAK PANEL, FLEMISH, CIRCA 1600**

Carved with the central figure of a woman, possibly allegorical of *Faith*, gesturing towards a table with animalistic legs and fringed cover topped by a cup and book, male and female attendants and an arcaded townscape beyond, at the top a woman kneeling in prayer with two attendants, *28.5cm wide x 2.5cm deep x 40cm high*

**£600 - 800**

313

**A TAPESTRY PANEL, OF MAINLY 17TH CENTURY PIECES**

Designed with a celestial figure playing a stringed instrument, worked with varying shades of cream and brown wools, blue cotton lined, *128cm x 85cm*

**£300 - 400**



313



314



315

314

**A 16TH CENTURY CARVED OAK RAIL, ENGLISH**

Carved in high relief as an angel with curly hair and with outspread feathered wings, 38cm wide x 8.5cm deep x 12.5cm high, together with **A LATE 16TH/EARLY 17TH CENTURY CARVED OAK MOUNT, ENGLISH/FLEMISH, CIRCA 1600**, the mask of a roaring lion with curly mane, a pair of scrolls below, 12cm wide x 5cm deep x 16.5cm high, (2)

£400 - 600

315 TP

**A JAMES I OAK JOINT STOOL, CIRCA 1620**

With double-reeeded edge top, shallow bi-cuspid shaped rails and columnar-turned legs joined all round by plain stretchers, on turned feet, 46cm wide x 27.5cm deep x 55.5cm high, (18in wide x 10 1/2in deep x 21 1/2in high)

£1,200 - 1,800

316

**AN 18TH CENTURY OAK BOX, DATED 1770**

With a sliding cover carved with a fleur-de-lys and a scroll, the sides decorated with hunting scenes and animals, one end carved with a roundel bearing the initials 'JLF' and the date '1770', 13cm wide x 26cm deep x 14cm high, (5in wide x 10in deep x 5 1/2in high)

£600 - 800

317 TP

**A JAMES I OAK JOINT STOOL, ATTRIBUTED TO SALISBURY AND THE SURROUNDING AREA, CIRCA 1620**

With triple-reeeded edge top, the rails carved with running-chain or cable motif above run-moulded lower edge, the columnar-turned legs with slightly bulbous upper and lower ring turnings, joined by plain stretchers all round, on turned feet, 44.5cm wide x 26.8cm deep x 56.5cm high, (17 1/2in wide x 10 1/2in deep x 22in high)

£1,000 - 1,500



316



317



318

318  
**A RARE MID-16TH CENTURY ENGRAVED BRASS DISH,  
VENICE, CIRCA 1500 - 1550**

Engraved throughout with arabesques and knots, some within a scrollwork cartouche, the rim with rolled edge and vacant oval cartouches, 47.6cm diameter, [18¾in]

£1,800 - 2,200



319

319  
**A MID- TO LATE 18TH CENTURY WROUGHT IRON LECTERN,  
FRENCH**

Ogee-arched, and filled with scrollwork, some with bellflower terminals, with shaped bookrest and scrolling rear supports, 38.5cm wide x 18cm deep x 35cm high, (15in wide x 7in deep x 13 1/2in high)

£500 - 800



320

320  
**A LARGE EARLY 18TH CENTURY AND LATER BIRCH PEG TANKARD, NORWAY, DATED 1701**

The cover carved with a lion and the date '1701', the scrolling handle with typical lion finial, the body of the tankard carved - probably later - with men and dogs hunting moose and deer in a forest, on lion-carved feet, 25cm high

£800 - 1,200



321

321  
**A COMMONWEALTH/CHARLES II LEADED BRONZE MORTAR, CIRCA 1660, BY EDWARD NEALE [FL. C. 1640 - 1695] OF BURFORD, OXFORDSHIRE**

The waist cast with the initials 'EN', a pair of winged human masks and a group of three fleur-de-lys, 13.5cm diameter x 10.5cm high

£1,800 - 2,200

**Literature:**

For other examples of Edward Neale's output see M. Finlay, *English Decorated Bronze Mortars and their Makers* (2010), pp. 100 - 107, and p. 219, Figure 156 for a line drawing of the winged mask motif. Three mortars cast with the same winged mask motif were made by Edward Neale in 1657 and 1659.

322  
**A LARGE PAIR OF LATE 16TH CENTURY CARVED OAK FIGURAL TERMS, CIRCA 1580 - 1600**

Finely carved with a pair of semi-clad figures turned to face each other, one arm and shoulder exposed, beneath Ionic capitals, on pedestals carved with naturalistic flowers and bunches of fruit with pendant tassels, later backed, 15cm wide x 9cm deep x 136cm high, (5 1/2in wide x 3 1/2in deep x 53 1/2in high) (2)

£800 - 1,200

Probably from a chimneypiece, the pedestals upon which these figures stand clearly derive from examples in Vredeman de Vries' *Caryatidum*, published Antwerp, circa 1565.



322



323

323 TP

**A HARLEQUIN SET OF SEVEN CHARLES II JOINED OAK BACKSTOOLS, SOUTH YORKSHIRE, CIRCA 1670**

Each having a pair of crescent-shaped splats, all with scallop-outlined upper edge and mainly with bold tight-srolled carving, the back uprights with scroll-finials and applied split-spindle mouldings, the panelled seat [one boarded] on block and ball-turned front legs, joined by a baluster or ball-and-ring turned fore-rail and box-frame plain stretchers, including one pair, various designs, (7)

£2,000 - 3,000

324 TP

**A CHARLES II SMALL JOINED OAK FOLDING/COACHING TABLE, CIRCA 1680**

The near-circular top raised on spiral-turned supports, with a single central pivotal gate (now fixed), and similar turned stretchers, 46.5cm wide x 45.5cm deep x 65.5cm high, (18in wide x 17 1/2in deep x 25 1/2in high)

£800 - 1,200



324



325

325 TP

**A NEAR SET OF SIX WILLIAM & MARY JOINED OAK BACKSTOOLS, LANCASHIRE/CHESHIRE, CIRCA 1690**

Each having a fielded back panel, a scroll-pierced fretwork cresting, slender round-ended uprights, and boarded seat on block and baluster-turned front legs joined by a scroll-silhouette fore-rail and multiple plain stretchers, 47cm wide x 41.5cm deep x 107cm high, (18 1/2in wide x 16in deep x 42in high) (6)

£1,000 - 1,500

326 TP

**A LATE 17TH CENTURY JOINED WALNUT AND CANE CENTRE TABLE, ANGLO-DUTCH, CIRCA 1675**

The unusual caned top framed by edge-moulded rails, the frieze rails also with lower-edge moulding, raised on spiral-turned legs, joined by concave-shaped stretchers all round, on pear-shaped feet, 76.5cm wide x 61cm deep x 75cm high, (30in wide x 24in deep x 29 1/2in high)

£600 - 800

**Provenance:**

Purchased from S. W. Wolsey, 71 Buckingham Gate, London, 1955.

**Illustrated:**

Illustrated *The Connoisseur*, May 1951, p. 87, fig. X.

**Literature:**

A comparable ebonized beech and pine caned top table in the Ham House Collection, Surrey, [NT. 1140049]; together with two torchere stands ensuite, [NT. 1139777.1], dated to circa 1672, are illustrated A. Bowett, *English Furniture 1660-1714* (2002), p. 126, pl. 4:42. The author notes that the table and stands may have been purchased in Holland and that the caned tops were originally protected by leather covers.



326



© 2007 Richard Bebb

Lot 327 illustrated, *Welsh Furniture 1250-1950*, Vol. II, Saer Books, 2007

327 TP

**A GOOD GEORGE II/III ASH COMB-BACK PRIMITIVE WINDSOR CHAIR, TOWY VALLEY, CARMARTHENSHIRE, CIRCA 1750-90**

With eight back spindles below a comb-rail with rounded ends, the lapped 'three-part' arm supported by elliptical-shaped spindles and multiple baluster-turned front supports, the impressive broad and single-piece seat with four hand-shaped legs morticed and wedged through and joined by a low H-form stretcher, traces of paint, 64.5cm wide x 48cm deep x 107cm high, (25in wide x 18 1/2in deep x 42in high)

**£3,000 - 5,000**

**Provenance:**

Purchased from Richard Bebb, *Country Antiques (Wales) Ltd.*, 23 March 2009.

**Illustrated:**

Richard Bebb, *Welsh Furniture 1250-1950: A Cultural History of Craftsmanship and Design* (2007) Vol. II, p. 398, pl. 1369.

This primitive Windsor chair has several regional features also attributed to the West Country.



328



329

328 TP

**A 19TH CENTURY BEECH AND GREEN-PAINTED PRIMITIVE LOW-TABLE OR STOOL, ENGLISH, CIRCA 1840**

With four hand-shaped splayed legs morticed and partly wedged through the single-piece rounded-rectangular top, 62.5cm wide x 36cm deep x 33cm high, (24 1/2in wide x 14in deep x 12 1/2in high)

£300 - 500

329

**A LATE GEORGE III OAK SPOON STAND, PROBABLY CARMARTHENSHIRE, CIRCA 1800**

With arched backboard pierced for hanging and three stepped tiers, all pierced for six spoons, the front apron shaped as an ogee arch, with four treen spoons, the stand 32cm wide x 20cm deep x 24.5cm high, (5)

£100 - 200

**Provenance:**

Purchased from Richard Bebb, *Country Antiques (Wales) Ltd.*, 23 March 2009.

330 TP

**A 19TH CENTURY BEECH, PINE AND SCYAMORE RED-PAINTED PRIMITIVE ARMCHAIR, PROBABLY THAMES VALLEY, CIRCA 1830 - 70**

The splayed and shaped back-uprights with gently arched stay-rail set below their scroll-over ends, with flattened cross-splat, and flat outplayed arms supported on a simple spindle support, the hand-shaped legs morticed and wedged through the seat, 51cm wide x 43cm deep x 85cm high, (20in wide x 16 1/2in deep x 33in high)

£500 - 800



330



331 TP

**A GEORGE III OAK CWPWRDD DEUDDARN, CARDIGANSHIRE, CIRCA 1780- 1800**

The upper-section with pendant hung frieze above three pointed-ogee panelled cupboard doors, the central cupboard fitted with a pair of small drawers below a shelf, the lower-section with three drawers over a pair of quadruple-panelled cupboard doors flanking a fixed central panel, on bracket feet, 154cm wide x 52cm deep x 190.5cm high, (60 1/2in wide x 20in deep x 75in high)

**£2,000 - 3,000**

**Provenance:**

Purchased from Richard Bebb, *Country Antiques (Wales) Ltd.*, 15 April 2009.



332



333

332 TP

**AN EARLY GEORGE III SMALL JOINED OAK BUREAU, CIRCA 1760**

The cleated sloping fall enclosing a simple fitted interior of six pigeon holes over five small drawers, above four graduated and lip-moulded long drawers, on bracket feet, 57.5cm wide x 50cm deep x 92.5cm high, (22 1/2in wide x 19 1/2in deep x 36in high)

£800 - 1,200

**Provenance:**

Purchased from Richard Bebb, *Country Antiques (Wales) Ltd.*, 23 March 2009.

333 TP

**A GEORGE II JOINED OAK GATELEG DINING TABLE, WELSH, CIRCA 1740**

Having a rectangular drop-leaf top, the base with single end-frieze drawer, the square-section legs with outer edge-moulding and joined by conforming stretchers, 127.5cm wide x 107cm deep x 74cm high, (50in wide x 42in deep x 29in high)

£800 - 1,200

**Provenance:**

Purchased from Richard Bebb, *Country Antiques (Wales) Ltd.*, 18 July 2009.

334

**AN EARLY 19TH CENTURY BRONZE HALL LANTERN, ENGLISH, CIRCA 1830**

Of hexagonal form, with arched ribs and glazed panels, 30cm wide x 30cm deep x 59cm high, (11 1/2in wide x 11 1/2in deep x 23in high)

£1,000 - 1,500



334



335

335 TP

**A HARLEQUIN SET OF EIGHT EARLY 19TH CENTURY ASH, BEECH AND BIRCH SPINDLE-BACK DINING CHAIRS, CHESHIRE/LANCASHIRE, CIRCA 1800 - 40**

Including two open armchairs, all with shaped *eared* stay-rail projected over the back uprights, rush-seat, the front legs with a quarter-round section at seat level and then turned and terminating in a pad foot, joined by a ball-turned fore-rail and box-form and/or elliptical-turned H-form low stretcher, (8)

£700 - 1,000

336 TP

**AN EARLY 18TH CENTURY LARGE JOINED OAK GATELEG DINING TABLE, ENGLISH, CIRCA 1710-30**

Having an oval drop-leaf top, a single end-frieze drawer above an ogee-shaped rail, and ring-turned baluster-shaped legs joined by rectangular-shaped stretchers all round, on elongated turned feet, *162.5cm wide x 145.5cm deep x 74cm high, (63 1/2in wide x 57in deep x 29in high)*

£1,000 - 1,500



336

**LOTS 337 - 343: THE PROPERTY OF THE LATE JOHN FARDON ESQ.**



337 TP

**A GEORGE II SMALL JOINED OAK ENCLOSED HIGH DRESSER, NORTH WALES, PROBABLY DENBIGHSHIRE, CIRCA 1730 - 50**

Having a canopied and boarded rack, centred by a pair of shelves and a pair of small side-cupboards each enclosed by a rectangular fielded panelled door, the base with a row of three fielded drawers, over a pair of scalloped-arched and fielded cupboard doors, enclosing a single shelf, 129.5cm wide x 56.5cm deep x 176.5cm high, (50 1/2in wide x 22in deep x 69in high)

£4,000 - 6,000

**Provenance:**

- With *H. W. Keil Ltd.*, Broadway, Worcestershire  
- Thence John Fardon Collection. [Purchased 23 May 1955, by John Fardon's mother, [£187.00]. A letter to Mrs Edwin Fardon, dated 3 May 1955 and signed by the late John Keil, refers to this dresser as 'a lovely one', continuing, 'and we are very happy to know that it is going to a home where it will be thoroughly appreciated, especially as these sort of pieces are now becoming few and far between'].

**Illustrated:**

Victor Chinnery, *Oak Furniture: The British Tradition* (2016), p. 296, fig. 3:335.



© 1979, 2016 Estate of John Fardon

Lot 337 illustrated Victor Chinnery, *Oak Furniture: The British Tradition*, ACC, 2016



338

338 TP

**A CHARLES I OAK JOINT STOOL, CIRCA 1630**

The top with thumb-moulded edge, and bicuspid-shaped rails with broad flat run-moulding, on parallel-baluster and reel-turned legs, joined all round by plain stretchers, on turned feet, 45cm wide x 30cm deep x 55.5cm high, (17 1/2in wide x 11 1/2in deep x 21 1/2in high)

£1,000 - 1,500

**Provenance:**

John Fardon Collection.



339

339

**A LATE 18TH/EARLY 19TH CENTURY WROUGHT IRON MURAL RACK**

The crossbar fitted with four hooks below a pair of silhouette-cut praying angels, either side of a central finial topped by a cross and edged with decorative scrolls, 39.5cm [15 1/2in] wide x 39.5cm [15 1/2in] high

£500 - 800

**Provenance:**

John Fardon Collection.

340

**A SMALL CHARLES II OAK BOARDED BOX, CIRCA 1660**

The single-piece lid opening on pintel hinges to reveal a vacant interior, the lid and front both framed by a geometric punched-decorated border, and also with chip-carved ends, with a key, 36cm wide x 38.5cm deep x 17cm high, (14in wide x 15in deep x 6 1/2in high)

£500 - 800

**Provenance:**

John Fardon Collection.



340



341

341 TP

**A CHARLES II JOINED OAK OPEN LOW DRESSER, CIRCA 1680 AND LATER**

The plank top with ovolo-moulded front and side edges, a row of three mitre-moulded drawers below, the central drawer wider, raised on four baluster and 'acorn'-turned front legs, *157.5cm wide x 50.5cm deep x 86cm high, (62in wide x 19 1/2in deep x 33 1/2in high)*

£1,500 - 2,000

**Provenance:**

John Fardon Collection. [Purchased, by John Fardon's parents, from *W. Braithwaite*, Tower House, Worcester, 20 June 1932 or March 1933].

342 TP

**A CHARLES II JOINED OAK GATELEG OCCASIONAL TABLE, CIRCA 1670**

Of slender proportions when closed, having an oval drop-leaf top, raised on pairs of elegant spiral-turned end-supports, each pair joined by an inverted-arch cut 'base-rail', set above the shaped trestle foot, the gates constructed using similar spiral-turned rails, *open: 101cm wide x 89.5cm deep x 71cm high; closed: 22cm wide*

£1,000 - 1,500

**Provenance:**

John Fardon Collection.

343

**AN EARLY 19TH CENTURY GILTWOOD-FRAMED HAIRWORK DIORAMA, ENGLISH, CIRCA 1800 - 40**

Modelled as a fox, leaping from undergrowth and about to surprise a cockerel and four hens, *27cm wide x 5cm deep x 23cm high, (10 1/2in wide x 1 1/2in deep x 9in high)*

£500 - 800

**Provenance:**

John Fardon Collection. Purchased *The Ship Street Antique Gallery*, Oxford, 17 October 1956.



342



343



344

344 TP

**A WILLIAM AND MARY JOINED OAK GATELEG OCCASIONAL TABLE, CIRCA 1690**

Of unusual design, the oval drop-leaf top raised on pierced *silhouette-baluster* end-supports, joined by a shaped quatrefoil-centred platform stretcher, on hooked and down-swept sledge-type feet, each gate with baluster-silhouette uprights joined by double-arcaded rails, 89cm wide x 77.5cm deep x 72cm high, (35in wide x 30 1/2in deep x 28in high)

£2,000 - 3,000

345 TP

**A MID-17TH CENTURY JOINED OAK COFFER, GLOUCESTERSHIRE/WILTSHIRE, CIRCA 1640 - 60**

Having a triple panelled lid, the front also of three panels each carved with a double-heart motif, the top rail carved with alternating lunette and tulip-head motifs, the front stiles gouge-carved with a stylized stiff-leaf design, twin panelled sides and interior till, 177cm wide x 104cm deep x 57cm high, (70in wide x 40 1/2in deep x 22in high)

£800 - 1,200



345



346 TP

**A RARE AND GOOD ELIZABETH I/JAMES I JOINED OAK AND POLYCHROME-DECORATED COFFER, WEST COUNTRY, POSSIBLY SOMERSET, CIRCA 1600-10**

The two-plank hinged lid with chip-carved ends, the front of three slightly recessed panels, each end panel carved with an imaginative plant, to the left issuing a pomegranate, rose, acorns and possibly a hop, to the right with orchid-type flowers and strawberry-shaped leaves, each within a guilloche-carved arcade, raised on stiff-leaf decorated pillars and with leaf-and-berry carved spandrels, the central panel carved with a large single carnation and scrolling tendrils, the muntin rails again carved with similar flowers, the front stiles each with a stiff-leaf, the top rail carved with linked S-scrolls, with substantial dentil-mouldings below the base rail, the sides carved with a stylized fleur-de-lys filled lozenge, painted/stained in shades of red, green and ochre, 135cm wide x 55cm deep x 72.5cm high, (53in wide x 21 1/2in deep x 28 1/2in high)

£4,000 - 6,000





347 TP

**A CHARLES II JOINED AND BOARDED OAK AND YEW MURAL  
TRENCHER CASE, CIRCA 1660**

Having an open shelf enclosed within a punched-decorated triple-arched frieze raised on ball-turned pillars and with applied turned split-mouldings, the shelf below enclosed by a row of yew-wood turned spindles, the four central spindles joined and pivotal hinged to form a door, 81cm wide x 17cm deep x 57cm high, (31 1/2in wide x 6 1/2in deep x 22in high)

**£3,000 - 4,000**

**Literature:**

See Victor Chinnery, *Oak Furniture: The British Tradition* (2016), p. 292, fig. 3:323, for a similar example.



348 TP

**A 16TH CENTURY WALNUT CAQUETEUSE ARMCHAIR,  
FRENCH, CIRCA 1550-1600**

The typical slender and upright back with a fielded panel below an acanthus-leaf wrapped cresting centred by a female mask and a pair of flowerheads, between plain back uprights, each flat out-swept arm raised on an inverted peg-baluster front support set within the trapezium-shaped seat, the columnar-turned front legs joined by a projected and broad moulded front stretcher which characteristically overlaps the lower leg blocks, with further side and rear plain stretchers, *64.5cm wide x 49cm deep x 135cm high, (25in wide x 19in deep x 53in high)*

**£2,000 - 3,000**



349

**A 17TH CENTURY PARCEL-GILT AND POLYCHROME-  
DECORATED RELIQUARY BUST, ITALIAN**

Of a male saint wearing a helmet and armour, on an integral plinth with  
later edge, *41cm high*

**£1,000 - 1,500**



350

**A RARE PAIR OF EARLY 16TH CENTURY GILT GESSO PRICKET  
CANDLESTICKS, ITALIAN, PROBABLY UMBRIA**

Each modelled as an angel with feathered wings and looking heavenward, and on bended knee, holding a knopped candlestick with flaring fluted base and topped by an iron pricket, traces of red paint to the hair, face and legs, and with flesh tones, each on a later waisted square socle, 64cm high excluding socle; 70.5cm including socle, (2)

**£3,000 - 4,000**

**Illustrated:**

On the front cover of the December 1981 issue of *The Antique Dealer & Collectors Guide*.

**Exhibited:**

*Cherubim and Seraphim* at the Joanna Booth Gallery, 247 Kings Road, London in 1981.

A similar pair sold *Sotheby's*, 3rd July 2012, Lot 61 and another pair sold *Christie's*, 9th November 2006, Lot 26. A pair holding candlesticks with similarly flaring bases sold *Christie's*, 22nd May 2012, Lot 349.



351

**A LARGE AND FINE PAIR OF 16TH CENTURY POLYCHROME-DECORATED GILT GESSO PRICKET FIGURES, ITALIAN, PROBABLY TUSCAN OR UMBRIAN**

Modelled as angels on bended knee and wearing flowing, belted robes, each holding a pricket candlestick topped by an 8cm pricket and with a baluster-turned and knopped polychrome-decorated stem, and each kneeling on an elongated moulded octagonal base decorated with scrolling foliage, the frieze painted with Vitruvian scrolls, on bun feet, *81.5cm high including pricket, (2)*

£6,000 - 8,000



351

352

**A PAIR OF EARLY TO MID-17TH CENTURY COPPER ALLOY PRICKET CANDLESTICKS, ITALIAN**

Each having a slender 14cm iron pricket on a knopped and multi-baluster stem and a waisted spreading circular base, *42cm high excluding prickets, (2)*

£1,000 - 1,500



352



353



353

**A CHARLES II BEADWORK BASKET, CIRCA 1660 AND LATER**

The centre designed with a panel of a woman seated on a chair and playing a lute, a suitor standing before her, to each corner an exotic bird and in the lower corners a stag and leopard, motifs likely to be after patterns printed by Peter Stent [fl. c.1613-1665], the upright sides with palaces, figures, flowers and insects, all worked in coloured beads, the handles and shaped frame-styled stand worked in later beads and with later silk outer lining, 17cm wide x 35cm deep x 60cm high, (6 1/2in wide x 13 1/2in deep x 23 1/2in high)

£6,000 - 8,000

A very similar beadwork basket, or Layette, in the *Victoria and Albert Museum*, London, [item no. T.69-1936], is set with the maker or recipients name - 'sarah gyvnull avgust 24 ano 1659'. Another, also dated 1659, exhibited *A Collection of Early Needleworks*, Katherine Christophers, Painswick, Gloucestershire, August 1973, and illustrated in the accompanying catalogue, pl. 6.

354

**A PAIR OF MID-16TH CENTURY COPPER ALLOY PRICKET CANDLESTICKS, GERMAN, PROBABLY NUREMBERG, CIRCA 1550**

Each topped by a 11cm iron pricket in a moulded drip-pan and on a stem which broadens down its length and with three blade knobs, on a spreading circular base, 40.5cm high excluding prickets, (2)

£1,500 - 2,000

355

**A PAIR OF MID-16TH CENTURY COPPER ALLOY PRICKET CANDLESTICKS, GERMAN, PROBABLY NUREMBERG, CIRCA 1550**

Each topped by an 11.5cm iron pricket in a moulded drip-pan and on a stem broadening down its length and of three blade knobs, on a spreading circular base, 33cm high excluding prickets, (2)

£1,000 - 1,500



354



355



(rear)



(left)



(right)





356

356

**A RARE CHARLES II BEADWORK BOX, CIRCA 1660**

Worked mainly in blue, green, brown and white beads, the lid designed with a young man before a young woman seated beneath a tree and playing a lute, a palace in the distance, the front panel with a lion and unicorn, the side panels with insects, birds, animals, trees and flowers, the whole bound in silver thread braid, the pink silk and paper lined interior with compartments for bottles [two present] and sliding divisions to reveal hidden drawers, having a central mirrored-glass lined tray, 33cm wide x 24cm deep x 18cm high, (12 1/2in wide x 9in deep x 7in high)

**£7,000 - 10,000**

**Provenance:**

Purchased from *Trevor Micklem Antiques Ltd.*, Tiverton, Devon, 22 June 1978, [£1,900]. Noted on the receipt as 'extremely fine' and 'in exceptionally good condition'.

A comparable box, from the Irvin and Anita Schorsch Collection sold *Sotheby's*, New York, 22-22 January 2016, Lot 606 [\$15,000]; another dome-lidded example from the Simon Sainsbury Collection sold *Christie's*, London, 18 June 2008, Lot 189, [£10,000].

357

**A PAIR OF LATE 17TH/EARLY 18TH CENTURY AND LATER SILVER GESSO TORCHERES, ITALIAN**

Each topped by a pan carved to its underside with acanthus and supported on three scrolls, each stem turned with multiple knops and balusters, one carved with three angel masks, the features picked out in paint, on a plain lower stem without a terminal, now set into a stone base with leafy iron collar, fitted for electricity, 28cm wide x 28cm deep x 175cm high (excluding later fittings), (2)

**£2,000 - 3,000**

**END OF SALE**



357

**THE CONTENTS OF  
GLYN CYWARCH**

The Property of Lord Harlech  
Wednesday 29 March 2017  
New Bond Street, London

**ENQUIRIES**

+44 (0) 20 7468 8358  
charlie.thomas@bonhams.com



**Bonhams**

LONDON

[bonhams.com/harlech](http://bonhams.com/harlech)

**BRITISH AND  
EUROPEAN ART**

Tuesday 21 March 2017  
Knightsbridge, London

**JOHN WILLIAM SCHOFIELD  
(BRITISH, 1865-1944)**

Portrait of Christiana (Lily) Macdonald  
signed 'JW Schofield' (lower right)  
oil on canvas  
121.9 x 88.2cm (48 x 34 3/4in).  
£1,000 - 1,500

**ENQUIRIES**

Thomas Seaman  
+ 44 (0) 207 393 3988  
thomas.seaman@bonhams.com



**Bonhams**

## 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.

You should not suppose that such examinations, investigations or tests have occurred.

*Bonhams* does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams*' behalf which is in any way descriptive of any *Lot*

or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

#### **Alterations**

*Descriptions* and *Estimates* may be amended at *Bonhams*' discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

### 4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

### 5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

## Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder* Registration Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

## Bidding by telephone

If you wish to bid at the *Sale* by telephone, please complete a Telephone *Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

## Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

## Bidding via the internet

Please visit our *Website* at <http://www.bonhams.com> for details of how to bid via the internet.

## Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will

require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

## 6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable VAT. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

## 7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*. All the sums payable to us by the *Buyer* are subject to VAT. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* on each lot purchased:

25% up to £100,000 of the *Hammer Price*  
20% from £100,001 to £2,000,000 of the *Hammer Price*  
12% from £2,000,001 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

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

## 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*. This 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

### 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.

OIt 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. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

*Buyers* must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

*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.
- TP Objects displayed with a TP will be located at the Cadogan Tate 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.
- 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](http://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](mailto:info@bonhams.com)

### APPENDIX 1

#### CONTRACT FOR SALE

**IMPORTANT:** These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot*, its fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

#### 1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.

- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

#### 2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

#### 3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams'* Website, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

#### 4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

#### 5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

#### 6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

#### 7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>	<b>9</b>	<b>THE SELLER'S LIABILITY</b>		
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> .	10.3	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.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.5	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.	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i> ) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;	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.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;	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.	10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.9	to retain possession of, and on 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	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.	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.	11	<b>GOVERNING LAW</b>
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.	<b>10</b>	<b>MISCELLANEOUS</b>	11	<b>GOVERNING LAW</b>
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

## APPENDIX 2

### BUYER'S AGREEMENT

**IMPORTANT:** These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

#### 1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
- 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

#### 2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

#### 3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
- 3.1.1 the *Purchase Price* for the *Lot*;
- 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* 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*.

<b>7</b>	<b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>	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;	<b>8</b>	<b>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>	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:	<b>10</b>	<b>OUR LIABILITY</b>
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:
		<b>9</b>	<b>FORGERIES</b>	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](http://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](mailto: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](http://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

UK  
Charles O' Brien  
+44 20 7468 8360  
U.S.A  
Madalina Lazen  
+1 212 644 9108

## 20th Century British Art

Matthew Bradbury  
+44 20 7468 8295

## Aboriginal Art

Francesca Cavazzini  
+61 2 8412 2222

## African, Oceanic & Pre-Columbian Art

U.S.A  
Fredric Backlar  
+1 323 436 5416

## American Paintings

Kayla Carlsen  
+1 917 206 1699

## Antiquities

Siobhan Quin  
+44 20 7468 8225

## Antique Arms & Armour

UK  
David Williams  
+44 20 7393 3807  
U.S.A  
Paul Carella  
+1 415 503 3360

## Art Collections, Estates & Valuations

Harvey Cammell  
+44 (0) 20 7468 8340

## Art Nouveau & Decorative Art & Design

UK  
Mark Oliver  
+44 20 7393 3856  
U.S.A  
Frank Maraschiello  
+1 212 644 9059

## Australian Art

Merryn Schriever  
+61 2 8412 2222  
Alex Clark  
+61 3 8640 4088

## Australian Colonial Furniture and Australiana

+61 2 8412 2222

## Books, Maps & Manuscripts

UK  
Matthew Haley  
+44 20 7393 3817  
U.S.A  
Christina Geiger  
+1 212 644 9094

## British & European Glass

UK  
John Sandon  
+44 20 7468 8244  
U.S.A.  
Suzy Pai  
+1 415 503 3343

## British Ceramics

UK  
John Sandon  
+44 20 7468 8244

## California & American Paintings

Scot Levitt  
+1 323 436 5425

## Carpets

UK  
carpets@bonhams.com  
U.S.A.  
Hadjji Rahimpour  
+1 415 503 3392

## Chinese & Asian Art

UK  
Asaph Hyman  
+44 20 7468 5888  
U.S.A  
Dessa Goddard  
+1 415 503 3333  
HONG KONG  
+852 3607 0010  
AUSTRALIA  
Yvett Klein  
+61 2 8412 2222

## Clocks

UK  
James Stratton  
+44 20 7468 8364  
U.S.A  
Jonathan Snellenburg  
+1 212 461 6530

## Coins & Medals

UK  
John Millensted  
+44 20 7393 3914  
U.S.A  
Paul Song  
+1 323 436 5455

## Contemporary Art

UK  
Ralph Taylor  
+44 20 7447 7403  
U.S.A  
Jeremy Goldsmith  
+1 917 206 1656

## Entertainment Memorabilia

UK  
Katherine Schofield  
+44 20 7393 3871  
U.S.A  
Catherine Williamson  
+1 323 436 5442

## European Ceramics

UK  
Sebastian Kuhn  
+44 20 7468 8384  
U.S.A  
Peter Scott  
+1 415 503 3326

## Furniture

UK  
Thomas Moore  
+44 20 8963 2816  
U.S.A  
Andrew Jones  
+1 415 503 3413

## European Sculptures & Works of Art

UK  
Michael Lake  
+44 20 8963 6813

## 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

## Indian, Himalayan & Southeast Asian Art

H.K.  
Edward Wilkinson  
+85 22 918 4321  
U.S.A  
Mark Rasmussen  
+1 917 206 1688

## Islamic & Indian Art

Oliver White  
+44 20 7468 8303

## Japanese Art

UK  
Suzannah Yip  
+44 20 7468 8368  
U.S.A  
Jeff Olson  
+1 212 461 6516

## Jewellery

UK  
Jean Ghika  
+44 20 7468 8282  
U.S.A  
Susan Abeles  
+1 212 461 6525  
HONG KONG  
Graeme Thompson  
+852 3607 0006

## Marine Art

UK  
Veronique Scorer  
+44 20 7393 3962  
U.S.A  
Gregg Dietrich  
+1 917 206 1697

## Mechanical Music

Jon Baddeley  
+44 20 7393 3872

## Modern, Contemporary & Latin American Art

U.S.A  
Alexis Chompaisal  
+1 323 436 5469

## Modern Design

Gareth Williams  
+44 20 7468 5879

## Motor Cars

UK  
Tim Schofield  
+44 20 7468 5804  
U.S.A  
Mark Osborne  
+1 415 503 3353  
EUROPE  
Philip Kantor  
+32 476 879 471

## Automobilia

UK  
Toby Wilson  
+44 8700 273 619  
Adrian Pipiros  
+44 8700 273621

## Motorcycles

Ben Walker  
+44 8700 273616

## Native American Art

Ingmars Lindbergs  
+1 415 503 3393

## Natural History

U.S.A  
Claudia Florian  
+1 323 436 5437

## Old Master Pictures

UK  
Andrew Mckenzie  
+44 20 7468 8261  
U.S.A  
Mark Fisher  
+1 323 436 5488

## Orientalist Art

Charles O'Brien  
+44 20 7468 8360

## Photography

U.S.A  
Judith Eurich  
+1 415 503 3259

## Prints and Multiples

UK  
Robert Jones  
+44 20 7468 8212  
U.S.A  
Judith Eurich  
+1 415 503 3259

## Russian Art

UK  
Daria Chernenko  
+44 20 7468 8334  
U.S.A  
Yelena Harbick  
+1 212 644 9136

## Scientific Instruments

Jon Baddeley  
+44 20 7393 3872  
U.S.A.  
Jonathan Snellenburg  
+1 212 461 6530

## Scottish Pictures

Chris Brickley  
+44 131 240 2297

## Silver & Gold Boxes

UK  
Ellis Finch  
+44 20 7393 3973  
U.S.A  
Aileen Ward  
+1 323 436 5463

## South African Art

Giles Peppiatt  
+44 20 7468 8355

## Sporting Guns

Patrick Hawes  
+44 20 7393 3815

## Travel Pictures

Veronique Scorer  
+44 20 7393 3962

## Urban Art

Gareth Williams  
+44 20 7468 5879

## Watches & Wristwatches

UK  
Jonathan Darracott  
+44 20 7447 7412  
U.S.A.  
Jonathan Snellenburg  
+1 212 461 6530

## Whisky

UK  
Martin Green  
+44 1292 520000  
U.S.A  
Erin McGrath  
+1 415 503 3363  
HONG KONG  
Daniel Lam  
+852 3607 0004

## Wine

UK  
Richard Harvey  
+44 (0) 20 7468 5811  
U.S.A  
Kate Wollman  
+1 415 503 3221  
Erin McGrath  
+1 415 503 3363  
HONG KONG  
Daniel Lam  
+852 3607 0004

## UNITED KINGDOM

**London**  
101 New Bond Street ●  
London W1S 1SR  
+44 20 7447 7447  
+44 20 7447 7400 fax

Montpelier Street ●  
London SW7 1HH  
+44 20 7393 3900  
+44 20 7393 3905 fax

### South East England

**Guildford**  
Millmead,  
Guildford,  
Surrey GU2 4BE  
+44 1483 504 030  
+44 1483 450 205 fax

**Isle of Wight**  
+44 1273 220 000

Representative:  
**Brighton & Hove**  
Tim Squire-Sanders  
+44 1273 220 000

**West Sussex**  
+44 (0) 1273 220 000

### South West England

**Bath**  
Queen Square House  
Charlotte Street  
Bath BA1 2LL  
+44 1225 788 988  
+44 1225 446 675 fax

**Cornwall – Truro**  
36 Lemon Street  
Truro  
Cornwall  
TR1 2NR  
+44 1872 250 170  
+44 1872 250 179 fax

**Exeter**  
The Lodge  
Southernhay West Exeter,  
Devon  
EX1 1JG  
+44 1392 425 264  
+44 1392 494 561 fax

**Tetbury**  
22a Long Street  
Tetbury  
Gloucestershire  
GL8 8AQ  
+44 1666 502 200  
+44 1666 505 107 fax

Representatives:  
**Dorset**  
Bill Allan  
+44 1935 815 271

**East Anglia and Bury St. Edmunds**  
Michael Steel  
+44 1284 716 190

**Norfolk**  
The Market Place  
Reepham  
Norfolk NR10 4JJ  
+44 1603 871 443  
+44 1603 872 973 fax

## Midlands

**Knowle**  
The Old House  
Station Road  
Knowle, Solihull  
West Midlands  
B93 0HT  
+44 1564 776 151  
+44 1564 778 069 fax

**Oxford**  
Banbury Road  
Shipton on Cherwell  
Kidlington OX5 1JH  
+44 1865 853 640  
+44 1865 372 722 fax

### Yorkshire & North East England

**Leeds**  
30 Park Square West  
Leeds LS1 2PF  
+44 113 234 5755  
+44 113 244 3910 fax

### North West England

**Chester**  
2 St Johns Court,  
Vicars Lane,  
Chester,  
CH1 1QE  
+44 1244 313 936  
+44 1244 340 028 fax

**Manchester**  
The Stables  
213 Ashley Road  
Hale WA15 9TB  
+44 161 927 3822  
+44 161 927 3824 fax

### Channel Islands

**Jersey**  
La Chasse  
La Rue de la Vallee  
St Mary  
Jersey JE3 3DL  
+44 1534 722 441  
+44 1534 759 354 fax

Representative:  
**Guernsey**  
+44 1481 722 448

### Scotland

**Edinburgh ●**  
22 Queen Street  
Edinburgh  
EH2 1JX  
+44 131 225 2266  
+44 131 220 2547 fax

**Bonhams West of Scotland**  
Kirkhill House  
Broom Road East  
Newton Mearns  
Glasgow  
G77 5LL  
+44 141 223 8866  
+44 141 223 8868 fax

Representatives:  
**Wine & Spirits**  
Tom Gilbey  
+44 1382 330 256

### Wales

Representatives:  
**Cardiff**  
Jeff Muse  
+44 2920 727 980

## EUROPE

**Belgium**  
Boulevard  
Saint-Michel 101  
1040 Brussels  
+32 (0) 2 736 5076  
belgium@bonhams.com

**Denmark**  
Henning Thomsen  
+45 4178 4799  
denmark@bonhams.com

**France**  
4 rue de la Paix  
75002 Paris  
+33 (0) 1 42 61 10 10  
paris@bonhams.com

**Germany - Cologne**  
Albertusstrasse 26  
50667 Cologne  
+49 (0) 221 2779 9650  
cologne@bonhams.com

**Germany - Munich**  
Maximilianstrasse 52  
80538 Munich  
+49 (0) 89 2420 5812  
munich@bonhams.com

**Greece**  
7 Neofytou Vamva Street  
Athens 10674  
+30 (0) 210 3636 404  
athens@bonhams.com

**Ireland**  
31 Molesworth Street  
Dublin 2  
+353 (0) 1 602 0990  
dublin@bonhams.com

**Italy - Milan**  
Via Boccaccio 22  
20123 Milano  
+39 0 2 4953 9020  
milan@bonhams.com

**Italy - Rome**  
Via Sicilia 50  
00187 Roma  
+39 0 6 48 5900  
rome@bonhams.com

**The Netherlands**  
De Lairesestraat 154  
1075 HL Amsterdam  
+31 (0) 20 67 09 701  
amsterdam@bonhams.com

**Portugal**  
Rua Bartolomeu Dias nº  
160. 1º  
Belem  
1400-031 Lisbon  
+351 218 293 291  
portugal@bonhams.com

**Spain - Barcelona**  
Teresa Ybarra  
+34 930 087 876  
barcelona@bonhams.com

**Spain - Madrid**  
Nunez de Balboa no 4-1A  
28001 Madrid  
+34 915 78 17 27  
madrid@bonhams.com

**Spain - Marbella**  
Johann Leibbrandt  
+34 915 78 17 27  
or Teresa Ybarra  
+34 930 087 876  
marbella@bonhams.com

**Switzerland - Geneva**  
Rue Etienne-Dumont 10  
1204 Geneva  
+41 (0) 22 300 3160  
geneva@bonhams.com

**Switzerland - Zurich**  
Andrea Bodmer  
Dreikönigstrasse 31a  
8002 Zürich  
+41 44 281 9535  
zurich@bonhams.com

## MIDDLE EAST

**Israel**  
Joslyne Halibard  
+972 (0)54 553 5337  
joslyne.halibard@  
bonhams.com

## NORTH AMERICA

### USA

**San Francisco ●**  
220 San Bruno Avenue  
San Francisco  
CA 94103  
+1 (415) 861 7500  
+1 (415) 861 8951 fax

**Los Angeles ●**  
7601 W. Sunset Boulevard  
Los Angeles  
CA 90046  
+1 (323) 850 7500  
+1 (323) 850 6090 fax

**New York ●**  
580 Madison Avenue  
New York, NY  
10022  
+1 (212) 644 9001  
+1 (212) 644 9007 fax

Representatives:

**Arizona**  
Terri Adrian-Hardy  
+1 (480) 994 5362  
arizona@bonhams.com

**California Central Valley**  
David Daniel  
+1 (916) 364 1645  
sacramento@bonhams.com

**Colorado**  
Julie Segraves  
+1 (720) 355 3737  
colorado@bonhams.com

**Florida**  
Jon King  
Palm Beach  
+1 (561) 651 7876  
Miami  
+1 (305) 228 6600  
Ft. Lauderdale  
+1 (954) 566 1630  
florida@bonhams.com

**Georgia**  
Mary Moore Bethea  
+1 (404) 842 1500  
georgia@bonhams.com

**Illinois**  
Ricki Blumberg Harris  
+1 (773) 267 3300  
+1 (773) 680 2881  
chicago@bonhams.com

**Massachusetts**  
Amy Corcoran  
+1 (617) 742 0909  
boston@bonhams.com

**Nevada**  
David Daniel  
+1 (775) 831 0330  
nevada@bonhams.com

**New Jersey**  
Alan Fausel  
+1 (973) 997 9954  
newjersey@bonhams.com

**New Mexico**  
Michael Bartlett  
+1 (505) 820 0701  
newmexico@bonhams.com

**Oregon**  
Sheryl Acheson  
+1(503) 312 6023  
oregon@bonhams.com

**Pennsylvania**  
Alan Fausel  
+1 (610) 644 1199  
pennsylvania@bonhams.com

**Texas**  
Amy Lawch  
+1 (713) 621 5988  
texas@bonhams.com

**Virginia**  
Gertraud Hechl  
+1 (540) 454 2437  
virginia@bonhams.com

**Washington**  
Heather O'Mahony  
+1 (206) 218 5011  
seattle@bonhams.com

**Washington DC**  
Martin Gammon  
+1 (202) 333 1696  
washingtonDC  
@bonhams.com

### CANADA

**Toronto, Ontario ●**  
Jack Kerr-Wilson  
20 Hazelton Avenue  
Toronto, ONT  
M5R 2E2  
+1 (416) 462 9004  
info.ca@bonhams.com

**Montreal, Quebec**  
David Kelsey  
+1 (514) 894 1138  
info.ca@bonhams.com

## SOUTH AMERICA

**Brazil**  
+55 11 3031 4444  
+55 11 3031 4444 fax

## ASIA

**Hong Kong ●**  
Suite 2001  
One Pacific Place  
88 Queensway  
Admiralty  
Hong Kong  
+852 2918 4321  
+852 2918 4320 fax  
hongkong@bonhams.com

**Beijing**  
Suite 511  
Chang An Club  
10 East Chang An Avenue  
Beijing 100006  
+86(0) 10 6528 0922  
+86(0) 10 6528 0933 fax  
beijing@bonhams.com

**Singapore**  
Bernadette Rankine  
11th Floor, Wisma Atria  
435 Orchard Road  
Singapore 238877  
+65 (0) 6701 8038  
+65 (0) 6701 8001 fax  
bernadette.rankine@  
bonhams.com

**Taiwan**  
Summer Fang  
37th Floor, Taipei 101 Tower  
Nor 7 Xinyi Road, Section 5  
Taipei, 100  
+886 2 8758 2898  
+886 2 8758 2897 fax  
summer.fang@  
bonhams.com

## AUSTRALIA

**Sydney**  
97-99 Queen Street,  
Woollahra, NSW 2025  
Australia  
+61 (0) 2 8412 2222  
+61 (0) 2 9475 4110 fax  
info.aus@bonhams.com

**Melbourne**  
Como House  
Como Avenue  
South Yarra  
Melbourne VIC 3141  
Australia  
+61 (0) 3 8640 4088  
+61 (0) 2 9475 4110 fax  
info.aus@bonhams.com

## AFRICA

**Nigeria**  
Neil Coventry  
+234 (0)7065 888 666  
neil.coventry@bonhams.com

**South Africa - Johannesburg**  
Penny Culverwell  
+27 (0)71 342 2670  
penny.culverwell@bonhams.com

# Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

# Bonhams

--	--	--	--

**Paddle number (for office use only)**

**This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.**

**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 e-mail from info@bonhams.com.

**Credit and Debit Card Payments**

There is no surcharge for payments made by debit cards issued by a UK bank. All other debit cards and all credit cards are subject to a 2% surcharge on the total invoice price.

**Notice to Bidders.**

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

**If successful**

I will collect the purchases myself

Please contact me with a shipping quote (if applicable)

Sale title: The Oak Interior		Sale date: Wednesday 15 March 2017													
Sale no. 24110		Sale venue: New Bond Street													
<p>If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.</p> <p><b>General Bid Increments:</b></p> <table border="0"> <tr> <td>£10 - 200 .....by 10s</td> <td>£10,000 - 20,000 .....by 1,000s</td> </tr> <tr> <td>£200 - 500 .....by 20 / 50 / 80s</td> <td>£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s</td> </tr> <tr> <td>£500 - 1,000 .....by 50s</td> <td>£50,000 - 100,000 .....by 5,000s</td> </tr> <tr> <td>£1,000 - 2,000 .....by 100s</td> <td>£100,000 - 200,000 .....by 10,000s</td> </tr> <tr> <td>£2,000 - 5,000 .....by 200 / 500 / 800s</td> <td>above £200,000 .....at the auctioneer's discretion</td> </tr> <tr> <td>£5,000 - 10,000 .....by 500s</td> <td></td> </tr> </table> <p>The auctioneer has discretion to split any bid at any time.</p>				£10 - 200 .....by 10s	£10,000 - 20,000 .....by 1,000s	£200 - 500 .....by 20 / 50 / 80s	£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s	£500 - 1,000 .....by 50s	£50,000 - 100,000 .....by 5,000s	£1,000 - 2,000 .....by 100s	£100,000 - 200,000 .....by 10,000s	£2,000 - 5,000 .....by 200 / 500 / 800s	above £200,000 .....at the auctioneer's discretion	£5,000 - 10,000 .....by 500s	
£10 - 200 .....by 10s	£10,000 - 20,000 .....by 1,000s														
£200 - 500 .....by 20 / 50 / 80s	£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s														
£500 - 1,000 .....by 50s	£50,000 - 100,000 .....by 5,000s														
£1,000 - 2,000 .....by 100s	£100,000 - 200,000 .....by 10,000s														
£2,000 - 5,000 .....by 200 / 500 / 800s	above £200,000 .....at the auctioneer's discretion														
£5,000 - 10,000 .....by 500s															
Customer Number		Title													
First Name		Last Name													
Company name (to be invoiced if applicable)															
Address															
City		County / State													
Post / Zip code		Country													
Telephone mobile		Telephone daytime													
Telephone evening		Fax													
Preferred number(s) in order for Telephone Bidding (inc. country code)															
E-mail (in capitals)															
By providing your email address above, you authorise Bonhams to send you marketing material and news concerning Bonhams and partner organisations. Bonhams does not sell or trade email addresses.															
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>													
If registered for VAT in the EU please enter your registration here: □□ / □□□ - □□□□ - □□		Please tick if you have registered with us before <input type="checkbox"/>													

**Please note that all telephone calls are recorded.**

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid*

**FOR WINE SALES ONLY**

Please leave lots "available under bond" in bond  I will collect from Park Royal or bonded warehouse  Please include delivery charges (minimum charge of £20 + VAT)

**BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.**

Your signature: \_\_\_\_\_ Date: \_\_\_\_\_

\* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

**NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.**

**Please email or fax the completed Auction Registration form and requested information to:**

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, bids@bonhams.com

Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.



**B** 1793

**Bonhams**

101 New Bond Street  
London  
W1S 1SR

+44 (0) 20 7447 7447  
+44 (0) 20 7447 7400 fax

