

Bonhams



The Oak Interior

New Bond Street, London | 18 September 2018



The Oak Interior

Tuesday 18 September 2018 at 11am
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VIEWING

Friday 14 September
9am to 4.30pm
Saturday 15 September
11am to 3pm
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Lot 315 (details)

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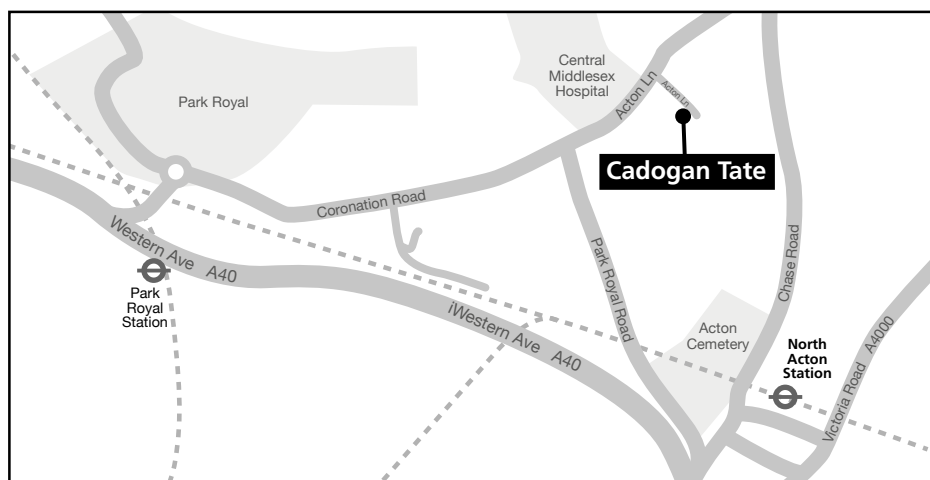
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Cadogan Tate & will be available for
collection from 9am Wednesday
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charges will apply.

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18 September 2018

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Tuesday 2 October 2018**

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Furniture, large pictures and large
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the information in the back of the
catalogue.

1

A CHARLES II PEWTER FLAT-LID TANKARD, CIRCA 1680

The front denticulations to the stepped flat-lid stamped with the ownership initial triad 'T' over 'G P', the plain drum with multiple-reeded footrim, ram's horn thumbpiece and boot-heel single-curve handle terminal, touchmark of maker 'LS' inside base, [PS9172] 18.5cm high

£2,000 - 3,000

Provenance:

- Ex. K. Bradshaw Collection. Sold *Sotheby's*, 13th June 1977, Lot 75.
- Ex. S. Shemmell Collection. See *Bonhams*, Chester, 26 October 2006, Lot 234. Sold 12 June 2007, Lot 350.

Exhibited:

'Exhibition of Pewter in the Usher Gallery Lincoln', 29th September to 27th October 1962 [no.164].

There are only three recorded pewterers with the initials 'LS' active whilst flat-lid tankards were produced, and of these three a Dorset maker, Lazarus Savidge, [PS8251], [fl.1669-1689] is the most likely maker of this Lot.



1

2

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

With low single fillet to drum and scroll thumbpiece, maker's mark of 'EG' [OP5611, PS4183] inside base, 17.8cm high, [34.1 fl.oz.],

£300 - 400

3

A PEWTER DOUBLE-VOLUTE BALUSTER MEASURE, O.E.W.S. GALLON, ENGLISH

With plain body, the lid engraved 'Ryde Chapel', apparently unmarked, 135 fl.oz., 32cm high

£600 - 800

Provenance:

- Sold *Sotheby's*, London, 22nd April 1986.
- Dr. J. Richardson Collection.

4

AN EARLY TO MID-18TH CENTURY PEWTER SALVER, DUTCH

The dish having a narrow gadrooned rim and flat well, raised on three lion-paw cast feet, touchmark and crowned rose mark to the underside, 29.5cm diameter

£400 - 600

5

A CHARLES II PEWTER BEEFEATER-TYPE FLAGON, CIRCA 1680

The plain tapering drum with banded rim and broad ovolo-moulded base, a pierced-heart and bar thumbpiece and simple-curve handle with boot-heel terminal, hallmarks to lid and dated touchmark inside base of 'C B', [PS1295], [fl. 1670-?] 25.5cm high

£800 - 1,200

It is unusual for a Beefeater-type flagon to have a pierced-heart and bar thumbpiece, as they are normally found on earlier flagons dating from the reign of Charles I, see Lot 9. However, this type of thumbpiece on a Beefeater-type flagon is not without precedent - another, by the maker Henry Seagood, Norfolk, [fl.1667-?], in the Richard Munday Collection [no. 521], has an identical thumbpiece to this lot.



5



6

6

A WILLIAM & MARY PEWTER WRIGGLEWORK-DECORATED DISH, CIRCA 1690

Of unusual size for this type of decorated sadware, the well designed with a twin-handled vase filled with stylized flowers, the triple-reeded rim with continuous tulipheads, and stamped five times with the maker's mark of 'IS' [PS1168], together with ownership initials 'GB', and 'CC' to the rear of the rim, *diameter 12 1/4 in., 31 cm*

£800 - 1,200

Provenance:

S. Shemmell Collection. Sold *Bonhams*, Chester, 26th October 2006, Lot 293.

7

A GEORGE III PEWTER SPIRE FLAGON, CIRCA 1790

The plain tapering drum with reeded and splayed footrim, a double-domed lid with baluster finial, open chair-back thumbpiece and triple-scroll handle with fish-tail terminal, hallmarks to rim of Ingram & Hunt, Bewdley, Worcestershire, [PS9054], [fl.1778-1807], hand-written paper label inside, *36.5 cm high*

£400 - 600

8

AN EARLY 18TH CENTURY PEWTER DOUBLE-DOMED LIDDED TANKARD, ENGLISH, CIRCA 1730

The denticulated front rim of the lid stamped with ownership initials, probably 'T' and 'D', the plain drum with narrow base fillet and splayed footrim, scroll thumbpiece, dated touchmark of Henry Hammerton I [PS 4299], [fl.1706-1741], London, to the underside of the base, *19.5 cm high*

£800 - 1,200



8



9

9

A CHARLES I LARGE PEWTER FLAGON, CIRCA 1635

Having a tapering plain drum with bullet-base, an ovolo moulded footrim, knopped bun-lid, and pierced-heart and bar thumbpiece, the single-curve handle with boot-heel terminal stamped with the touchmark of Randall Andrews, [PS 2413], [fl.1623-1656], 36.5cm high

£4,000 - 6,000

Two flagons by Randall Andrews are recorded at St Edmundsbury Cathedral, Bury St Edmunds, Suffolk and Duncton Church, Sussex. A third, of very similar form and size, sold 'The Stanley Shemmell Collection', Bonhams, Chester, 26th October 2006, Lot 292 [£6,148].

10

THREE 16TH/17TH CENTURY LATTEN SPOONS

To include an apostle knop spoon, circa 1600, with broad flat stem and circular bowl stamped with the maker's mark of 'H H' with three spoons, 16.5cm long; a 17th century scrolled baluster seal top spoon, with a daisy maker's mark to the fig-shaped bowl, 16.6cm long; and a tinned latten slip-top spoon, again with a daisy marker's mark to bowl, 17.3cm long, (3)

£400 - 600

11

THREE 16TH/17TH CENTURY LATTEN SPOONS

To include a 16th century filed knop spoon, with diamond-shaped stem and round bowl, 15.2cm long; a slip-top spoon with filed and punched-decoration to the tapering flat stem, and with round bowl, 13.2cm long; and a baluster seal top spoon, with flat stem and indistinct maker's mark to the fig-shaped bowl, 17.5cm long, (3)

£400 - 600

12

A LATE 16TH/EARLY 17TH CENTURY PEWTER SLIP TOP SPOON, ENGLISH, CIRCA 1550-1650

With typical hexagonal stem, maker's mark of a fleur-de-lys within a circle [PS10637 & PS10659] to fig-shaped bowl, 16.3cm long; together with **TWO SIMILAR TRIFID-END PEWTER SPOONS, EACH RELIEF-CAST WITH A PROFILE HEAD PORTRAIT OF QUEEN ANNE**, further cast decoration to the back of the bowl, one possibly early 18th century, English, 17.8cm long; and **A DUTCH PEWTER SPOON**, with a cloven hoof knop, probably 17th century, with rose touchmark to bowl, 16.7cm long, (4)

£300 - 400



13

13

A LATE 17TH CENTURY PEWTER FOOTED PLATE OR TAZZA, ENGLISH, CIRCA 1675-1695

The plate with multi-reeded narrow rim, gentle shallow boogie and flat well, the foot with multi-fillet cylindrical stem and broad flat base with downswept footrim, the underside of the plate struck with the hallmarks of either Thomas Leapidge, London [fl.1691-1699], [PS5787]; Edward Kent, London [fl.1677-1692], [PS5465]; or Ralph Marsh II [fl.1663-1679], [PS6164], 10in [25.3cm] diameter x 2 1/4in [5.4cm] high

£500 - 800

14

A PEWTER PORRINGER, ENGLISH, CIRCA 1680-1740

Having a bellied-bowl, a bossed base and triangular bracket under the Old English type ear, the front of the ear with stamped ownership triad 'L' over 'I A', and the rear with touchmark of 'IS' [PS9170] together with another stamped device, 13.5cm wide, 19cm long

£200 - 300

Provenance:

S. Shemmell Collection. Sold *Bonhams*, Chester, 26th October 2006, Lot 22.

Literature:

Journal of the Pewter Society, Spring 2015, Vol. 42, p. 21.

15

A PEWTER TAPPIT HEN, HALF-MUTCHKIN CAPACITY, PROBABLY GLASGOW, CIRCA 1800

Of typical form, the body with a narrow straight-sided 'collar', and similar multiple line-incised straight-sided lower section and curved middle, the erect thumbpiece cast with four ribs, the slender simple-curve handle with strut attachment, 13.4cm high

£400 - 600

16

A CHARLES II PEWTER 'BEEFEATER' FLAGON, O.E.W.S. HALF-GALLON, CIRCA 1670

The plain tapering drum with a typically large ovolo-moulded footrim and flat base, the characteristic lid with a twin-cusped thumbpiece, the S-shaped handle struck with ownership initials 'MB' over 'MB', unidentified dated maker's mark inside base, [PS10613, OP6100], 66.5 fl.oz., 26.5cm high.

£800 - 1,200

Provenance:

Dr. J. Richardson Collection.



15



16



17

17

A GEORGE III PEWTER STANDISH, CIRCA 1790

The flat rounded-rectangular tray with very narrow rim, raised on four pear-shaped feet, with three separate cylindrical lidded containers, for ink and pounce, and a drawer to the underside, typically with no maker's mark, 31.5cm wide x 19.2cm deep x 11cm high, (12in wide x 7 1/2in deep x 4in high)

£500 - 800

18

A PAIR OF GEORGE III PEWTER BULBOUS SALTS,

Each with narrow flared rim and foot-ring, apparently unmarked, 8.8cm diameter, (2)

£300 - 500

19

A PEWTER CANDLESTICK, PROBABLY DUTCH, CIRCA 1690-1710

Having a removable octagonal-shaped sconce, with inverted acorn-baluster stem, traditional circular socket or nozzle, and an octagonal 'cut-corner' base with dished circular drip-tray, possible touchmark under stem, 19.5cm high x 12.5cm wide

£300 - 400



19

20

AN UNUSUALLY LARGE GEORGE II PEWTER TWO-HANDLED CUP, ALMOST CERTAINLY WIGAN, CIRCA 1750

The body with paired incised lines to flared lip and single low fillet, each handle with *tongue* thumbrest and fish-tail terminal, capacity 56 fl.oz., 13.8cm high, 23.6cm wide

£300 - 500

21

A PEWTER BROADRIM CORONATION PLATE, NUREMBERG

Relief-cast, the design celebrating the 1637 coronation of The Holy Roman Emperor Ferdinand III [1608-1637], the well with a central medallion of the Emperor on horseback, and with six further medallions to the rim, depicting the six loyal electors, all separated by masks in the late Renaissance style, touchmark inside the upper rim medallion, 7 1/2in., 19.2cm diameter

£300 - 500



20



22

22

AN 18TH CENTURY PEWTER UNLIDDED POT-BELLIED MEASURE, SCOTS-PINT CAPACITY, ABERDEEN OR INVERNESS

The body of typical form, with flared collar, slender neck, bulbous belly and gently in-curved 'foot', the simple-curved handle with a straight-section to the top stamped with the ownership initials 'I C' over 'I T', no plouk, 21cm high

£600 - 800

23

A SET OF THREE VICTORIAN PEWTER AND BRITANNIA METAL FRIENDLY SOCIETY POLES OR MACES, CIRCA 1840

One topped by a crescent moon engraved with a bearded face, the second and third each with a 'heart in hand' symbolising charity, the largest 79cm high, (3)

£300 - 400

24

A PAIR OF PEWTER PATENS, PROBABLY PRE-17TH CENTURY

Each having a broad-rim with 'folded' edge, a band of punched-decoration in the form of a shield and cross to the edge of the flat well, and with a small 'whorl' to the centre, unidentified touchmark to rear, extremely heavy probably due to a high lead content, traces of polychrome, 16.5cm diameter (2)

£500 - 800

Reputedly from a Medieval church, Norwich



24

25

A 15TH CENTURY BRONZE-ALLOY SPOON, POSSIBLY DUTCH

Having an exceptionally long wrythen tapering stem with filed-acorn knop, and mandolin-shaped bowl, possible maker's mark to the rear of the bowl, 23.3cm long

£500 - 800

Provenance:

Ex. Peter R. G. Hornsby Collection [no.67].

26

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

The body of typical form, with slightly flared collar, a slender neck, bulbous belly, and gently in-curved 'foot', the simple-curved handle with a straight-section to the top stamped with the ownership initials 'A N', no plouk, 16.5cm high

£800 - 1,200

27

A MID-18TH CENTURY STEEL AND HORN FORK, GERMAN, CIRCA 1750

Of two long tines, tapering to a point, their junction shouldered and shaped and fitted to a short knopped stem, the horn gun barrel-shaped handle encased in steel, the exposed horn mounted on each side with a pair of decorative plates modelled as bunches of grapes, 19cm high

£200 - 300

Compare a similar fork (part of a set with a knife, and clad with silver) in the collections of the *Victoria & Albert Museum*, attributed to Germany and dated 1725 - 1775 [M.1113&A-1927].



26

28 TP

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

The back panel carved with a framed foliate-filled lozenge, below a scroll-profiled and pierced cresting, pyramid-finials to the back uprights, the downswept open arms on columnar-turned front supports, the sliding seat board framed by moulded rails, the panelled box-base carved with bold lunettes to the front, 61.5cm wide x 57cm deep x 102.5cm high, (24in wide x 22in deep x 40in high)

£1,000 - 1,500

29 TP

A CHARLES II BOARDED OAK BOX, CIRCA 1670

The single-piece lid with a geometric linear and dot punch-decorated border, the front carved with paired flowing leaves against a stippled ground, the baseboard extending to a moulded edge, interior lidded till, 78.5cm wide x 40.5cm deep x 29.5cm high, (30 1/2in wide x 15 1/2in deep x 11 1/2in high)

£300 - 400

30 TP

A CHARLES II JOINED OAK COFFER, CIRCA 1660

Having a twin-boarded top with ovolo-moulded edge, the front of four panels, each carved with a vase filled with stylized leaves, tulips and daisy flowers, the latter repeated to the guilloche-carved top rail, all remaining front rails and stiles with a flat central run-moulding, 130.5cm wide x 57cm deep x 60cm high, (51in wide x 22in deep x 23 1/2in high)

£500 - 800

31 TP

A JOINED OAK CHEST OF DRAWERS, ENGLISH, CIRCA 1700

The top principally with one deep board and with applied cavetto under-edge moulding, above three mitred and cushion-moulded long drawers, on stile supports, 99cm wide x 58cm deep x 81cm high, (38 1/2in wide x 22 1/2in deep x 31 1/2in high)

£800 - 1,200

32 TP

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

The back panel carved with a large geometric-filled lozenge, with a whorl to each side and a pennant to each cardinal point, the scroll-profiled cresting above two integral small faux panels, the uprights with pyramid-finials, the downswept arms on single-ring baluster-turned front supports, their design repeated to each front leg, with boarded seat and run-moulded stretchers, 58cm wide x 59cm deep x 104.5cm high, (22 1/2in wide x 23in deep x 41in high)

£800 - 1,200



28



32



33

33 TP

A JOINED OAK COURT CUPBOARD, WITH A RARE 'CONCEALED' DRAWER, LANCASHIRE, CIRCA 1700

The upper-section with an acorn pendant frieze, enclosing a pair of lozenge-carved panelled cupboard doors, centred by a fixed panel carved with a highly stylized plant, all rails carved with tight S-scrolls, the scroll motif continued on a *concealed* drawer integral with the open shelf, the lower-section with a pair of twin-panelled cupboard doors, each panel again carved with a cable-carved lozenge, centred by a stylized leaf quatrefoil and bordered by incised fleur-de-lys motifs, with the exception of the scroll-carved top rail all rails with run-mouldings, on extended stile supports, 126cm wide x 56cm deep x 181cm high, (49 1/2in wide x 22in deep x 71in high)

£2,000 - 3,000

34 TP

A CHARLES II JOINED OAK COFFER, LANCASHIRE, CIRCA 1670

Having a triple-panelled lid, the front of two panels, each carved with a large lozenge, filled with a diaper design, and highlighted with punched-decoration, the top rail carved with paired stylized tulip-head filled lunettes, all remaining front rails with punched-decorated central flat run-moulding, 101.5cm wide x 48cm deep x 61cm high, (39 1/2in wide x 18 1/2in deep x 24in high)

£800 - 1,200



34



35

35 TP

A SET OF SEVEN CHARLES II JOINED OAK HIGH-BACK CHAIRS, LANCASHIRE, CIRCA 1680

Each with a slender arched and fielded back panel framed by pyramid-finial uprights, an arched scroll-carved cresting, and plain lower rail, the panelled seat raised on block and ball-turned front legs, joined by a baluster-turned fore-rail and multiple side and rear plain stretchers, slight differences to back rack and design, 48cm wide x 46cm deep x 114cm high, (18 1/2in wide x 18in deep x 44 1/2in high) (7)

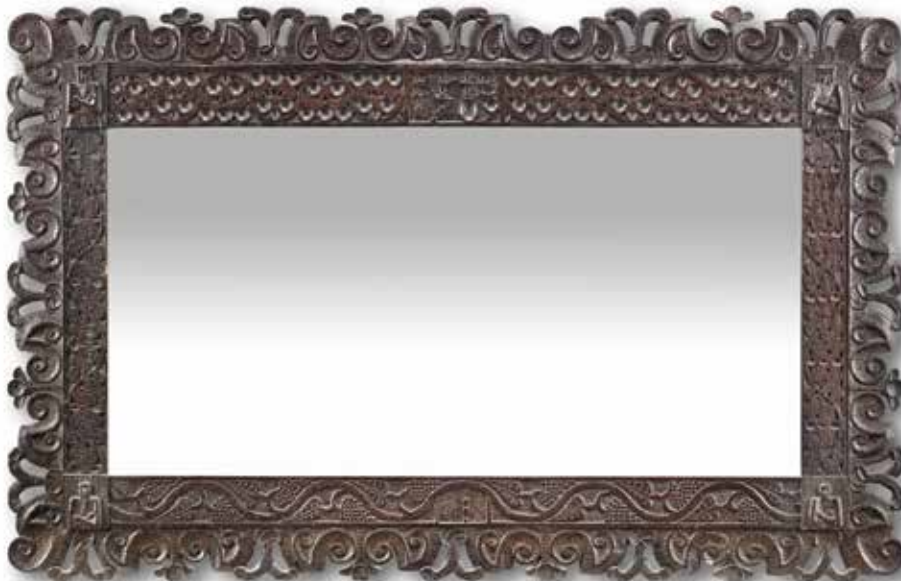
£2,500 - 3,500

36 TP

AN UNUSUAL CARVED OAK FRAME, NORTH LANCASHIRE, TROUGH OF BOWLAND, DATED 1709

The later plate in an inner surround with a top rail carved with the initials 'RHE' above the date 1709, between stylized bunches of sunken grapes and a meandering vine, the uprights with similar meandering vines and flat flowerheads formed from scrolls, the possibly associated lower rail carved with bunches of naturalistic grapes and with a central reserve with now removed upside-down initials, the inner frame with a block carved with a bearded or a crowned male figure at each corner, the outer frame carved with hipped scrolls and pairs of splayed leaves, and with punched decoration, 151cm wide x 3cm deep x 97cm high, (59in wide x 1in deep x 38in high)

£1,000 - 1,500



36



37

37 TP

A CHARLES I JOINED OAK LIVERY CUPBOARD, CIRCA 1640

Having a boarded top with square-edge, and a cupboard enclosed by a central boarded door carved with a simple guilloche-filled arcade with disconnected short pillars, flanked by similar carved fixed panels, raised on inverted-baluster and reel-turned front legs, joined by plain stretchers all round, 107.5cm wide x 46.5cm deep x 87.5cm high, (42in wide x 18in deep x 34in high)

£1,500 - 2,000

38 TP

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

Having an ovolo-moulded top, the rails incised-carved with curves and small crescents, and highlighted with punched dots, on parallel-baluster over ball-turned legs, joined all round by plain stretchers, on turned feet, 48.5cm wide x 29.5cm deep x 58cm high, (19in wide x 11 1/2in deep x 22 1/2in high)

£700 - 1,000

Literature:

See Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700* (2009), p. 235, pl. 308, for a very similar joint stool, almost certainly from the same workshop.

39 TP

A CHARLES II JOINED OAK AND UPHOLSTERED STOOL, CIRCA 1680

Having a separate squab-cushion and stuff-over seat upholstered in floral tapestry-style fabric, with spiral-turned legs and stretchers, on turned feet, 44cm wide x 43cm deep x 53cm high, (17in wide x 16 1/2in deep x 20 1/2in high)

£600 - 800



38



39



40

40 TP

AN INTERESTING CHARLES II JOINED OAK AND ELM SIDE TABLE, CIRCA 1680

Having a two-board end-cleated top, the edge-moulded frieze drawer with applied rectangular and button boss, their design repeated on applied front rail mouldings and upper leg blocks, with scroll and pierced spandrels, raised on block and ball-turned legs, joined by a ball and fillet-turned fore-rail, and plain low side and rear stretchers, turned feet, ownership initials stamped to one frieze rail, 89cm wide x 59.5cm deep x 71.5cm high, (35in wide x 23in deep x 28in high)

£4,000 - 6,000

A comparable table at Montacute House, Somerset, is illustrated Adam Bowett, *English Furniture 1660-1714* (2002), p. 286, pl. 9:27.

41 TP

A CHARLES I OAK JOINT STOOL, CIRCA 1640

Having an ovolo-moulded edge top, and deep rails with flat run-moulding, the rising-baluster turned legs joined all round by plain rails, 48.5cm wide x 28cm deep x 59cm high, (19in wide x 11in deep x 23in high)

£700 - 1,000

42 TP

A WILLIAM & MARY WALNUT AND BEECH UPHOLSTERED CIRCULAR STOOL, CIRCA 1690

The stuff-over seat upholstered in a predominantly blue tartan design cotton fabric, on four baluster-turned legs, joined by an X-form columnar-turned and finial centred stretcher, on *Braganza*-type feet, numerically stamped to the underside of the seat rail, 35.5cm wide x 35.5cm deep x 44cm high, (13 1/2in wide x 13 1/2in deep x 17in high)

£600 - 800



41



42



43

43 TP

AN UNUSUAL MID-17TH CENTURY JOINED OAK, PARQUETRY AND MARQUETRY-INLAID COURT CUPBOARD, WITH OPEN BASE, YORKSHIRE, CIRCA 1650

The single-piece top board with cushion-moulded and lunette carved lower edge-rail, the frieze inlaid with scrolling flora, centred by an applied female mask with flowing hair and paired moustached and bearded male corner masks, raised on cup-and-cover end-columns, each with gadrooned over *palmette* carving, enclosing a canted cupboard with central door, both sides with floral inlay, and with further detailed inlay to the central door board including the addition of two birds, all framed by deeply carved and angled rails, the front uprights carved with a male and female term, headed by dentil mouldings, and with bold carved egg-and-tongue base rails, the lower-section with a chequer-banded rail above a cushion-moulded and carved frieze drawer, above an unusual open undertier, enclosed by a twin-arcaded front, each arch carved with alternate lozenge and flowerhead and raised on baluster-profiled pillars with long-haired mask capitals, and spaced by impressive full-height terms, their facial features repeating the frieze masks, all set within inlaid rails, each side with a similar carved arcade, the front of the rear back uprights carved with leaves, the base rails lunette-carved, 137.5cm wide x 45.5cm deep x 129.5cm high, (54in wide x 17 1/2in deep x 50 1/2in high)

£7,000 - 10,000

44 TP

A CHARLES II JOINED OAK SPINDLE-BACK CHAIR, YORKSHIRE, CIRCA 1680

The back with six turned spindles mortised into two *egg*-turned horizontal rails, the top rail with the addition of ball-finials, the back uprights with inward-facing scroll-profiled finials and applied split-turnings, the framed boarded seat raised on block and baluster-turned front legs, joined by a conforming *egg*-turned fore-rail and low plain stretchers, 48cm wide x 43cm deep x 97.5cm high, (18 1/2in wide x 16 1/2in deep x 38in high)

£300 - 500

45 TP

A CHARLES II JOINED OAK SPINDLE-BACK CHAIR, YORKSHIRE, CIRCA 1680

Having four *egg*-turned spindles mortised between floral carved and shaped back rails, the faceted and ball-turned uprights with integral flattened finials, the panelled seat raised on ball-turned front legs, joined by an *egg*-and-ball turned fore-rail, the design repeated on the rear, and with ball-turned side stretchers below plain stretchers, 45cm wide x 37.5cm deep x 96cm high, (17 1/2in wide x 14 1/2in deep x 37 1/2in high)

£300 - 500



46

46 TP

AN UNUSUAL CHARLES II JOINED OAK AND INLAID CRADLE, SOUTH-WEST YORKSHIRE/EAST LANCASHIRE, CIRCA 1680

The hinged triangular-shaped canopy composed of three lid boards with chip-carved ends, above spindle-filled sides, and a linear-carved rear panel designed with a pair of birds, each with hooked-beak and ornate scroll tail perched on stylized-foliage, an unusual small cupboard below, enclosed by a boarded door carved with similar foliate scrolls centred by a male mask with pointed beard, the triple-panelled sides and foot panel again linear foliate-carved, all within chequer line-inlaid rails, on rockers, 60.5cm wide x 93.5cm deep x 75.5cm high, (23 1/2in wide x 36 1/2in deep x 29 1/2in high)

£2,000 - 3,000

Literature:

Victor Chinnery, *Oak Furniture: The British Tradition* (2016), p. 433, fig. 4:128 & 129 illustrates two armchairs, both carved with similar pairs of birds and foliage as found on this lot. A further example at Rufford Hall, Lancashire, is dated 1689.

See also a comparable carved cradle, dated 1670, in the collection at Townend, Troutbeck, Cumbria [NT 478452].



47 TP

A CHARLES II JOINED OAK AND INLAID COFFER, YORKSHIRE, PROBABLY BRADFORD OR HALIFAX, CIRCA 1660-80

Having a two-plank end-cleated lid, the front with three panels, each carved with a leaf-filled lozenge and cross-hatched trilobes spaced by a long slender pointed-leaf, all front rails with chequered dog-tooth inlay, twin-panelled sides, 139cm wide x 54.5cm deep x 75cm high, (54 1/2in wide x 21in deep x 29 1/2in high)

£500 - 700

Literature:

See Victor Chinnery, *Oak Furniture: The British Tradition* (2016), p. 433, fig. 4:127, for a highly comparable coffer.



47



48

48 TP

A CHARLES II BOARDED OAK AND MARQUETRY-INLAID DESK BOX, YORKSHIRE, CIRCA 1660

The sloping lid with moulded edges, the front with swirling foliate inlay and iron lockplate, interior rear tray, 73.5cm wide x 47.5cm deep x 33cm high, (28 1/2in wide x 18 1/2in deep x 12 1/2in high)

£400 - 600



49

49 TP

A MID-17TH CENTURY JOINED OAK AND MARQUETRY-INLAID PANEL-BACK OPEN ARMCHAIR, YORKSHIRE, CIRCA 1640-60 AND LATER

The back panel with an inlaid design of two birds resting within stylized flowers emanating from a twin-handled vase, the prominent arched and scroll-outlined cresting carved with foliage, the punched-decorated downswept arms on squat baluster-turned supports, boarded seat, with columnar-turned front legs, joined all round by plain stretchers, restorations, 61cm wide x 55cm deep x 126cm high, (24in wide x 21 1/2in deep x 49 1/2in high)

£1,500 - 2,000

Literature:

See Victor Chinnery, *Oak Furniture: The British Tradition* (2016), for an inlaid panel-back open armchair with a similar cresting in the Burrell Collection [14.215], p. 468 fig. 4:114.

50 TP

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

The back panel carved with a double-framed and punched-decorated lozenge, centred by a four-pointed star and flanked by half-round cross-hatched motifs, below a nulled-carved top rail and double-scroll and leaf-carved cresting, each upright carved with an ornate stiff-leaf, the boarded seat with chip-carved edges, the downswept arms on baluster-turned front supports, their design repeated on the front legs, joined all round by run-moulded stretchers, restorations, 56cm wide x 47cm deep x 121cm high, (22in wide x 18 1/2in deep x 47 1/2in high)

£800 - 1,000

51 TP

A CHARLES II JOINED OAK SPINDLE-BACK CHAIR, YORKSHIRE, CIRCA 1680

Having four egg-turned spindles mortised between floral carved back rails, and ball-turned faceted uprights with integral flattened finials, the panelled seat raised on ball-turned front legs, joined by an egg-and-ball turned fore-rail, their design unusually repeated on a rear stretcher and complimented by ball-turned side stretchers, 48.5cm wide x 41.5cm deep x 102.5cm high, (19in wide x 16in deep x 40in high)

£300 - 500



52

52 TP

A WILLIAM & MARY/QUEEN ANNE BOARDED OAK DESK BOX, YORKSHIRE, CIRCA 1700

The hinged slope with moulded edge and with the probably nearly contemporaneous date '1710' rendered with domed brass upholstery studs, the interior with three short drawers, the front board with the initials 'GH' carved beneath the iron lockplate, and carved to either side with a tulip amongst foliated scrolls, the ends of the front board with applied half-round mouldings, the baseboard with projecting edge, 48cm wide x 72cm deep x 30cm high, (18 1/2in wide x 28in deep x 11 1/2in high)

£400 - 600



53 * TP

A RARE CHARLES II JOINED OAK PANEL-BACK OPEN ARMCHAIR, SOUTH-WEST YORKSHIRE/DERBYSHIRE, CIRCA 1675

The arched pierced and carved cresting centred with unusual geometric motifs or symbols, flanked by mask-carved pointed finials, above flowerhead-carved ears, the back with a narrow panel carved with flowing scrolls, over a stylized palmette-flower carved larger panel, the carved downswept open arms raised on ball-turned front supports, the boarded seat above a carved front seat rail, the ball-turned front legs joined by rectangular and narrow run-moulded stretchers all round, 60cm wide x 53cm deep x 108cm high, (23 1/2in wide x 20 1/2in deep x 42 1/2in high)

£5,000 - 8,000

This chair exhibits several rare features, which include: the piercing to the cresting rail, which is traditionally solid; the unusual geometric symbols to the cresting; the mask pointed finials; the flower-petals carved to the rear uprights (above the arm joints) which are often simply moulded or left plain; the carving to the top and sides of the arms, particularly the pendant leaves near the rear joint; the shaped underside to the end of each arm, which is normally plain or simply rounded; along with the carved front seat rail, that is again traditionally plain, or run-moulded.

Literature:

Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700* (2009), p.66, pl.43 illustrates an armchair in The Burrell Collection, Glasgow, with a pierced arched carved cresting rail and pointed finials.



54

54 TP

A RARE CHARLES II PAINTED OAK BOARDED CHEST, YORKSHIRE AND THE SURROUNDING AREA, CIRCA 1680

Decorated in shades of brown, the end-cleated two-board lid painted with four fielded-panels, their design repeated on the front board, which also has chipped-carved ends, each painted panel designed with a central roundel and conforming spandrels, the sides descending to V-shaped cut-away ends, and again painted with the same roundel arrangement without the fielded edges, strap hinges, and internal oak 'lockplate', 93cm wide x 35cm deep x 44cm high, (36 1/2in wide x 13 1/2in deep x 17in high)

£5,000 - 8,000

Literature:

David Knell, *English Country Furniture 1500-1900* (2000), illustrates two pieces of late 17th century oak furniture with decorative painted finishes to simulate well-figured timbers such as walnut, see p. 53, pl. 11 & p. 56, pl. 16. However, the decoration found on this chest is particularly rare as it does not merely imitate grained timber, but a particular form of construction - panelling - with traditional decorative devices in the form of spandrels and bosses also applied. Examples of a similar work found on fixed wall panelling can be seen at Oakwell Hall, near Huddersfield.

55 TP

A PAIR OF CHARLES II JOINED OAK BACKSTOOLS, DERBYSHIRE/SOUTH YORKSHIRE, CIRCA 1670

Each with a reel-turned spindle-filled back, below an arched cresting carved and punched-decorated with a fluted and reeded fan, the uprights with inward facing scroll-ends, the boarded seat above run-moulded rails, on block and ball-turned front legs, joined by a ball and reel-turned fore-rail and multiple plain stretchers, 49cm wide x 40cm deep x 102cm high, (19in wide x 15 1/2in deep x 40in high) (2)

£1,000 - 1,500

Literature:

See Victor Chinnery, *Oak Furniture: The British Tradition* (2016), p. 441, fig. 4:161, for a comparable spindle-filled backstool, with identical turned fore-rail.



55



57

56 TP

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

Each having a pair of crescent-shaped splats, with scallop-outlined upper edge and pendants to the scroll-shaped lower edge, and each carved with tight scrolls against a stippled-ground, the uprights with scroll-finials over scratched-decoration and applied split-spindle mouldings, the panelled seat on block and ball-turned front legs, joined by an egg-turned fore-rail and multiple plain stretchers, 46cm wide x 38cm deep x 112.5cm high, (18in wide x 14 1/2in deep x 44in high) (2)

£800 - 1,200

57 TP

AN ELIZABETH I BOARDED OAK CHEST, CIRCA 1570-90

The lid with applied edge rails to simulate one large panel, the front board with similar rails forming two faux panels, above a particularly large ogee-profiled apron, the slab-ends with similar shaped cut-out ends, 117.5cm wide x 46cm deep x 69.5cm high, (46in wide x 18in deep x 27in high)

£2,000 - 3,000

58 TP

A CHARLES II OAK CHEST OF DRAWERS, CIRCA 1670

Typically in two parts, the plank top with applied moulded edge and dentil frieze, over four long mitre moulded drawers, with central and end pilasters in the 'Laudian' taste, twin-panelled sides, triple panelled rear, on stile feet, restorations, 97cm wide x 55cm deep x 94cm high, (38in wide x 21 1/2in deep x 37in high)

£500 - 800

59 TP

AN UNUSUAL ELIZABETH I JOINED OAK COFFER, CIRCA 1580

The lid with a rare arrangement of four 'corner' panels, the front with two panels, each with applied geometric mitre-mouldings, and centred by an unusual fluted muntin rail with carved *Corinthian*-capital, twin-panelled sides, 145cm wide x 55.5cm deep x 70cm high, (57in wide x 21 1/2in deep x 27 1/2in high)

£1,500 - 2,000

Hand-written paper label to the underside of the lid reads: *Osman Ricardo Esq./David Ricardo Esq./Mortimer Ricardo Esq. and Beauchamp Court Papers*. The British political economist, David Ricardo (1772-1823) had three sons, Osman (1795-1881) MP for Worcester 1847-1865; David (1803-1864), MP for Stroud (1832-1833), and Mortimer, who served as an officer in the Life Guards and as a Deputy Lieutenant for Oxfordshire.



59



60

**AN EXTREMELY RARE EARLY TO MID-17TH CENTURY BRASS
BALL-KNOP TRUMPET-BASED CANDLESTICK, ENGLISH,
CIRCA 1625 - 1675**

With broad flared rim above a corded upper stem and a ball knop, on a spreading circular base with narrow footrim, 14.5cm base diameter x 18cm high

£3,000 - 5,000

Provenance:

- Collection of Frank Holt.
- Thence by family descent.

Literature:

A similar example illustrated C. Bangs, *The Lear Collection: A Study of Copper-Alloy Socket Candlesticks, A.D. 200 - 1700* (1995), p. 142, Cat. 115.

In *Old Domestic Base-Metal Candlesticks* (1978), R. F. Michaelis wrote about the ball-knop trumpet-based candlestick (a type much more commonly found in pewter) as 'a late, and abortive, attempt at a departure from the drip-tray proper, the hollow 'ball-knop' obviously serving a very useful function as a grip for lifting or carrying the piece, but almost completely useless as a hindrance to falling candle-grease' (p. 83). He goes on to note that to compensate, the flange at the top of the socket is wider than usual, which is a noticeable feature of the stick in this lot.



61

A 14TH/15TH AND 16TH CENTURY PALIMPSEST MEMORIAL BRASS, ENGLISH, ON ONE SIDE A QUARTERED COAT OF ARMS OF THE FOXE FAMILY OF LUDFORD, SHROPSHIRE/ HEREFORDSHIRE, ON THE OTHER SIDE SEVEN SONS KNEELING IN PRAYER

Finished on three sides, the fourth side broken or cut off at an angle, the side with the kneeling or praying sons cut out to the outline with a burin, the top edge of this side planed away at an angle, the quartered arms to the other side rendered with the field cut away, the arms hatched, 16cm wide x 14cm high

£1,000 - 1,500

Palimpsest memorial brasses – brasses which have been recycled and are decorated on both sides – are common in England. This example is closely related to the series of memorial brasses in Ludford Church, near Ludlow, Shropshire, commemorating William Foxe and his wife Jane, the daughter of Richard Downe of Ludlow. William Foxe died in 1554. The main brass at Ludford depicts a male effigy in armour and a woman with an 'oval ornament engraved with the five wounds suspended from her girdle'. The whole ensemble was probably once fixed to a tomb but is now embedded in the wall of the north aisle.

The effigy brass is accompanied by four shields, which bear different combinations of the same coats of arms engraved on one side of the brass offered here. The arms in the upper left corner of this brass are 'argent, a chevron between three foxes' heads erased gules', which are the arms of Foxe. Notably, they also appear in combination with the quartered arms blazoned as 'quarterly first and fourth, on a bend three dolphins embowed or'. The second and third quarters of these arms to the reverse of this memorial brass are very difficult to decipher and posed the same problem in 1871, when they were observed as being 'partially defaced'. The third shield at Ludford matches the third set of arms to the top row of our shield and are blazoned as 'first and fourth a lion rampant or' and 'second and third three chevronels'. The almost completely lost arms at the bottom left-hand corner of this lot are probably the same as those to the second shield at Ludford, the arms of Foxe quartered with *three fusils in pale* (see W. C. Palmer & G. M. Hills, 'On a Series of Antiquities collected at Ariconium, near Ross, Herefordshire', in *The Journal of the British Archaeological Association* (1871), p. 200 - 201).

A combination of these arms was recorded in 1873 (H. S. Grazebrook, *The Heraldry of Worcestershire*, p. 217) in the glass of the windows of the Deanery of Worcester, where the arms of Foxe (as above), the

arms 'argent, on a bend sable three dolphins or' for Stokes, the arms 'per pale sable and or; impaling sable a bordure argent' (not identified) were accompanied by the inscription 'Edmundus Fox, secundus filius Caroli Fox, 1586'.

This memorial brass, engraved to one side with the quartered coat of arms, and to the other side with seven sons, dates from two periods. The latter is probably 14th or 15th century, the former probably 16th century. Given that some of the arms have not been identified, but probably refer to now unknown first marriages, it is not possible to date the arms precisely.

William Foxe was born in 1479-80. He is recorded as having numerous sons (the exact number varies) and four daughters. He was MP for Ludlow in 1529 and 1536 and possibly in 1523. In the early 1530s he sent two of his younger sons to Eton and King's College, Cambridge and during the secularisation of church property which accompanied the Dissolution of the Monasteries, he acquired property and influence when the hospital of St. John in Ludlow conveyed to him all its lands and buildings in the town and in Herefordshire and Staffordshire. Foxe made his will on 6th March 1554. His heir was Edward Foxe, son of his deceased eldest son, Edmund Foxe. He also referred to surviving children Anne and Charles, to several sons-in-law and to his wife Jane. He was clearly a wealthy man, leaving a variety of plate and sumptuous fabrics as well as his 'picture of Christ on the cupboard' [3rd April 1554, PROB 11/36/380]. According to an inscription on the brasses at Ludford, William had been a benefactor of the church, founding the aisle 'adjeinyng unto this Church' and re-edifying the alms houses of Saint Giles.

Edmund Foxe, William's eldest son, was born circa 1515. His wife Catherine was the daughter of Thomas Trentham of Shrewsbury and was widow of Thomas Hakluyt of Eyton in Leominster. Edmund was MP for Ludlow in 1542 and clerk of the signet (with his brother Charles) to the council in the marches of Wales. He delivered a letter for Thomas Cromwell in the 1530s and may have been his servant. He predeceased his father, dying in 1550.

Charles Foxe, born by 1516 and was MP for Ludlow in 1539, 1542, 1547 and March 1553 and for Much Wenlock in 1563. He died in 1590.

Ludford is now in Shropshire but was, until 1895, partly in Herefordshire.



62

62

A LATE 17TH/EARLY 18TH CENTURY COPPER WINE CISTERN, DUTCH, CIRCA 1700

Oval and with moulded rim fitted with a pair of articulated handles, on a high spreading and moulded foot, with very faint traces of japanning and brazed dovetail seams, 69.5cm wide x 57cm deep x 36cm high, (27in wide x 22in deep x 14in high)

£800 - 1,000

63

A BRASS AND COPPER NAVETTE-SHAPED BUCKET

Of brass, with an articulated brass handle, the body bound with two broad and three narrow bands of copper, 34cm wide x 28.5cm deep x 33cm high, (13in wide x 11in deep x 12 1/2in high)

£300 - 500

64

AN 18TH CENTURY BRASS SPICE BOX

Of oval form, and with two lids hinged at the centre and with moulded edge, one compartment fitted with a division, on four brass bun feet, 11cm wide x 8cm deep x 4cm high, (4in wide x 3in deep x 1 1/2in high)

£300 - 400

65 *

A VICTORIAN COPPER JELLY MOULD, BY BENHAM & FROUD

Decorated with the cipher 'VR' entwined with a crown, stamped with the orb and cross mark, numbered '550' and 'Rd. No. 293905', 13cm diameter x 10.5cm high, together two further moulds by Benham & Froud, one numbered '605' and a mark of three fronds, another numbered '370' and with the mark of a saltire, together with ten moulds, one marked 'REGISTERED APRIL 29 1863', one numbered '616', one numbered '223' and one numbered '266', (13)

£800 - 1,200



65

66

A RARE EARLY 18TH CENTURY BRASS OCTAGONAL STRAWBERRY DISH, FRENCH, CIRCA 1720

With traces of silvering, engraved with a coat of arms beneath a barred visor and mantling, the boogie of the dish slightly scalloped, and with moulded rim, 27cm wide x 3.5cm deep x 24.5cm high, (10 1/2in wide x 1in deep x 9 1/2in high)

£400 - 600



66

67

A GEORGE II BRASS COFFEE POT, CIRCA 1735

The hinged domed cover fitted with a brass and fruitwood finial, the broadening cylindrical body with cast spout and cast handle-attachments fixing a fruitwood handle, on a spreading moulded base, struck with pseudo-hallmarks the initials 'DD' either side of a motif, possibly a griffin, 26cm high

£400 - 600



67

68

A MID-18TH CENTURY BRASS CLOAK BADGE, PROBABLY SCOTTISH, CIRCA 1740

Oval, and slightly domed, engraved with a coat of arms beneath a visor, crest and mantling, and pierced with eight pairs of holes for fixing with thread, 9cm wide x 11cm high

£300 - 500

69 *

A BRASS AND COPPER TOBACCO BOX, ISERLOHN, GERMANY, BY IOHANN ADAM KEPPELMAN, DATED 1762

Dated, and signed with the initials 'IAKM', celebrating the treaty between Russia, Prussia & Sweden in 1762 14cm wide, together with **A BRASS AND COPPER TOBACCO BOX, ISERLOHN, GERMANY, BY JOHANN HEINRICH GIESE (FL. C. 1756)**, the lid with a full length portrait of Frederick the Great, the underside with pairs of cartouches celebrating his victories, and vestigial signature '...ESE FECIT', 16cm high, together with **FOUR COPPER AND BRASS TOBACCO BOXES, GERMAN/DUTCH, 18TH CENTURY**, of various designs, one engraved with a scale, another with domestic scenes, and **AN EARLY 20TH CENTURY BRASS TOBACCO BOX, BY JEWSBURY OR PEARSON & PAGE**, of oval form, and engraved with 'OLD Q', (7)

£700 - 1,000

70

A MID-16TH CENTURY ENGRAVED BRASS DISH, VENETIAN, 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, 18 3/4in diameter

£800 - 1,200



70



71



73 (detail)



72

71

AN UNUSUAL LATE 16TH/EARLY 17TH CENTURY BRASS AND BRONZE SOCKET CANDLESTICK, FRENCH, CIRCA 1600

The shaft of brass, and topped by a moulded socket pierced with a pair of arched apertures each beneath a further small circular aperture, above a baluster and a discoid knop, a further gadrooned knop below, on a spreading circular bronze base, 16cm base diameter x approximately 26cm high

£500 - 800

The base and the shaft of this unusual candlestick were probably cast at different times, although both are contemporaneous.

72

AN EARLY 18TH CENTURY SILVERED BRASS CANDLESTICK, FRENCH/ENGLISH, PROBABLY HUGUENOT, CIRCA 1700 - 1725

With seamed stem, the sconce with gadrooned bottom, the tapering shaft terminating in a gadrooned knop, secured with a nut to the spreading circular base with gadrooned band, 9.5cm base diameter x 14.5cm high

£400 - 600

73

A COMMONWEALTH BRASS AND WROUGHT IRON WARMING PAN, DATED 1659

The circular brass cover decorated with the legend 'THE SVTELL FOXE 1659' around a fox with a goose upon its back, the wrought iron handle with socket terminal, 33cm lid diameter x 101cm high

£600 - 800

This unusual warming pan probably refers to George Fox (1624 – 1691), founder of the Religious Society of Friends (Quakers) and his 1659 bid to lobby the recently restored Rump Parliament to promote the Society of Friends as England's established religion. This bid followed years of preaching and imprisonment as the 1650s saw a growing number of Quakers incarcerated. The death of Oliver Cromwell (with whom Fox had had several amicable meetings), however, and the increasingly social and political turmoil which followed it, meant that Parliament did not even consider Fox's pamphlet. It was not published again until the 21st century. The movement came under increasing persecution after the Restoration of Charles II in 1660 but, partly thanks to Fox's ability to heal internal divisions, the Society survived and, in places, flourished.

According to Fox's journals, published after his death, Samson Townsend, an anti-Quaker writer, called Fox a 'subtle man'. Indeed, George Thomason (c.1602-1666) applied the epithet 'Alias Goose, Quaker' to Fox. The depiction of a fox carrying off a fatted goose is probably a reference to Fox's attempt to oust the Church of England – the fatted goose – from its place as England's established religion.



74

74

A LATE 17TH CENTURY SHEET BRASS CANDELABRUM, PROBABLY A TENEBRAE HEARSE, FRENCH, DATED 1682

Topped by three brass drip-pans, the central pan set with a pricket, the two outer pans with wrapped sockets, the stem formed as three branches, possibly representing Solomonic columns, with stylised bunches of grapes between, inscribed with the words 'JEAN DE BROV' and the date '1682' below, on a later hessian-covered stand and base, *excluding stand* 51cm wide x 13cm deep x 42cm high, (20in wide x 5in deep x 16 1/2in high)

£200 - 300

Brov, originally Brovium, is a small village outside Bourg-en-Bress in Burgundy. The Royal Monastery of Brou was established by Margaret of Austria in the first quarter of the 16th century.

A tenebrae hearse was a candelabra used in funeral rites from at least as early as the 17th century. It is possible that Jean de Brov died in 1682 or, alternatively, that he gifted this to a church in that year.

75

AN EARLY 17TH CENTURY GILT COPPER, BRASS AND BLUED STEEL MINIATURE CASKET, OR *petit coffret*, AUGSBURG OR NUREMBERG, CIRCA 1620

In the manner of Michel Mann (d. circa 1630)

The lid and sides engraved with sprays of flowers and leaves, the lid with a finely knopped articulated handle and a keyhole, its underside fitted with a steel and blued steel lock shooting two bolts, the underside of the box engraved with a chequerboard design, on four circular feet with 'milled' edges, 6.5cm wide x 4.5cm deep x 4cm high, (2 1/2in wide x 1 1/2in deep x 1 1/2in high)

£600 - 800



75



75 (open)

76

A PAIR OF BRASS WALL SCONCES

Each having an arched rectangular reflector backplate, the arch inclining forwards, decorated with punched leaves forming scrolls, the 'D'-shaped drip-pans with wrapped, lipped sockets fixed to the pans with three brass tabs and rivets, the pan's edges folded, 71cm wide x 8.5cm deep x 28cm high, (27 1/2in wide x 3in deep x 11in high) (2)

£600 - 800

77

A PAIR OF LATE 16TH/EARLY 17TH CENTURY BRASS AND IRON PRICKET CANDLESTICKS, FLEMISH, CIRCA 1600

With balustroid and knopped stems, 31cm high to rim of drip-pan, (2)

£1,500 - 2,000



77



78

78 TP

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

The back panel deeply carved with a cable-filled arcade raised on broad pillars, each containing a single flowerhead, below a pierced scroll-carved cresting and integral cable-carved top rail, flanked by reverse scroll headed uprights, the gently downswept arms with an ornately profiled underside, raised on baluster-turned supports, the splayed *trapezium*-shaped seat in the caqueteuse manner, with ovolo-moulded and chip-carved edges, above bicuspid-shaped and cushion run-moulded rails, on baluster-turned front legs, joined by run-moulded stretchers all round, the back uprights with a similar run moulding and also punched-decorated above the seat, the front leg blocks carved with a stiff-leaf motif to each outer face, and repeated to the top of each scroll upright finial, 65.5cm wide x 55cm deep x 117cm high, (25 1/2in wide x 21 1/2in deep x 46in high)

£4,000 - 6,000

79 TP

A CHARLES I BOARDED OAK CHEST, GLOUCESTERSHIRE, CIRCA 1640

The single-piece lid with ovolo-moulded edge, the front board carved with a pair of inward facing mythical beasts, and with chip-carved ends and carved spandrels, the slab-ends descending to V-shaped cut-away supports with crossed saw-cuts to each apex, 101.5cm wide x 35cm deep x 57cm high, (39 1/2in wide x 13 1/2in deep x 22in high)

£1,000 - 1,500



79



80

80 TP

A CHARLES I JOINED OAK COFFER WITH DRAWER, GLOUCESTERSHIRE, CIRCA 1630-40

The twin-boarded top with double-reeded edge, the front with two panels, each carved with a forked-tongued leafy dragon with coiled tail, a long drawer below, carved with two sections of running-chain type motifs, their design repeated on the front stiles and muntin rail, the top rail carved with paired leafy S-scrolls, 124.5cm wide x 56cm deep x 65.5cm high, (49in wide x 22in deep x 25 1/2in high)

£2,000 - 3,000

81 TP

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

The back panel carved with a pointed-leaf quatrefoil centred by a daisy flower, below an arched double-scroll carved cresting, with leafy-buds and demi-flower, the relatively flat round-ended arms on columnar-turned front supports, their design repeated on the front legs, boarded seat and plain stretchers, restorations, 69cm wide x 54cm deep x 106.5cm high, (27in wide x 21in deep x 41 1/2in high)

£1,500 - 2,000



81



82

82 TP

**AN ELIZABETH I/JAMES I JOINED OAK COFFER,
GLOUCESTERSHIRE, CIRCA 1600-20**

Having a triple-panelled lid, the front again with three panels, each having an applied stiff-leaf carved arcade with pointed-leaf pendant, spaced by male and female terms, below a meandering floral-carved top rail and a cushion-moulded lunette-carved rail, the base rails gadrooned-carved, above scrolled and punched-decorated front spandrels, the sides with conforming applied double-arcades and split columnar-turnings, 121cm wide x 61cm deep x 72.5cm high, (47 1/2in wide x 24in deep x 28 1/2in high)

£1,500 - 2,000

83 TP

**A CHARLES I JOINED OAK PANEL-BACK OPEN ARMCHAIR,
GLOUCESTERSHIRE, CIRCA 1630-40**

Of generous size, the back panel carved with a quatrefoil and lozenge flower-filled design, the cresting carved with paired leafy-scrolls, above an integral S-scroll carved top-rail, the remaining rails and uprights carved with running leafy-cable motifs, the gently downswept arms on baluster-turned supports, the relatively shallow seat constructed principally from one board, the lower edges of the seat rails castellated, on inverted-baluster turned front legs, joined by run-moulded stretchers all round, ownership initials 'MC' stamped twice to back, 69.5cm wide x 49cm deep x 117cm high, (27in wide x 19in deep x 46in high)

£1,500 - 2,000



83



84

84 TP

A CHARLES I JOINED OAK COFFER, GLOUCESTERSHIRE, CIRCA 1640

Having a triple-panelled lid, the front with two panels, each carved with a double-arcade enclosing a pair of stylized flowering plants, below a lunette-carved top rail, the bicuspid-shaped base rail carved with a chain motif, the muntin rail and front stiles carved with stiff-leaf designs, 123.5cm wide x 56.5cm deep x 68cm high, (48 1/2in wide x 22in deep x 26 1/2in high)

£800 - 1,200

85 TP

A CHARLES I JOINED OAK COFFER, GLOUCESTERSHIRE, CIRCA 1630-40

Having a triple-panelled lid, the front also with three panels, each carved with a scrolled quatrefoil centred by a daisy flowerhead and radiating leaves, the muntin rails carved with frilly stiff-leaves, the top rail with joined leaf S-scrolls, and the front stiles with a running cable motif which continues in a more simplified form on each side top rail, 132cm wide x 56.5cm deep x 66cm high, (51 1/2in wide x 22in deep x 25 1/2in high)

£600 - 800



85



86

86 TP

A CHARLES I JOINED OAK PANEL-BACK OPEN ARMCHAIR, GLOUCESTERSHIRE, CIRCA 1630

The back panel carved with a flowerhead-filled quatrefoil, below a double scroll-carved cresting and integral top rail carved with a run of pointed-leaf ended guilloche, the back uprights each carved with a stiff-leaf above the downswept and punched-decorated arms, raised on baluster and ring-turned front supports, their design repeated on the front legs, joined all round by stretchers with run-moulded top edge, boarded seat, 56cm wide x 52.5cm deep x 111.5cm high, (22in wide x 20 1/2in deep x 43 1/2in high)

£1,000 - 1,500

87 TP

A CHARLES I JOINED OAK COFFER, GLOUCESTERSHIRE/ WILTSHIRE, CIRCA 1640

Having a triple-panelled lid, the front also with three panels, each carved with a foliate-filled double-heart motif, the top rail carved with leafy S-scrolls wrapped around a four-petal flowerhead, interior lidded till, on run-moulded extended stile supports, 133.5cm wide x 59.5cm deep x 79cm high, (52 1/2in wide x 23in deep x 31in high)

£400 - 600

88 TP

A CHARLES I OAK JOINT STOOL, GLOUCESTERSHIRE, CIRCA 1630

The top with double-reeded long edges and chip-carved ends, the rails vigorously carved with a stylized sequential 'leaf' design, on stout parallel-baluster turned legs, joined all round by plain stretchers, 50cm wide x 29cm deep x 53.5cm high, (19 1/2in wide x 11in deep x 21in high)

£1,000 - 1,500

89 TP

A MID-17TH CENTURY CHILD'S BOARDED OAK CHEST, ENGLISH, POSSIBLY GLOUCESTERSHIRE, CIRCA 1640-60

The single-piece board with ovolo-moulded edge, the front boldly carved with a pair of frilly-leaf filled half-lunettes, the design considering the lock plate position, the ends descending to pointed-ogee cut-away supports, lidded interior till, and stamped ownership initials 'EP' to front, 60cm wide x 29.5cm deep x 44cm high, (23 1/2in wide x 11 1/2in deep x 17in high)

£1,000 - 1,500



88



89



90

90 TP

AN ELIZABETH I JOINED OAK THREE-TIER BUFFET, CIRCA 1580 AND LATER

With canted sides, each tier with simple edge moulded top boards, and broad flat run-moulded front and side rails with integral scroll-carved and punched-decorated spandrels, raised on paired fluted baluster-turned front supports with nulled-carved blocks, the rear supports with identically carved balusters, but split and typically of slightly larger proportion, 127cm wide x 33cm deep x 114cm high, (50in wide x 12 1/2in deep x 44 1/2in high)

£2,000 - 3,000

91 TP

AN ELIZABETH I JOINED OAK COFFER, CIRCA 1590

The lid with two atypical asymmetrical panels, the front with three deeply carved panels, two of linenfold design and the third central panel carved with guilloche, the base rail and the lower internal edge of the front stiles each with a deep moulded edge, an impressive single-piece back panel, initials 'I B' stamped to front top rail, 106.5cm wide x 51cm deep x 69.5cm high, (41 1/2in wide x 20in deep x 27in high)

£1,000 - 1,500



91



92

92 TP

A WILLIAM & MARY JOINED OAK OPEN LOW DRESSER, CIRCA 1700

The boarded top with deep moulded under-edge, the four frieze drawers paired using applied geometric mitred-mouldings, each above an ogee-profiled apron, raised on five baluster-turned front legs, with plain end-stretchers joined to rectangular rear legs, 195cm wide x 52cm deep x 80.5cm high, (76 1/2in wide x 20in deep x 31 1/2in high)

£2,000 - 3,000

93 TP

A WILLIAM & MARY JOINED OAK SIDE TABLE, CIRCA 1690

The top of two ovolo-moulded boards, above a cushioned run-moulded frieze drawer and similar side rails, on elaborately turned legs, joined by a scroll-profiled X-form stretcher, sunken-carved to the centre with a lozenge, on bun feet, possible branded inventory mark to the underside on one rail, 86.5cm wide x 52.5cm deep x 71cm high, (34in wide x 20 1/2in deep x 27 1/2in high)

£1,200 - 1,800

94 TP

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

Having an oval drop-leaf top, raised on baluster-over-acorn turned end-supports, joined by a narrow platform stretcher, on sledge-type feet, with simple railed gates, 81cm wide x 72cm deep x 66.5cm high, (31 1/2in wide x 28in deep x 26in high)

£600 - 800



93



94



95

95 TP

A WILLIAM & MARY OAK WINE TABLE OR CANDLESTAND, CIRCA 1690

Having a circular top of four boards, and a triple-baluster turned pillar, the angular triskele base with downswept feet, *45.5cm diameter x 73cm high*

£700 - 1,000



96

96 TP

AN UNUSUAL CHARLES II JOINED OAK SIDE OR 'RENT' TABLE, CIRCA 1680

Having a thick triple-boarded top with square-edge, and a plain frieze drawer with moulded lower edge aligned with side waist-mouldings, over a further drawer to each side, both paired drawers and the lower frieze rail with run-mouldings to simulate small rectangular panels, raised on columnar-turned legs joined by plain stretchers, on turned feet, *91.5cm wide x 59cm deep x 76.5cm high, (36in wide x 23in deep x 30in high)*

£1,200 - 1,800

97 TP

A CHARLES II JOINED OAK OPEN LOW DRESSER, CIRCA 1680

Having a triple-plank ovolo-moulded top, above three deeply geometric mitred-moulded drawers, and half-round carcase rail edge mouldings, on baluster-turned front legs joined to rear rectangular legs by plain end-stretchers, *180cm wide x 48.5cm deep x 79cm high, (70 1/2in wide x 19in deep x 31in high)*

£1,500 - 2,000



97



98

98 TP

A CHARLES II JOINED OAK PANEL-BACK OPEN ARMCHAIR, SCOTTISH, CIRCA 1680

The back panel carved with a Celtic interlace, forming four floral-carved lozenges to the centre, below a flat run-moulded broad top extending over the back uprights, the flat outplayed arms also wrapping around the back uprights and raised on baluster-turned front supports, their design repeated to the front legs, trapezoid-shaped seat, and plain stretchers, *61cm wide x 53cm deep x 91cm high, (24in wide x 20 1/2in deep x 35 1/2in high)*

£4,000 - 6,000

99 TP

A CHARLES II JOINED OAK SIDE TABLE, CIRCA 1680

The triple-boarded top with ovolo-moulded edge, the slender frieze drawer with moulded lower edge, raised on ball and fillet-turned legs, joined by rectangular-section stretchers all round, on turned feet, *78cm wide x 55cm deep x 70.5cm high, (30 1/2in wide x 21 1/2in deep x 27 1/2in high)*

£600 - 800

100 TP

AN EARLY 18TH CENTURY OAK TABLE, POSSIBLY AN ADAPTED WRITING TABLE, ENGLISH, CIRCA 1710-30 AND LATER

Of slender proportions, the quarter-veneered top with broad crossbanded front and sides, over a veneered and shaped frieze, with two cockbeaded pointed-arches centred by an arch, the back frieze of similar outline, and the end-friezes also arched, raised on elegant baluster-turned and cupped legs, joined by plain flat stretchers all round, on bun feet, *83cm wide x 31cm deep x 74cm high, (32 1/2in wide x 12in deep x 29in high)*

£600 - 800

101 TP

A CHARLES I JOINED OAK CHILD'S COFFER, CIRCA 1640

Having a single-panelled lid, the front with a pair of plain panels within run-moulded rails, and single back panel, *64.5cm wide x 37.5cm deep x 43.5cm high, (25in wide x 14 1/2in deep x 17in high)*

£600 - 800



102

102 TP

AN EARLY 18TH CENTURY 'RED-WALNUT' HALF-ROUND BOX-TOP FOLDING TABLE, ENGLISH, CIRCA 1710-30

The fold-over top supported by a rear gate, above a shallow well, raised on columnar-turned legs, joined by a curved rectangular-section front stretcher, on Braganza-type feet, *closed: 79.5cm wide x 39cm deep x 73cm high, (31in wide x 15in deep x 28 1/2in high)*

£4,000 - 6,000

103 TP

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

Having an oval drop-leaf top and a single end-frieze drawer, raised on baluster-turned legs, with similar gate supports, joined all round by rectangular-section stretchers with moulded upper edges, *149cm wide x 126cm deep x 74cm high, (58 1/2in wide x 49 1/2in deep x 29in high)*

£700 - 1,000

104 TP

AN EARLY 18TH CENTURY OAK CENTRE TABLE, ENGLISH, CIRCA 1720

Having a top of two boards with shallow ovolo-moulded edge, and frieze rails with narrow moulded lower edge, raised on baluster-turned legs, joined by plain stretchers, on pear-shaped feet, *84.5cm wide x 53.5cm deep x 70cm high, (33in wide x 21in deep x 27 1/2in high)*

£400 - 600

105

A CHARLES II JOINED OAK SIDE TABLE, CIRCA 1680

The twin-plank end-cleated top with an unusual crossed-over moulded edge, above a single frieze drawer, raised on paired-baluster and ball-turned legs, joined all round by upper edge moulded stretchers, on pear-shaped feet, *75.5cm wide x 53cm deep x 73cm high, (29 1/2in wide x 20 1/2in deep x 28 1/2in high)*

£600 - 800



107



108



106

106

AN ELIZABETH I CARVED OAK PANEL, CIRCA 1580, ALLEGORICAL OF TIME

From a headboard or overmantel, and with a female figure with ruffled skirts and plaited hair, holding a globe in her left hand and an hourglass in her right, all beneath an arcade carved with delicate addorsed flowerheads and between guilloche-carved pilasters, 47.5cm wide x 9cm deep x 67cm high, (18 1/2in wide x 3 1/2in deep x 26in high)

£1,500 - 2,000

107

A PAIR OF MID-16TH CENTURY CARVED OAK 'ROMAYNE'-TYPE PANELS, CIRCA 1540

Both centred by petalled roundels framing a male bearded bust in an elaborate headdress, with flowers and leaves, against a ground with scalloped edge and in gauge-carved and punch-decorated frames, 35.5cm wide x 5cm deep x 35cm high, (13 1/2in wide x 1 1/2in deep x 13 1/2in high) (2)

£600 - 800

108

A PAIR OF MID- TO LATE 16TH CENTURY CARVED OAK PANELS, FRENCH, CARVED WITH THE FIGURES OF SAINTS

One carved with the figure of St. Peter, holding a key and a book, the other with the figure of St. Paul, holding a book and a sword, both standing beneath an egg and dart-carved arch, and atop a ledge, a winged mask below, 22cm wide x 2.5cm deep x 53cm high, (8 1/2in wide x 0 1/2in deep x 20 1/2in high) (2)

£600 - 800



109

109

A LATE 16TH CENTURY CARVED OAK PANEL OF THE CRUCIFIXION, JUST BEFORE THE DEPOSITION, OF CHRIST, FLEMISH/GERMAN

The crucified Christ beneath a banner carved 'I.N.R.I.', and a sun and a moon, angels hovering beneath his arms catching the blood from his wrist in cups, Mary Magdalene kneeling at the base of the cross and reaching for his feet, the Virgin swooning to her right, all in a rocky landscape, a skull in the foreground, *later framed, overall 60cm wide x 3.5cm deep x 70.5cm high, (23 1/2in wide x 1in deep x 27 1/2in high) 43cm wide x 53cm high excluding frame*

£500 - 800

110

A GOOD SET OF THREE ELIZABETH I CARVED OAK FIGURAL TERMS, CIRCA 1600

All topped by a leafy capital above a basket of exotic fruit, the female figure with her hand to her left breast, one bearded male figure plucking a fruit from above his head, the second male holding his long beard, all rendered below the waist as a shield-shaped cartouche carved with a lion mask, the male figures on plain moulded plinths, the female on a leaf-carved plinth, *approximately 12cm wide x 5cm deep x 59cm high, (4 1/2in wide x 1 1/2in deep x 23in high) (3)*

£1,000 - 1,500

111

A PAIR OF CARVED OAK 'ROMAYNE'-TYPE PANELS, FRENCH, DATED 1572

Each carved in high relief with a male bust before a pierced banner, one with lawn shirt and draped cloth about his shoulders, a hand at the centre, the other with an open collar and scalloped ruff, both above roundels formed from opposing buds or laurel leaves and with a central rectangle carved with the date '1572', both above a grotesque creature, *repairs, 23.5cm wide x 5.5cm deep x 53cm high, (9in wide x 2in deep x 20 1/2in high) (2)*

£600 - 800



110



111



112

**112
A FINE LATE 16TH/EARLY 17TH CENTURY CARVED OAK
PANEL, FRENCH, CIRCA 1600, *The Battle between Scipio and
Hannibal at Zama***

Showing a raging battle between cavalry, pikemen and bowmen,
some riding atop battle elephants, in a later frame,
81cm wide x 2.5cm deep x 81cm high, (31 1/2in wide x 0 1/2in deep
x 31 1/2in high)

£3,000 - 5,000

A faithful copy of an engraving by Cornelis Cort (c. 1533 - 1578) of
1567, ultimately deriving from tapestries designed by Guilio Roman
(1499 - 1546), a pupil of Raphael's, for Francis I in or around 1532.

**113
A 19TH CENTURY CARVED OAK ROUNDEL, DEPICTING
*Alexander the Great***

A profile bust, facing to dexter, with stylised horns of Ammon at the
temples, 29.5cm diameter

£300 - 400

**114
A LATE 15TH/EARLY 16TH CENTURY CARVED OAK PLANK OR
BOARD, FRENCH**

Topped by a tracery 'light', headed by a trefoil and with leaf and berry
spandrels, a rose-centred quatrefoil formed from bifoils below, 28.5cm
wide x 3cm deep x 122.5cm high, (11in wide x 1in deep x 48in high)

£500 - 800

**115
A PAIR OF MID- TO LATE 17TH CENTURY CARVED OAK
PANELS, ENGLISH, CIRCA 1640 - 1680**

Each carved with an opposing sea creature, a dolphin or a whale, with
foliate-ended snout and tongue and tail, with applied edge mouldings,
46.5cm wide x 3cm deep x 23cm high, (18in wide x 1in deep x 9in
high) (2)

£300 - 400

**116
TWO PAIRS OF 17TH CENTURY CARVED OAK PANELS**

The first pair nearly square, each panel carved with a dragon forming
an opposing pair, 23.5cm wide x 23cm high, the second pair
rectangular, carved with an opposing scaly sea creature, 24.5cm wide
x 13.5cm high, (4)

£300 - 500

**117
A MID-17TH CENTURY CARVED OAK ARMORIAL
CARTOUCHE, ITALIAN**

Carved at top and bottom with a scroll, and with a central unidentified
armorial device, 39cm wide x 10cm deep x 35cm high, (15in wide x 3
1/2in deep x 13 1/2in high)

£300 - 500



121

118 TP

A CHARLES II JOINED WALNUT GATELEG DINING TABLE, CIRCA 1680

Having a thick oval drop-leaf top, above a drawer to each end-frieze, raised on columnar-turned supports, joined by paired baluster-turned stretchers to both ends, and repeated on each gate, the remaining stretchers of robust plain form, on squat turned feet, 145cm wide x 133cm deep x 70.5cm high, (57in wide x 52in deep x 27 1/2in high)

£1,200 - 1,800

119 TP

A CHARLES I JOINED OAK COFFER, CIRCA 1640

The twin-boarded lid with double-reeded edge, the front with three lozenge-carved and punched-decorated panels, the top rail carved with demi-flowerheads, all remaining front rails and stiles guilloche-carved, 120cm wide x 50.5cm deep x 60.5cm high, (47in wide x 19 1/2in deep x 23 1/2in high)

£500 - 800

120 TP

A GEORGE II/III OAK SIDE TABLE, ENGLISH, CIRCA 1740-70

Having a twin-boarded top with front re-entrant corners and ovolo-moulded edge, a lip-moulded frieze drawer above a scroll-cut apron, and similar shaped side rails, raised on four slender tapering turned legs terminating in pad feet, 70cm wide x 54cm deep x 69cm high, (27 1/2in wide x 21in deep x 27in high)

£500 - 800

121 TP

AN UNUSUAL CHARLES II JOINED OAK LIVERY CUPBOARD, DERBYSHIRE, CIRCA 1660

Having a meandering stylized tulip-head carved frieze, raised on ball-turned end-columns, above a recessed cupboard, enclosed by a pair of boarded doors, identically carved with scrolling tulips originating from a stepped plinth, and centred by similar carved fixed panel, the lower-section having a pair of triple-panelled cupboard doors, over three plain panels, enclosing hanging space, each top door panel strap-work carved, and a series of peg holes to the plain panels of the left-hand door forming the initials 'W H', 129cm wide x 69cm deep x 169.5cm high, (50 1/2in wide x 27in deep x 66 1/2in high)

£1,000 - 1,500



122

122 TP

A CHARLES I JOINED AND BOARDED OAK COURT CUPBOARD, DERBYSHIRE, CIRCA 1630

Interestingly carved throughout, and mainly using Elizabethan motifs, the frieze carved with four-petal flowerheads on a repeating alternate axis, and raised on baluster-turned end-columns headed by *mastic*-inlaid initials 'RT' and 'IT', one column also owner stamped 'RT', in front of a recessed cupboard, enclosed by a pair of boarded doors carved with a daisy-filled lattice design, and centred by a fixed panel carved with a hexagram, centred by a rose-head and with whorl-carved spandrels, flanked by broad uprights carved with a flowering plant, above a pair of panelled cupboard doors, the slender top panel nulled-carved, their design unusually repeated on narrow upright panels to each cupboard end next to a strap-work carved upright rail, each side formed from a single board, restorations, 179cm wide x 52.5cm deep x 162cm high, (70in wide x 20 1/2in deep x 63 1/2in high)

£4,000 - 6,000

123 TP

A GEORGE III JOINED OAK-CASED THIRTY-HOUR LONGCASE CLOCK, DERBYSHIRE, CIRCA 1760

The dial signed W. Bonsall, Breaston

Having an ogee-arched trunk door inlaid with a flower-filled vase and a pair of birds, the hood with overhanging cornice and Ionic columns, the twelve inch square brass dial with mask centred spandrels, a Roman and Arabic chapter ring, a subsidiary calendar dial, and blued steel hands, the posted frame movement with anchor escapement and outside countwheel, striking on a large bell, restorations, 56cm wide x 30cm deep x 186.5cm high, (22in wide x 11 1/2in deep x 73in high)

£800 - 1,200

124 TP

A CHARLES II SMALL JOINED OAK CENTRE TABLE, CIRCA 1680

With end-cleated twin-boarded top, the plain frieze rails with applied lower edge moulding, raised on egg-turned legs, joined by a similar turned H-form stretcher, on turned feet, 72cm wide x 50cm deep x 66.5cm high, (28in wide x 19 1/2in deep x 26in high)

£1,000 - 1,500

125 TP

A CHARLES II JOINED OAK AND CANED OPEN ARMCHAIR, CIRCA 1680

The back with two slender caned panels within punched-decorated rails, the cresting carved with bold acanthus-leaves centred by a pierced crown, with panelled seat, all uprights spiral-turned, 61cm wide x 60cm deep x 119cm high, (24in wide x 23 1/2in deep x 46 1/2in high)

£300 - 500

126 TP

A CHARLES I JOINED OAK ENCLOSED ARMCHAIR, CIRCA 1640

The panel back carved with a whorl-filled interlaced quatrefoil and lozenge centred by a daisy flower, the scroll-profiled cresting positioned above the back uprights and with a grooved stippled and punched-decorated edge above integral dentil-mouldings, the downswept round-ended arms above panelled sides, the sliding boarded seat [now fixed] above cable-carved seat rails, panelled front and sides, 57cm wide x 61.5cm deep x 107.5cm high, (22in wide x 24in deep x 42in high)

£1,000 - 1,500

127 TP

A SET OF SIX GEORGE I JOINED OAK DINING CHAIRS, CIRCA 1720

Each with a solid vase-shaped splat mortised into a serpentine-shaped top rail, the panelled seat raised on peg-baluster turned front legs, joined by a turned fore-rail and multiple plain stretchers, (6)

£800 - 1,200

128 TP

TWO WILLIAM & MARY JOINED OAK GATELEG OCCASIONAL TABLES, A NEAR PAIR, CIRCA 1690

One with a near-circular top above a single end-frieze drawer, raised on baluster over peg-baluster turned legs, joined by upper edge moulded rectangular stretchers, the gates of identical form, on turned feet 9 91.5cm wide x 92cm deep x 73cm high, (36in wide x 36in deep x 28 1/2in high); the other with an oval top, but similar base, 114cm wide x 94cm deep x 74cm high, (44 1/2in wide x 37in deep x 29in high), (2)

£1,000 - 1,500

129 TP

AN UNUSUAL WILLIAM & MARY JOINED OAK CENTRE TABLE, CIRCA 1690

The top of two boards with ovolo-moulded edge, over a single frieze drawer uncommonly positioned to one end rather than the front, raised on baluster ring-turned legs, joined by plain stretchers all round, 86cm wide x 54cm deep x 70cm high, (33 1/2in wide x 21in deep x 27 1/2in high)

£500 - 800



124



126



129



130



133

130 TP

A LATE 18TH/EARLY 19TH CENTURY POLYCHROME-PAINTED WALNUT SCULPTURE, FRANCO-FLEMISH, POSSIBLY ST DOMINIC

Tonsured, and wearing priestly robes, a book with clasps in his left hand, the attribute in his right hand now lacking, *94cm high*

£800 - 1,000

131 TP

A CARVED OAK SCULPTURE OF ST ANNE, FLEMISH

In the Gothic manner

Supporting both the Virgin and infant Christ in her right arm, her left hand raised in benediction, *43cm high*

£400 - 600

132 TP

AN EARLY 18TH CENTURY CARVED AND POLYCHROME-DECORATED SCULPTURE, ST PETER, NORTH EUROPEAN, POSSIBLY GERMAN

Enthroned, the chair with moulded uprights, and wearing a papal tiara, a key in his right hand, his left hand now vacant, *64cm high*

£800 - 1,000

133 TP

AN 18TH CENTURY POLYCHROME-PAINTED PINE DEVOTIONAL BUST, POSSIBLY ST. TARCISIUS

Wearing a costume of green and red, his arms crossed at his breast before a book, *on a later velvet-lined octagonal base, 57cm high, including base*

£600 - 800



132



134

134 Y Φ

A LATE 18TH/EARLY 19TH CENTURY POLYCHROME-DECORATED AND IVORY SCULPTURE, ST ANNE AND THE VIRGIN, INDO-PORTUGUESE

St Anne seated on a Baroque chair, teaching the Virgin to read, the figures with ivory faces and hands, on a moulded plinth base, 26.5cm high

£500 - 800

135 TP

AN 18TH CENTURY PARCEL-GILT AND POLYCHROME-DECORATED FIGURE OF A MALE SAINT, POSSIBLY ZENOBIUS OF FLORENCE

Carved as a tonsured monk, his right arm raised, a corpse in a winding sheet at his feet, 92cm high

£1,000 - 1,500

Saint Zenobius (337-417) is venerated as the first bishop of Florence. Extraordinary miracles, including several instances of the restoration of the dead to life, are attributed to him.

136 TP

A CARVED AND POLYCHROME-PAINTED FIGURE OF A FEMALE SAINT, POSSIBLY ST VERONICA

Probably 18th century, possibly Colonial
Wearing robes of blue and red, and holding a cloth in her hands, on a later edge-moulded plinth, 45cm high (including plinth)

£400 - 600



135



137

137 TP

AN EARLY 17TH CENTURY POLYCHROME-DECORATED CHESTNUT FIGURE, FLEMISH

Of a man, probably a male saint, with curly hair and moustache, his right-hand raised to his breast, his left forearm depleted, wearing flowing robes and a cloak tied at his right shoulder, 113cm high

£800 - 1,200



138

138 TP

A CARVED AND POLYCHROME-PAINTED SCULPTURE, ST BRIDGET, SOUTH GERMAN

Probably late 16th century

Wearing blue and white robes and a wimple, a book in her right hand, a cow at her feet, on a moulded octagonal plinth, 98cm high

£2,000 - 3,000

139 TP

A LATE 18TH/EARLY 19TH CENTURY POLYCHROME-DECORATED CARVED SCULPTURE, THE VIRGIN & CHILD, SOUTH EUROPEAN

The Virgin seated, and wearing a blue cloak painted with gilt stars over a red dress, the infant Christ on her right knee, holding a golden orb, on a moulded octagonal base, 56.5cm high

£500 - 800

140 TP

AN 18TH CENTURY POLYCHROME-PAINTED PINE RELIQUARY BUST, POSSIBLY ST. STEPHEN

Wearing robes of red edged with gilt, an oval cavity in his chest for a relic, 48cm high

£600 - 800

141 TP

AN 18TH CENTURY POLYCHROME AND PARCEL-GILT CARVING ST LUKE THE EVANGELIST, NORTH ITALIAN/SOUTH GERMAN

With flowing robes, book, and an ox at his feet, 50.5cm high

£500 - 800

142 TP

A LARGE CARVED AND POLYCHROME-DECORATED FIGURE GROUP, THE VIRGIN & CHILD, FRANCO-FLEMISH

Probably 16th century

The Virgin carrying the infant Christ in her right arm, 92cm high

£2,000 - 3,000

143 TP

A 19TH CENTURY PARCEL-GILT AND POLYCHROME-DECORATED SCULPTURE, ST ROCH, SOUTH GERMAN

Carved as a pilgrim, scallop shells at his breast, and with a staff, pointing to a wound on his right thigh, 94cm high

£500 - 800



142



144

144 TP

A LATE 18TH/EARLY 19TH CENTURY POLYCHROME-DECORATED SCULPTURE, *THE VIRGIN & CHILD*, GERMAN

Both seated atop a building or stable, amidst clouds, and with a winged mask, 95cm high

£800 - 1,200

145 TP

AN 18TH/19TH CENTURY LARGE CARVED AND POLYCHROME-DECORATED FIGURE GROUP, *ST ANNE WITH THE VIRGIN & CHILD*, SOUTHERN EUROPEAN

St Anne seated, wearing gilt-edged blue and red robes, the crowned Virgin on her right knee, the infant Christ standing on her left, 84cm high

£400 - 600

146 TP

A POLYCHROME-PAINTED CARVED FIGURE GROUP, *St Christopher*

Fording a river, the infant Christ with orb atop his right shoulder, a staff in his left hand, on a base carved with water and rocks, 114cm high

£400 - 600

147 TP

A LARGE CARVED OAK AND POLYCHROME-DECORATED SCULPTURE, POSSIBLY *THE DEATH OF THE VIRGIN*

In the Gothic manner

The Virgin reclining on a bed, a boarded stool by its side, with attendants and a figure with his hand raised in blessing, 78cm high

£1,000 - 1,500



147



148 TP

AN IMPRESSIVE AND LARGE PAIR OF EARLY TO MID-19TH CENTURY BRASS CHANDELIERS, ENGLISH, CIRCA 1830

Each topped by a trefoil loop, a knopped column and a dove with wings displayed, the stems with a small upper bulb issuing three candle branches, the lower larger bulb issuing six, the stem terminating in a fluted knop and a brass loop, the branches cast with a square knop and spurs and terminating in dished drip-pans and vase-shaped candle cups with removable sconces, with later wrought hanging rods, the branches and bulbs with Arabic numerals, 105cm diameter x 112cm high (stem including loops)

£20,000 - 30,000

Provenance:

Purchased by the present owner in the early 1980s.

These chandeliers are of a type made in both the 18th and 19th centuries in England, probably Birmingham. The dove at the top of the stem suggests that this pair was made for a church. Compare similar examples made for church and illustrated R. Gentle & R. Feild, *Domestic Metalwork 1640 - 1820* (1994), p. 183.



149

149

AN EARLY TO MID-19TH CENTURY THREE-BRANCH BRASS CHANDELIER, ENGLISH, CIRCA 1830 AND LATER

Topped by a trefoil hanging loop, and with a fluted and reeded cap above a knopped column and a bulb fitted with three loops to hold the hook-ended candle arms, each cast with an hexagonal knob and terminating in a dished drip-pan and a cylindrical candle-cup, *once drilled for electricity*, 63cm diameter x 48cm high

£800 - 1,200

150

A PAIR OF LATE GEORGE III AND LATER SMALL FOUR-BRANCH CHANDELIERS

Topped by a hanging loop, the stem built round a rod secured with a wedge and with a reeded and fluted cap, the terminal cast as an acorn, the bulb with four arms cast with lozenge-shaped knobs and spurs and terminating in a dished drip-pan and a baluster-shaped candle-cup with removable sconce, *previously fitted for electricity*, 52.5cm diameter x 39cm high, (2)

£3,000 - 5,000



150



152

151

A WROUGHT IRON AND OAK STANDING RUSHNIP

The iron stem topped by a flattened circular finial, and fitted with a rushnip on a sprung carrier and with a wrought arm terminating in a cylindrical counterweight, set into a cruciform oak base with circular feet, 78cm high

£400 - 600

152

AN EARLY TO MID-19TH CENTURY WROUGHT IRON AND BEECH TABLE RUSHNIP AND CANDLEHOLDER, IRISH, PROBABLY COUNTRY KILDARE

With tapering straight-ended jaws issuing a wrought arm terminating in a folded cylindrical socket, formed out of the flattened end of the arm, a pair of scrolls flanking the socket, the stem wrought and decorated at its base by four scrolls, set into a flat-topped spreading oblong beech base, 33cm high

£300 - 500



153

153

TWO LATE 18TH/EARLY 19TH CENTURY WROUGHT IRON TABLE RUSHNIPS AND CANDLEHOLDERS, WELSH, CIRCA 1800

The first sprung, and with heart-shaped jaws, the long down-swept arm terminating in a circular drip-pan and a crude rolled socket fixed with two tabs, on a compressed base with pad feet, 26.5cm high, the second with filed jaws and a right-angled arm ending in an open rolled socket, the base with three large 'penny' feet, 23cm high, (2)

£300 - 500

154

AN EARLY TO MID-19TH CENTURY WROUGHT IRON AND COPPER TABLE RUSHNIP AND CANDLEHOLDER, WELSH, PROBABLY CARDIGANSHIRE, CIRCA 1820 - 1840

Having filed jaws and a swelling arm terminating in a circular drip-pan, the open rolled candle-socket atop it with lipped rim and fixed with a pair of table, the stem also swelling and terminating in a serrated copper disc atop the base of three rectangular-section down-swept legs terminating in triangular pad feet, 27cm high

£400 - 600

Literature:

See R. Ashley, *Rushnips & Related Holders A Regional View* (2001), p. 72, Photos 31 (A & B), for similar rushnips with discs at the base of the stem and similar swelling arms and stems.

A similar example, engraved with the date 1848, sold *Bonhams*, The Caspall Collection, 1st October 2014, Lot 2.



154

155

AN UNUSUAL WROUGHT IRON AND OAK CANDLESTICK, POSSIBLY ENGLISH, PROBABLY CIRCA 1800

The stick formed from a moulded iron spiral terminating in a carry hook, and fitted with a carrier formed from a solid plug of iron with flared handle, set into a domed and line-turned oak base, *22cm high*

£700 - 1,000

156 TP

A WROUGHT IRON STANDING CANDLEHOLDER, IN MEDIEVAL STYLE

Topped by a platform, wrought at each end with a fleur-de-lys finial, and fitted with three finial-topped slatted candleholders, on a wrythen stem and three wrythen downswept legs joined by wrythen stretchers, *131cm high*

£300 - 400

157

A TURNED LIGNUM VITAE PRICKET CANDLESTICK

The dished circular top with moulded edge and inset with a 4.5cm iron pricket, the stem baluster-turned and on a spreading circular base, *12.5cm base diameter x 13.5cm high (excluding pricket)*

£800 - 1,200

158

A LATE 18TH/EARLY 19TH CENTURY WROUGHT IRON ADJUSTABLE HANGING RUSHNIP AND CANDLEHOLDER, CIRCA 1800

The trammel topped by a waisted finial formed from a lozenge and a heart, and with 25 stops, the stem issuing a right-angled rectangular-section arm terminating in a drip-pan and a rolled socket fixed by tabs, one of the jaws with a scroll-end, and with a scroll-ended handle, *132cm maximum height*

£400 - 600

159

A WROUGHT IRON STANDING TRIPLE CANDLEHOLDER

The stem topped by a faceted ball finial and with an adjustable sprung carrier fitted with a pair of rolled cylindrical sockets in dished drip-pans, and another spiral candleholder with iron adjuster plug and handle, on a base of three downswept legs, *112cm high*

£800 - 1,200





162



160

160 TP

A CHARLES II BOARDED OAK DESK BOX, POSSIBLY WELSH, DATED 1665

The fixed top board and hinged slope with chip-carved ends, the unusual front board with a sunken rectangular reserve carved - to the left of the lockplate with the initials 'E' and 'IW', between which the stained initials, 'WH', the reserve to the right of the lockplate carved with the date '1665', the bottom edge and sides carved with a series of stylised half-round sunbursts, the remainder with roundels, some of the decoration extending to the front edge of the baseboard, 50cm wide x 42cm deep x 32cm high, (19 1/2in wide x 16 1/2in deep x 12 1/2in high)

£500 - 800

161 TP

AN 18TH CENTURY JOINED OAK-CASED THIRTY-HOUR LONGCASE CLOCK, GLAMORGAN

The dial signed John Phillip, Lantrisant. The case with simple rectangular trunk door, the hood with broken swan-neck pediment, the twelve inch arched dial with Rococo-designed spandrels, a Roman and Arabic chapter ring, a subsidiary date dial and blued steel hands, the arch centred with an engraved eagle, the posted frame movement with anchor escapement and outside countwheel, striking on a large bell, restorations, 48.5cm wide x 25.5cm deep x 211cm high, (19in wide x 10in deep x 83in high)

£800 - 1,200

162 TP

A GEORGE II DOCUMENTED JOINED OAK-CASE AND INLAID THIRTY-HOUR LONGCASE CLOCK, LLANFAIR, CAEREINION, DATED 1755

The dial signed Sam. Roberts Llanvair and numbered '104'. The case elaborately inlaid with bog-oak and holly, the trunk door designed with flowers and pointed-leaves, within chequer-inlaid borders, an eight-pointed star to the base, the hood with similar decoration and applied split-column pilasters to the sides, the 10 1/4in square brass dial with cherub masks, Roman numeral chapter ring with floating lozenge half hour marks, a single blued steel hand and semi-circular subsidiary date dial, the posted frame movement with anchor escapement, repeater mechanism, dial listed as dated '1755' to reverse, 41.5cm wide x 25cm deep x 209.5cm high, (16in wide x 9 1/2in deep x 82in high)

£1,000 - 1,500

Literature:

This longcase is discussed and illustrated W.T.R. Pryce and T. Alun Davies, *Samuel Roberts Clock Maker - An Eighteenth-Century Craftsman in a Welsh Rural Community* (1985). See pages 182 & 251 for illustrations.

163 TP

A GEORGE II JOINED OAK HIGH DRESSER, NORTH WALES

The boarded rack with three shelves, the fully-enclosed 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, on stile supports, 147cm wide x 52cm deep x 192cm high, (57 1/2in wide x 20in deep x 75 1/2in high)

£2,000 - 3,000

164 TP

A JOINED OAK REFECTORY-TYPE TABLE, WELSH BORDERS, CIRCA 1700

The end-cleated top of two impressive thick boards, all frieze rails with lower moulded edge, and the front rails with an additional run-moulding to the upper edge, raised on six baluster-turned legs, joined all round by relatively slender stretchers with line-incised top edges, 228cm wide x 69.5cm deep x 78cm high, (89 1/2in wide x 27in deep x 30 1/2in high)

£2,000 - 3,000



163



164



165



166



168

165 TP

A GEORGE I/II JOINED OAK HIGH DRESSER, SNOWDONIA AND SURROUNDING AREA, CIRCA 1720-50

Having a boarded canopy rack with projected cyma recta cornice and wavy-profiled end-pendant frieze, over one narrow and two deep shelves tenon-jointed through the *pot-belly* shaped boarded sides, the fully-enclosed base with three fielded drawers, over a pair of fielded twin-panelled cupboard doors, double-panelled sides, on extended stile supports, 138cm wide x 51.5cm deep x 188cm high, (54in wide x 20in deep x 74in high)

£2,000 - 3,000

166 TP

A GEORGE III OAK COFFER BACH, WELSH, POSSIBLY GLAMORGANSHIRE, CIRCA 1760 - 90

Of show dove-tail construction, the hinged lid with double-reeded edge, the plain front with a lip-moulded base drawer, with ogee-arcaded front plinth and pointed ogee-arched shaped side plinths, 63cm wide x 34.5cm deep x 40cm high, (24 1/2in wide x 13 1/2in deep x 15 1/2in high)

£600 - 800

167 TP

A CHARLES II JOINED OAK PANELLED-BACK OPEN ARMCHAIR, ANGLO-WELSH, CIRCA 1660

The back with two plain upright panels, the downswept scroll-ended arms on columnar-turned front supports, the boarded seat with ovolo-moulded edge, raised on similar columnar-turned front legs, joined all round by stretchers with run-moulded outer-face, 58.5cm wide x 56cm deep x 103cm high, (23in wide x 22in deep x 40 1/2in high)

£1,200 - 1,800

168 TP

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

The near-circular tilt-action top of five boards with ovolo-moulded edge, raised on a bird-cage support and a baluster-turned pillar, with three scroll-profiled downswept legs, each with line-incised lower edge terminating in a scroll, 88.5cm wide x 84cm deep x 73.5cm high, (34 1/2in wide x 33in deep x 28 1/2in high)

£800 - 1,200

169 TP

AN EARLY 18TH CENTURY OAK AND ELM PANEL-BACK OPEN ARMCHAIR, ENGLISH OR WELSH, CIRCA 1700-30

The part open back having a slender arched fielded panel framed within an arched-shaped cresting rail and inward-facing scroll-ended back uprights, the slender downswept arms raised on baluster-turned supports, the twin-boarded seat on similar turned front legs, the front seat rail and front stretcher each with ogee-profiled lower edge, on turned front feet, 56cm wide x 47.5cm deep x 103.5cm high, (22in wide x 18 1/2in deep x 40 1/2in high)

£800 - 1,200

170 TP

AN EARLY 18TH CENTURY OAK TRIPOD OCCASSIONAL TABLE, WELSH BORDERS

The circular top of two boards raised on a bird-cage tilt-action support and a baluster-turned pillar, on three scroll-profiled downswept legs, 60cm wide x 60cm deep x 63.5cm high, (23 1/2in wide x 23 1/2in deep x 25in high)

£300 - 400



167



169



171

171 TP

A MID-18TH CENTURY JOINED OAK SETTLE, POSSIBLY CARMARTHENSHIRE, CIRCA 1740-70

The back with round-ended uprights and four plain panels, the downswep open-arms with a shaped underside and raised on tapering rectangular-section front supports, the seat of two boards, above an open base having with two front upright central rails, 136cm wide x 47cm deep x 108.5cm high, (53 1/2in wide x 18 1/2in deep x 42 1/2in high)

£1,000 - 1,500

172 TP

A GEORGE III JOINED OAK OPEN DRESSER BASE, MONTGOMERYSHIRE, CIRCA 1780

The boarded top with moulded edge and applied under-edge moulding, having an arrangement of five ebonized cockbeaded drawers around a pierced and arched apron, with quarter-cut fluted end-pilasters, raised on four baluster-turned front legs, joined by a pot-board, on block feet, the boarded sides with ogee-shaped apron, 202.5cm wide x 47.5cm deep x 87cm high, (79 1/2in wide x 18 1/2in deep x 34in high)

£2,000 - 3,000



172



173

173 TP Y Φ

**A GEORGE III JOINED OAK OPEN HIGH DRESSER,
MONTGOMERYSHIRE, CIRCA 1780**

The rack with broad pine backboards, a moulded cornice and three shelves, the base with three cockbeaded drawers [central drawer with ivory key-hole], each above a pointed-ogee shaped apron, again with cockbeaded edges, raised on baluster-turned front supports, joined by a pot-board with applied edge mouldings and boarded back, on bracket feet, 164cm wide x 196.5cm deep x 44cm high, (64 1/2in wide x 77in deep x 17in high)

£1,500 - 2,500

174 TP

**A CHARLES I JOINED OAK CENTRE TABLE, WITH DRAWER,
WELSH BORDERS/GLOUCESTERSHIRE, CIRCA 1640**

Having a four-plank cleated top, the single deep drawer front with two flat bands of run-moulding, the design repeated to all rails, raised on slightly bulbous columnar-turned legs, joined all round by stretchers with a central run moulding, 106.5cm wide x 67.5cm deep x 68.5cm high, (41 1/2in wide x 26 1/2in deep x 26 1/2in high)

£1,200 - 1,800

Provenance:

Ex. Clive Sherwood Collection, private sale.



174

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



175



176

175 TP

A JOINED OAK STANDING FOOD CUPBOARD, WELSH, CIRCA 1690-1740

The twin-boarded top with ovolo-moulded edge, above a central door with four open wavy-slats for ventilation, a panelled door of comparable size below, flanked by a pair of fixed panels, twin-panelled ends, on extended stile supports, *145.5cm wide x 54.5cm deep x 134cm high, (57in wide x 21in deep x 52 1/2in high)*

£2,000 - 3,000

176 TP

A MONUMENTAL 18TH CENTURY OAK SLAT-BACK OPEN ARMCHAIR, WELSH/ENGLISH, CIRCA 1750

With traces of historic red-paint
The back of five splats mortised between a serpentine-shaped cresting rail and plain lower rail, the shaped horizontal arms raised on slightly bulbous columnar-turned front supports, the boarded seat on block and reel-turned legs, joined by a baluster-turned fore-rail and multiple plain stretchers, *64cm wide x 61.5cm deep x 123.5cm high, (25in wide x 24in deep x 48 1/2in high)*

£800 - 1,200

177 TP

AN EARLY 18TH CENTURY WALNUT AND ASH CHEST-ON-STAND, CIRCA 1710-30 AND LATER

Having a cyma reversa cornice and cushion-moulded map-drawer, above three short and three long featherbanded drawers, with double-bead carcase mouldings, the stand with one central shallow drawer flanked by deep drawers, raised on six cup and peg-baluster turned legs joined by concave-shaped flat-stretchers, bun feet, 103cm wide x 57cm deep x 152.5cm high, (40 1/2in wide x 22in deep x 60in high)

£1,000 - 1,500

178 TP

A CHARLES II JOINED OAK SIDE TABLE, CIRCA 1660

With two end-cleated top boards, above a mitre-moulded frieze drawer, raised on columnar-turned legs, joined by plain stretchers all round, on turned feet, 90cm wide x 62cm deep x 74cm high, (35in wide x 24in deep x 29in high)

£600 - 800

179 TP

A GEORGE II JOINED OAK BACHELOR'S CHEST, CIRCA 1735

With a cleated twin-boarded fold-over top, above two short over three graduated long drawers, within run-moulded carcase rails to simulate cockbeads, on simple bracket feet, 95cm wide x 52cm deep x 75cm high, (37in wide x 20in deep x 29 1/2in high)

£1,200 - 1,800

180 TP

A JAMES I JOINED OAK AND LEATHER UPHOLSTERED STOOL, CIRCA 1620

The stuff over-seat with original leather upholstery to the rails, fastened by large and small dome-headed brass nails, on rising-baluster over reel-turned legs, joined all round by stretchers with multiple run-mouldings, 48cm wide x 37.5cm deep x 55.5cm high, (18 1/2in wide x 14 1/2in deep x 21 1/2in high)

£600 - 800

181 TP

AN 18TH CENTURY SOLID YEW CHEST OF DRAWERS, ENGLISH, CIRCA 1720-50

Of show dove-tail construction, the triple-boarded top with ovolo-moulded edge, unusually above two pairs of short drawers, over two long graduated drawers, with half-round carcase moulding, on bracket feet, 102.5cm wide x 56cm deep x 99cm high, (40in wide x 22in deep x 38 1/2in high)

£2,000 - 3,000



177



181



182

**A POLYCHROME-PAINTED AND CARVED ARMORIAL
ACHIEVEMENT, WITH THE ARMS OF WALTER LISTER (1628 -
1682) OF RIPON, THE SIXTH SON OF SIR JOHN LISTER (1587
- 1640) OF HULL**

The arms *ermine*, on a fess *sable*, three *mullets*, or, in chief a *fleur-de-lys* *gules* [denoting a sixth son], beneath a crest out of a *ducal coronet* or a *stag's head ermine* *attired argent*, all within foliate mantling, applied to a later panel in a later giltwood and ebonised surround, overall 92cm wide x 15cm deep x 93cm high, (36in wide x 5 1/2in deep x 36 1/2in high)

£6,000 - 8,000

These arms are those of Walter Lister (1628 - 1682) son of Sir John Lister (1587 - 1640) a prominent man in Kingston-Upon-Hull and Linton, Yorkshire. He was knighted in May 1628.

Walter Lister was mayor of Ripon in 1666, and a Commissioner for Wine. He is buried in Ripon Cathedral. There is an engraved paving slab in the South Transept which reads 'Here lyth the body of Mr. Walter Lister, the 6th son of Sir John Lister, late of Kingston-Upon-Hull, Knight, who departed this life the 13th of December, in the year of our Lord 1682, aged 54 yeres' [see Thomas Wilson, *A Verbatim copy of all the Monuments, Gravestones and other sepulchral memorials in Ripon Cathedral and its Burial Ground* (1847)].

The arms are extremely similar to a coat of arms above a fireplace in the Wilberforce Museum in Hull, which was built for Hugh Lister, Walter's brother, in or around 1656, by William Catlyn. The arms are those of Lister, granted in 1612 and thus exclude the fleur-de-lys and are unpainted. They are part of an overmantel which was removed in the 19th century, and returned to the Museum in the early 20th century.

183 TP

A MID-18TH CENTURY TALL JOINED OAK STANDING CORNER CUPBOARD, ENGLISH, CIRCA 1730-50

Interior fitted with butler's 'table'

With cyma reversa cornice, and a large arched and fielded triple-panelled cupboard door, headed by a plain key-stone, and enclosing a dome-headed and barrel-back interior, with four narrow shaped shelves above a half-round single-flap 'preparation table', on a plinth base, *107cm wide x 39cm deep x 249cm high, (42in wide x 15in deep x 98in high)*

£1,000 - 1,500

184 TP

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

The oval drop-leaf top of single-piece boards, above an end frieze drawer, raised on columnar-turned legs joined by rectangular stretchers all round, on pear-shaped feet, *104cm wide x 83cm deep x 68.5cm high, (40 1/2in wide x 32 1/2in deep x 26 1/2in high)*

£600 - 800

185 TP

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

The near-square stuff-over seat covered in emerald-green velvet and with tassel fringe, raised on columnar-turned legs joined by plain stretchers all round, turned squat feet, *42cm wide x 41cm deep x 54cm high, (16 1/2in wide x 16in deep x 21in high)*

£400 - 600

186 TP

A SMALL JOINED OAK GATLEG OCCASIONAL TABLE, ENGLISH, CIRCA 1700

Having an oval drop-leaf top, each leaf a single-board, raised on paired-baluster and ball centred legs, with similar gate turnings, all stretchers with line-incised upper edge, *79.5cm wide x 65cm deep x 60cm high, (31in wide x 25 1/2in deep x 23 1/2in high)*

£600 - 800

187 TP

AN EARLY 18TH CENTURY JOINED OAK CHEST OF DRAWERS, ENGLISH, CIRCA 1710-30

Having a twin-boarded top, above two short and three long graduated fielded drawers, the front carcase rails all with ovolo-moulded inner edge, twin-panelled sides, on stile supports, *98.5cm wide x 51cm deep x 101cm high, (38 1/2in wide x 20in deep x 39 1/2in high)*

£800 - 1,200



183



187



188

A LARGE AND CHARMING MID-19TH CENTURY PAINTED NOAH'S ARK WITH ATTENDANT ANIMALS, ERZGEBIRGE, BAVARIA, CIRCA 1850

The boat-bottomed ark painted in colours and with sliding side panel, a dove painted to the tiles of the roof, and with 291 animals and people, including 42 pairs of birds (plus 8 single birds), 4 human couples and 90 pairs of animals (plus 2 single animals) and 3 pairs of insects (plus 3 single insects), all painted in colours and occasionally depicted as male and female of the species, including some unusual animals and insects, like ladybirds, butterflies, grasshoppers, baboons, moles, hares, polar bears, beavers, hyena, and many types of exotic bird, the ark 63cm wide x 13cm deep x 16cm high (292)

£8,000 - 12,000



(detail)



189

189

FOLK ART: A RARE LATE 19TH CENTURY SHEET COPPER WEATHER VANE, PROBABLY OF A COD FISH, IN THE MANNER OF W. A. SNOW & CO., OF 19 PORTLAND STREET, BOSTON, U.S.A.

With traces of gilt, and corrugated fins, raised on a later rod and rectangular stand, 75cm wide x 10cm deep x 26cm high, (29 1/2in wide x 3 1/2in deep x 10in high) excluding stand

£6,000 - 8,000

Literature:

See S. Miller, *The Art of the Weathervane* (1984), p. 9, where a page from an 1880 catalogue of W. A. Snow of Boston advertises a codfish or a pickerel 'made of copper and gilded with pure gold leaf'.

190 TP

A PAINTED TIMBER CHILD'S ROCKER, FRANCO-SWISS, CIRCA 1900

Made in the form of a swan, its sides enclosing a seat, and all painted in white, with green and black feathers and an orange beak, 34cm wide x 67cm deep x 49cm high, (13in wide x 26in deep x 19in high)

£300 - 500

191

A LARGE LEATHER AND PAINTED TIMBER TRADE SIGN, PROBABLY LATE 19TH/EARLY 20TH CENTURY, CIRCA 1900

Modelled as a duck, with ochre-painted bill, 30cm wide x 75cm deep x 36cm high, (11 1/2in wide x 29 1/2in deep x 14in high)

£1,200 - 1,800



191



192

192 TP

A RARE PAINTED AND CARVED PINE SCULPTURE OF A CAT, ENGLISH, CIRCA 1800

Modelled as a cat with arched back and raised tail, painted in white and black, 38cm wide x 22cm deep x 26cm high, (14 1/2in wide x 8 1/2in deep x 10in high)

£2,000 - 3,000

193 TP

A PAINTED DUMMY BOARD, OF AN 18TH CENTURY GENTLEMAN

Painted seated in a mahogany-framed chair, wearing spectacles and a turban, and reading a book, 132cm high

£600 - 800

194 * TP

A LATE 19TH CENTURY PAINTED DUMMY BOARD, OF A 17TH CENTURY MAID

Painted wearing a lace cap, ruff, cuffs, and an apron, and holding a broom or besom, 136cm high

£700 - 1,000



194



195

195 TP

A GOOD GEORGE II/III ELM AND ASH PRIMITIVE CRICKET-TYPE TABLE, CIRCA 1750-80

The large near-circular single-piece and well-figured elm top with a domed underside, raised on three ash tall hand-shaped splayed legs morticed-and-wedged through the impressive top, 56cm wide x 55cm deep x 59cm high, (22in wide x 21 1/2in deep x 23in high)

£4,000 - 6,000

196 TP

A GEORGE III ASH, YEW AND ELM STICK-BACK PRIMITIVE WINDSOR ARMCHAIR, PROBABLY WEST COUNTRY, CIRCA 1800

Traces of historic red and green paint

Of horse-shoe form, the low back of seven faceted spindles and a three-part stay-rail, raised on four hand-shaped splayed legs mortice-and-wedged through the impressive single-piece broad elm seat, 64cm wide x 46cm deep x 72cm high, (25in wide x 18in deep x 28in high)

£800 - 1,200

197 TP

AN UNUSUAL DEAL, POSSIBLY SPRUCE, SOLID DUG-OUT CHAIR, SCANDINAVIAN, CIRCA 1800

Formed from a dug-out trunk with hewn sides, with integral low shaped back, the boarded seat with small central aperture, the front seat board removes to access storage space, 43cm wide x 41cm deep x 67cm high, (16 1/2in wide x 16in deep x 26in high)

£1,500 - 2,000



196



197



198

198

AN 18TH CENTURY CARVED OAK AND POLYCHROME-PAINTED HOBBY HORSE HANDLE OR HOBBY CART HANDLE, DUTCH/ENGLISH

Painted green, and carved with foliated scrolls, putti and leaping horses, 100cm wide

£600 - 800

Provenance:

Ex. The Charterhouse School Museum, Godalming, Surrey. Sold *Sotheby's*, 5 November 2002, Lot 164.

199

A GEORGE III PAINTED AND PARCEL-GILT BEECH TIPSTAFF, PROBABLY FOR AN OFFICIAL OF WESTMINSTER

Painted with the Royal Arms in use between 1801 and 1837, and with the cipher 'G III R', and with the arms of Westminster, the handle ribbed, 23cm high

£300 - 500

The Royal Arms are here rendered with a central shield overlaying the other four quarters, as in use between 1801 and 1837. The cap or crown which should top this shield is, however, lacking, so it is unclear whether they are the arms in use between 1801 and 1816 (beneath a cap), or the arms used between 1816 and 1837 (beneath a crown). The 'G III R' cipher, however, together with the central shield, means this tipstaff must date between 1801 and 1820, when George III died.

The upper part of the small coat of arms beneath the Royal Arms conforms to the coat of arms of Westminster, but the lower part is vacant. It is unclear, therefore, whether this truncheon was held by an official of the abbey or the parish.



199



200

200

AN EARLY VICTORIAN POLYCHROME-PAINTED AND PARCEL GILT TRUNCHEON, MADE FOR EDWARD EDWARDS, HIGH CONSTABLE OF THE HUNDRED OF WHALESBONE, DATED 1843

Painted with the Royal Arms within the garter, above the coat of arms of the Hundred of Whalesbone, and the inscription '1843 / EDWD EDWARDS' with the arms of the Neville Earls of Abergavenny, the handle ribbed, 46.5cm high, together with **THE POLICEMAN'S LOT: ANTIQUE BRITISH POLICE EQUIPMENT INCLUDING TRUNCHEONS & TIPSTAVES**, by M. Mitton (1985), (2)

£300 - 500

By 1801, the Hundred of Whalesbone in Sussex was made up of the two parishes of Brighton and West Blatchington. The High Constablenesship of the Hundred was a ceremonial honour, by the 19th century bestowed by the justices upon the vestry's recommendation. His duties were numerous, concerned with maintaining law and order and managing parochial affairs with the church-wardens, and for many years the appointment was considered to be an onerous burden; after incorporation in 1854 the duties consisted simply of compiling a jury list, however. The last high constable was James Martin, who was appointed on 10 April 1855 and remained in office for nearly twenty years. The constable's staff of 1828 may be seen in Brighton Museum.

On 11 September 2007, Christie's sold the truncheon of Edward Edwards' successor, James Patch, who held the office in 1844 [Sale 5195, Lot 154, £1,375].

201 TP

A CHARLES II JOINED OAK 'DURHAM' PANEL-BACK OPEN ARMCHAIR, CIRCA 1670

The characteristic cresting rail with one large central and two small demi-circles, each filled with a carved stylized plant, and spaced by two pointed projections carved with a quatrefoil motif, the back panel carved with a floral-filled lozenge, with a punched-decorated border and a small rosette-roundel to each corner, their design repeated to the top of each upright and both shaped ears, the broad and run-moulded lower back rail above a small opening, the slender downswept arms with scroll-ends, raised on baluster-turned front supports, the seat of two boards above run-moulded rails, raised on baluster-turned front legs, joined all round by outer edge moulded stretchers, restorations, 59.5cm wide x 56cm deep x 116cm high, (23in wide x 22in deep x 45 1/2in high)

£1,200 - 1,800

Literature:

See Tobias Jellinek *Early British Chair and Seats 1500 to 1700* (2009) pp. 179 - 181, for a chapter devoted entirely to 'Durham Armchairs'. The author lists the chairs separately due to their unique nature of being 'certainly made in one particular workshop, and possibly by one craftsman; no other group of chairs can be specified in this way'. At the time of publication only twelve Durham armchairs, with another reputedly at Knole House, were recorded.

202 TP

A CHARLES II SMALL JOINED OAK COFFER, NORTH COUNTRY, CIRCA 1670

Having a triple-panelled lid, the front again with three plain panels below a top rail carved and punched-decorated with leaf S-scrolls, raised on moderately broad and flat run-moulded high stile supports, 96cm wide x 47.5cm deep x 61cm high, (37 1/2in wide x 18 1/2in deep x 24in high)

£600 - 800

203 TP

A WILLIAM & MARY JOINED OAK CHEST WITH DRAWERS, NORTH COUNTRY, CIRCA 1690

The boarded lid with ovolo-moulded edge, the top rail carved with two scrolling-leaf reserves, above four fielded panels, the two central panels later carved with the initials 'AP' and date '1723', a pair of mitre-moulded drawers below, on stile supports 141cm wide x 53cm deep x 78cm high, (55 1/2in wide x 20 1/2in deep x 30 1/2in high)

£400 - 600

204 TP

A CHARLES II JOINED OAK SIDE TABLE, NORTH COUNTRY, CIRCA 1680

Having a triple-boarded top with ovolo-moulded edge, the drawer front carved with alternating tulip-heads and demi-flower filled lunettes, raised on squat-baluster over ball-turned legs, joined by plain stretchers all round, 94.5cm wide x 74cm deep x 72cm high, (37in wide x 29in deep x 28in high)

£1,000 - 1,500



201



204



205

205 TP

A CHARLES II SMALL JOINED OAK COFFER, NORTH COUNTRY, CIRCA 1680

Having a twin-panelled lid, the front of two panels, each decorated with a gauge-carved lozenge centred by a rosette-flowerhead and a four-petal flower to each corner, the top rail carved with crescents, on extended stile supports, 82.5cm wide x 42.5cm deep x 53cm high, (32in wide x 16 1/2in deep x 20 1/2in high)

£600 - 800

206 TP

A CHARLES I JOINED OAK AND INLAID CUPBOARD WITH DRAWERS, NORTH COUNTRY, CIRCA 1640

With two interlaced fleur-de-lys lunette carved drawers, above a pair of panelled cupboard doors enclosing a single shelf, each upper door panel carved with S-curves, with each lower panel centred by a daisy flower within an incised-carved and punched-decorated surround, the majority of the front carcass rails with a band of chequer-inlay, panelled sides and stile feet, 126cm wide x 48.5cm deep x 117cm high, (49 1/2in wide x 19in deep x 46in high)

£3,000 - 5,000



206



207 TP

**AN IMPORTANT AND IMPRESSIVE JAMES I/CHARLES I
CARVED OAK OVERMANTEL, PROBABLY NEWCASTLE, CIRCA
1625**

Topped by a moulded cornice and a frieze centred by a carved meandering vine, the two outer reserves with masks between fruits, all spaced by applied winged masks, the central lower section with the Royal Arms of England as used 1603 - 1649, with foliate mantling and Garter motto, flanked on the left hand by a panel carved with Orpheus, charming the beasts with his music, the panel on the right hand with Arion playing his lyre, and surrounded by sea creatures and waves, spaced by figures emblematic of the Four Continents, and titled AFRICA, ASIA, EUROPA and AMERICA, 371.5cm wide x 18cm deep x 123cm high, (146in wide x 7in deep x 48in high)

£60,000 - 80,000

Provenance:

Hunwick Hall, County Durham
Yorke family

Illustrated:

Anthony Wells-Cole, *Art and Decoration in Elizabethan and Jacobean England* (1997), p. 188, pl. 309.

Hunwick Hall was owned by the Hutton family until 1637, when it was sold to William Kennett (1594-1663) a member of a prominent recusant family.

Anthony Wells-Cole (*ibid.*, pp. 187-9) notes that the print source for the depictions of Orpheus and Arion was *The Elements*, designed and engraved in Cologne and dated 1602. The figures allegorical of the Four Continents were adapted from Galle's *Prosopographia*.



208

208 TP

AN INTERESTING JAMES I JOINED OAK AND INLAID COFFER, WEST COUNTRY, PROBABLY DEVON, CIRCA 1620

The triple-plank lid with double-reeded edge, the front of three panels, each inlaid with a linear knot-pattern enclosed within a fish-scale carved arch raised on unusual single-plant carved pillars, the top rail strap-work carved and with a 'jewel' to each end, (which are often lacking), the base rail guilloche-carved with a bicuspid-shaped apron, the front stiles each unusually flat-carved with a highly stylized plant with stiff-leaf base, the muntin rails with similar carving, twin-panelled sides, 134.5cm wide x 56cm deep x 76cm high, (52 1/2in wide x 22in deep x 29 1/2in high)

£1,500 - 2,000

209 TP

A CHARLES I OAK COFFER, WEST COUNTRY, CIRCA 1640

With triple-panelled lid, the three panels to the front each profusely carved with cinquefoil interlaced flowerheads, the top rail carved with stiff-leaf guilloche, the base and muntin rails all deeply carved with cable motifs, 133.5cm wide x 57.5cm deep x 72.5cm high, (52 1/2in wide x 22 1/2in deep x 28 1/2in high)

£800 - 1,200



209



210

210 TP

A JAMES I JOINED OAK AND INLAID COURT CUPBOARD, WEST COUNTRY, CIRCA 1625

The frieze carved with leaf-filled lunettes and with an egg-and-dart lower edge, raised on foliate and fluted carved inverted-baluster and reel-turned end-columns, the recessed cupboard enclosed by a pair of panelled cupboard doors, each carved with a guilloche arcade centred by an inlaid knot-pattern, the central fixed panel with similar inlay and a stiff-leaf carved arch raised on stop-fluted columns, the lower-section with a pair of quadruple-panelled cupboard doors, each panel carved with a stylized foliate-filled lozenge, the majority of horizontal rails carved with a running cable motif, on extended stile supports, 148cm wide x 58cm deep x 168cm high, (58in wide x 22 1/2in deep x 66in high)

£2,000 - 3,000

211 TP

A CHARLES I JOINED OAK COFFER, WEST COUNTRY, CIRCA 1630

Having a boarded lid with applied multi-reeded edge, the front of four slender and profusely carved panels, decorated with paired leafy S-scrolls below a demi-flower, enclosed within a stiff-leaf arch raised on similar S-scroll carved pillars, the muntin rails and front stile supports carved with a single stem plant, with twin-panelled sides, carved with a flower-filled lozenge, the top rails nulled-carved, and with a deep base moulding and interior lidded till, 144.5cm wide x 59.5cm deep x 65cm high, (56 1/2in wide x 23in deep x 25 1/2in high)

£600 - 800



212

212 TP

A CHARLES I JOINED OAK STANDING LIVERY CUPBOARD WITH BOX-TOP, WEST COUNTRY, CIRCA 1640

The hinged boarded top above a well, the iron strap hinges with maker's stamps, the lunette-carved frieze rails raised on columnar double-ring turned end-columns, enclosing a canted cupboard, with central panelled door, carved with a tulip plant and cable-motifs to the upright rails, each side carved with a filled-lozenge and pointed-leaf spandrels, the lower-section with a cushion moulded gadrooned-carved drawer, on similar columnar-turned front supports, joined by a boarded open undertier, *123.5cm wide x 44.5cm deep x 119.5cm high, (48 1/2in wide x 17 1/2in deep x 47in high)*

£3,000 - 5,000

213 TP

A CHARLES I UNUSUAL JOINED OAK CENTRE TABLE, WEST COUNTRY, CIRCA 1640

Having a triple-boarded end-cleated top, above two asymmetrical frieze drawers, and plain panelled sides, raised on columnar ring-turned legs, joined all round by stretchers with run-moulded outer edge, *95.5cm wide x 64cm deep x 79cm high, (37 1/2in wide x 25in deep x 31in high)*

£1,500 - 2,000



213



214

214 TP

A CHARLES I JOINED OAK LIVERY CUPBOARD, WEST COUNTY, CIRCA 1640

The top of two boards, above a pair of panelled cupboard doors, each carved and punched-decorated with a filled-lozenge, and centred by a pair of similar decorated fixed panels, and a guilloche carved muntin rail, a twin-panelled cupboard door below, flanked by a fixed panel, and all carved with a plain lozenge, the top rail carved with nulling and the central horizontal rail carved with demi-flower lunettes, the sides triple-panelled, 154cm wide x 53cm deep x 124cm high, (60 1/2in wide x 20 1/2in deep x 48 1/2in high)

£2,000 - 3,000

215 TP

A RARE CHARLES I JOINED OAK CLOSED-BACK AND BOX-SEAT CHAIR, WEST COUNTY, CIRCA 1640

The single back-panel carved with a large lozenge, filled with cable motifs and a fleur-de-lys to each cardinal point, the uprights sunken-carved with S-scrolls, and repeated to the top rail below an integral cresting carved with a pair of tight-scrolls and central nulling, the hinged single seat board with triple-reeded edge, above deep rails hatch-carved with crescent motifs, raised on columnar-turned front legs, joined by plain stretchers all round, 46.5cm wide x 42cm deep x 95.5cm high, (18in wide x 16 1/2in deep x 37 1/2in high)

£800 - 1,200



215



216



217



218



219

216 TP

AN UNUSUAL CHARLES II JOINED OAK BOX-TOP CHEST OF DRAWERS, WEST COUNTRY, CIRCA 1670

The hinged top of two boards with applied moulded under-edge, enclosing a partly fitted deep well, the front of two faux drawers below a finely carved nulled top rail, with three long drawers below, the lower deepest drawer with a broad concentric ring-turning around each knob handle, on stile feet, 103.5cm wide x 55.5cm deep x 130cm high, (40 1/2in wide x 21 1/2in deep x 51in high)

£2,000 - 3,000

217 TP

A CHARLES II JOINED OAK COFFER, WEST COUNTRY, CIRCA 1670

Having a triple-panelled lid, the front of two panels, each carved with a lozenge filled with geometric motifs and flanked by tulip-heads, the deep top rail boldly carved with a swirling whorl design, the muntin rail and front stiles with a punched-decorated central flat run-moulding, interior lidded till, 107.5cm wide x 47.5cm deep x 58cm high, (42in wide x 18 1/2in deep x 22 1/2in high)

£600 - 800

218 TP

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

The hinged lid with ovolo moulded edge, the front carved with a central run of leaf-filled lunettes, the slab-ends descending to M-shaped cut-away supports, 136.5cm wide x 44cm deep x 62.5cm high, (53 1/2in wide x 17in deep x 24 1/2in high)

£800 - 1,200

219 TP

AN UNUSUAL AND SMALL CHARLES I JOINED AND BOARDED LIVERY CUPBOARD, WEST COUNTRY, CIRCA 1630

With historic scumbled finish

The top of two boards with double-reeded edge, above a recessed cupboard, enclosed by a pair of boarded doors, centred by a fixed panel, all within chip-carved rails, an open shelf to the front, above a pair of panelled cupboard doors, all front rails with similar chip-carved run-moulded rails except the nulled-carved top rail, 117.5cm wide x 47.5cm deep x 127.5cm high, (46in wide x 18 1/2in deep x 50in high)

£2,000 - 3,000



220



221



222

LOTS 220-233: PROPERTY OF A LADY

220

A GEORGE III JAPANNED COPPER AND TIN COFFEE POT, PONTYPOOL, CIRCA 1770

The rim of the lid stamped with the letters 'll' or possibly 'IT'. The domed cover with brass finial, the body decorated with sprays of flowers and foliage against a red ground, the handle with some basketry covering remaining, all raised on a spreading circular foot, 25cm high

£600 - 800

221

A LARGE GEORGE III JAPANNED TIN TEA TRAY, PONTYPOOL/ BIRMINGHAM, CIRCA 1765

Rectangular, painted with peaches and plums and leaves, and four sprays of flowers, the diaper-work rim with solid corners, 53cm wide x 38.5cm deep x 2cm high, (20 1/2in wide x 15in deep x 0 1/2in high)

£600 - 800

222

A PAIR OF EARLY GEORGE III JAPANNED TIN TRAYS, PROBABLY BIRMINGHAM, CIRCA 1765 - 1770

Both painted with sprays of flowers, one with a bird, within foliate gilt borders and lattice-pierced sloping sides with solid corners, 33cm wide x 25cm deep x 2cm high, (12 1/2in wide x 9 1/2in deep x 0 1/2in high) (2)

£600 - 800

Attributed to Birmingham on the basis of their similarity to a (much larger) tray impressed 'BEDFORD' and 'BHAM', described by Yvonne Jones in *Japanned Papier Mâché and Tinware*, c. 1740 - 1940 (2012), pp. 118 - 120 and Figure 103. Stephen Bedford (d. 1781) was an important japanner in Birmingham, devising a varnish to finish both japanned paper and metal goods.



223

223

AN EARLY GEORGE III JAPANNED TORTOISESHELL-GROUND COPPER AND TIN COFFEE POT, PONTYPOOL, CIRCA 1760 - 70

The rim of the lid impressed with the letters 'KK'

The handle with remnants of insulating basketry, the body decorated to one side with buildings in a landscape, and to the other side with a piping Shepherd and a sheep, on a spreading circular foot, 26.5cm high

£600 - 800

Literature:

A very similar example illustrated Y. Jones, *Japanned Papier Mache and Tinware, c. 1740 - 1940* (2012), p. 44, Plate 29.

224

A LARGE GEORGE III JAPANNED TIN TEA TRAY, PONTYPOOL/ BIRMINGHAM, CIRCA 1765

Painted to the centre with an oval scene of a church within a landscape with sheep, in a border with foliate spandrels, the rim with solid corners and runs to each side pierced with five rows of diaper-work, 60.5cm wide x 44cm deep x 3cm high, (23 1/2in wide x 17in deep x 1in high)

£400 - 600

225

A NEAR PAIR OF SMALL GEORGE III JAPANNED TIN TRAYS OR WAITERS, PONTYPOOL/BIRMINGHAM, CIRCA 1770

Both painted with flowers, and with diaper-work pierced flared and scalloped rims, 23cm diameter, (2)

£600 - 800



224



225

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



226



228



227



229



230



231



232

226

A SMALL GEORGE III JAPANNED TIN TEA TRAY OR WAITER, PONTYPOOL/BIRMINGHAM, CIRCA 1765

Painted with sprays of red, pink and white flowers, with green leaves, within a floral border with traces of gilt, the scalloped edge pierced with diaper-work, 26.5cm diameter

£300 - 500

227

A GEORGE III JAPANNED TIN TEA TRAY, PONTYPOOL/BIRMINGHAM, CIRCA 1765

Painted with blooming and budding roses, and white flowers, the scalloped rim pierced with diaper-work, 26cm diameter

£400 - 600

228

AN EARLY GEORGE III JAPANNED TIN TEA TRAY, PONTYPOOL/BIRMINGHAM, CIRCA 1765

Painted with a pink rose and four white and purple flowers, and with a perching exotic bird, scattered sprays of red and white flowers, the scalloped border pierced with diaper-work, 46.5cm diameter

£500 - 800

229

AN EARLY GEORGE III JAPANNED TIN TEA TRAY, PONTYPOOL/BIRMINGHAM, CIRCA 1765

Rectangular, and painted with a spray of pink flowers, with sprays of red and white flowers scattered against the simulated tortoiseshell field, the diaper-work border fitted with a pair of foliate cast handles, excluding handles 46cm wide x 34cm deep x 1.5cm high, (18in wide x 13in deep x 0 1/2in high)

£600 - 800



233

230

A SMALL GEORGE III JAPANNED TIN TRAY, OR WAITER, PONTYPOOL/BIRMINGHAM, CIRCA 1765

Painted with a passion flower, small white flowers and green leaves, the ground possibly simulating tortoiseshell, the border finely pierced with four rows of diaper-work, 20.5cm diameter

£300 - 500

231

AN EARLY GEORGE III JAPANNED TRAY, PONTYPOOL/BIRMINGHAM, CIRCA 1765

The sunken centre forming lobes - possibly for glasses - and painted with a peach, grapes and strawberries, the edge with sprays of gilt flowers, and a lattice-pierced outer border, 25cm diameter

£300 - 400

232

A GEORGE III JAPANNED AND TINNED COPPER TEA KETTLE, PROBABLY PONTYPOOL, CIRCA 1770 - 80

Lacking stand and burner, the articulated handle with a central fruitwood baluster, the cover with pineapple finial, painted all over with sprays of flowers against a dark (possibly simulated tortoiseshell) ground, 19.5cm high to top of finial

£400 - 600

233

A REGENCY JAPANNED TEAPOT, PROBABLY USK, CIRCA 1820

Of slender oval form, decorated with an upper band of scrolling foliage, the body with a Chinoiserie building in a landscape, the handle with folded edge, 17.5cm high

£500 - 800



234

234 TP

AN EARLY 18TH CENTURY SMALL JOINED SYCAMORE AND FRUITWOOD SIDE TABLE, ENGLISH, CIRCA 1710-30

The twin-boarded sycamore top with double-reeded edge and short canted front corners, above a slender lip-moulded frieze drawer, raised on paired-baluster turned legs, joined all round by flat upper-edge moulded stretchers, on pear-shaped feet, 62.5cm wide x 51.5cm deep x 68cm high, (24 1/2in wide x 20in deep x 26 1/2in high)

£2,000 - 3,000



236

235 TP

A WILLIAM & MARY JOINED OAK SLAT-BACK CHAIR, CIRCA 1690

The high back with five plain slats below a scroll-carved and pierced cresting, flanked by columnar and baluster-turned uprights with integral ball-finials, the panelled trapezoid seat on block and baluster-turned legs, joined by a baluster-turned fore-rail and multiple plain stretchers, 47cm wide x 37cm deep x 115cm high, (18 1/2in wide x 14 1/2in deep x 45in high)

£200 - 300

236 TP

A CHARLES I JOINED OAK, WALNUT AND ELM FOLDING OR CREDENCE-TYPE TABLE, CIRCA 1640

The fold-over circular top of thick boards, the frame typically with canted sides, the frieze rails with long edge run-mouldings and bicuspid-shaped 'aprons', raised on columnar and inverted-baluster turned legs, the central rear leg drawn forward to support the top when open, with elm boarded undertier, the bicuspid-shape of the frieze 'apron' repeated on the stretchers, 108.5cm wide x 55cm deep x 70.5cm high, (42 1/2in wide x 21 1/2in deep x 27 1/2in high)

£2,000 - 3,000

237 TP

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

The oval drop-leaf top above a single end-frieze drawer, raised on baluster-turned legs, joined all round by edge-moulded stretchers, with plain railed gates, on pear-shaped feet, restorations, 94.5cm wide x 70.5cm deep x 69.5cm high, (37in wide x 27 1/2in deep x 27in high)

£700 - 1,000



238

238 TP

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

The top of two boards with ovolo-moulded edge, above a frieze drawer, raised on ball-over-baluster turned legs, joined by an impressive ornate scroll and fleur-de-lys pierced platform stretcher, on six ball feet, 104cm wide x 66.5cm deep x 81cm high, (40 1/2in wide x 26in deep x 31 1/2in high)

£700 - 1,000

239 TP

A WILLIAM & MARY JOINED OAK SIDE TABLE, CIRCA 1690

The twin-boarded top with ovolo-moulded edge, raised on baluster-over-ball turned legs, joined by a X-form stretcher, on bun feet, *81cm wide x 50cm deep x 73cm high, (31 1/2in wide x 19 1/2in deep x 28 1/2in high)*

£600 - 800

240 TP

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

Having a triple-reeded top, and a slightly smaller than the average base with chip-carved long rails, raised on columnar-turned legs, joined by plain stretchers all round, *43.4cm wide x 27.5cm deep x 49.5cm high, (17in wide x 10 1/2in deep x 19in high)*

£800 - 1,000

241 TP

AN EARLY 18TH CENTURY SMALL OAK HALF-ROUND BOX-TOP FOLDING TABLE, ENGLISH, CIRCA 1710-30

The fold-over top supported by a rear gate, above a shallow well, raised on slender columnar-turned legs, joined by a curved rectangular-section front stretcher, on downswept feet, *closed: 77.5cm wide x 37.5cm deep x 70cm high, (30 1/2in wide x 14 1/2in deep x 27 1/2in high)*

£1,500 - 2,000

242 TP

A QUEEN ANNE JOINED OAK GATELEG DINING TABLE, CIRCA 1710

Having an oval drop-leaf top, and a single lip-moulded end-frieze drawer, above an ogee-shaped apron, raised on baluster-turned legs and conforming gates, the rectangular stretchers with upper moulded edges, on turned feet, *146cm wide x 129cm deep x 73.5cm high, (57in wide x 50 1/2in deep x 28 1/2in high)*

£500 - 800

243 TP

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

The oval top of two twin-boards with square-edge, the rails with moulded lower edge, raised on slightly bulbous columnar-turned legs, joined by plain stretchers all round, on turned feet, *72.5cm wide x 56.5cm deep x 56cm high, (28 1/2in wide x 22in deep x 22in high)*

£600 - 800



239



241



243



244



245



246



247



248

244

A LATE 17TH/EARLY 18TH CENTURY CHIP-CARVED OAK WRITING BOX, CIRCA 1700

Decorated all over with roundels and geometric chip-carving, the lid with shaped underbearers, fitted to the interior with divisions for ink bottles, the left end sliding upwards to reveal a drawer, the baseboard with chamfered projecting edge, 22cm wide x 13cm deep x 10cm high, (8 1/2in wide x 5in deep x 3 1/2in high)

£800 - 1,200

245

A WILLIAM III CHIP-CARVED PINE BOX, DATED 1700

The lid carved with sprays of tulips and geometric motifs, the date '1700' and the initials 'MP', the front, sides and rear board with conforming carving, 41cm wide x 24.5cm deep x 12.5cm high, (16in wide x 9 1/2in deep x 4 1/2in high)

£800 - 1,000

246

AN EARLY 19TH CENTURY CHIP-CARVED FRUITWOOD BOX, ENGLISH, CIRCA 1820

Carved with quatrefoils, lunettes and circles, and with sliding cover, 12.5cm wide x 10.5cm deep x 3cm high, (4 1/2in wide x 4in deep x 1in high)

£400 - 600

247

A GEORGE III CHIP-CARVED FRUITWOOD BOX, DATED 1784

Of unusual form, possibly for scientific instruments, and with one octagonal compartment and one tapering rectangular compartment, chip-carved throughout with whorls, lozenges and the date '1784', 30cm wide x 5cm deep x 10cm high, (11 1/2in wide x 1 1/2in deep x 3 1/2in high)

£600 - 800

248

A 16TH CENTURY IRON AND LEATHER COFFRET, FRENCH, CIRCA 1500

The exterior bound with foliate- and scroll-tooled leather and bound with iron bands, the hasp hinged separately from the rest of the lid and concealing a shallow compartment, the front with decorative lockplate, 8.5cm wide x 11cm deep x 8cm high, (3in wide x 4in deep x 3in high)

£3,000 - 5,000

Literature:

A similar example, with a section of its lid lifting independently of the rest, is illustrated, M. Pall, *Versperrbare Kostbarkeiten* (2006), p. 9, Cat. No. 7.

249

AN ENGRAVED COW-HORN POWDER FLASK, PROBABLY SCOTTISH

With timber stopper and end, engraved to one side with a figure with arms outstretched between a dog and a figure kneeling on a stool, and to the other side with people bowing before a figure, all beneath tulips and flowers, 21cm high, together with another cow-horn powder flask, possibly Dutch, engraved with a man on horseback before animals and birds, and a woman, beneath an inscription to the rim, 17.5cm high, (2)

£600 - 800

250

AN EARLY TO MID-19TH CENTURY ENGRAVED BONE SOUVENIR POWDER FLASK, CIRCA 1820 - 1840

The bone stopper with metal ferrule and engraved with leaves, the body with the tomb of Napoleon within a fenced enclosure and beneath palm trees, a woman with a flower, and a crest - either a stag's head coupé or a stag's head erased - atop a torse, the initial 'C' below, 10.5cm high

£300 - 400

Napoleon was buried on St Helena after he died there in 1821. His body was removed and re-interred at L'Hôtel national des Invalides in Paris in 1840.



251



251 (detail)



255

251

A POSSIBLY 17TH/18TH CENTURY BEECH AND CARVED ANTLER CORONET WALKING OR FIGHTING STICK

The horn terminal with flattened end carved with a stylised crest, of a profile male bust with raised arm, the other side carved with a face, and various stylised motifs, including a crowned rampant lion with a monkey upon its back, a flower and a dog, *72cm high*

£1,000 - 1,500

252

A PAIR OF CARVED BONE PANELS, PROBABLY FROM A GABLE-ENDED MARRIAGE CASKET, IN THE EMBRIACHI MANNER, ITALIAN

Possibly 16th century

Each panel made in three-sections and carved with a Coat of Arms, within an oak surround, *13.7cm wide x 2.8cm deep x 14.8cm high, (5in wide x 1in deep x 5 1/2in high)*

£500 - 800

253

A PAIR OF 19TH CENTURY TURNED LIGNUM VITAE SPILL VASES, ENGLISH

Of tall waisted form, with a lipped mouth, ring turning and very narrow footrim, the underside slightly concave, *9.5cm diameter x 21.5cm high*, together with **a turned treen mortar**, possibly American, bearing a printed label for the pharmacy of C. S. Lord of Mansfield, Massachusetts and the date (in ink) 1927, with ovoid body, the straight-sided foot with incised lines, *13cm diameter x 19cm high, (3)*

£500 - 800

254 *

AN EARLY 19TH CENTURY SYCAMORE 'SUSSEX' SPICE TOWER, CIRCA 1820

Of five threaded tiers, and with one additional and probably associated tier, with printed paper banners with foliate ends; one tier for 'All Spice', two for 'Ginger', one for 'Cloves', another for 'Cinnamon' and the last for 'Nutmeg', *all six tiers 31cm high*

£400 - 600

255

AN EARLY VICTORIAN CARVED FRUITWOOD LOVE SPOON, NORTH WALES, CIRCA 1840

The handle chip-carved throughout and pierced with pairs of openings forming hearts, and with lunettes, the large bowl terminating in a pronounced point, *31.5cm high*

£800 - 1,200

256

A LATE 18TH CENTURY PONY SKIN-COVERED TRAVELLING BOX

With domed lid and brass carry handles at either end, and with leather borders fixed with dome-headed metal studs, 51cm wide x 30cm deep x 24cm high, (20in wide x 11 1/2in deep x 9in high)

£400 - 600



257

257

A LATE GEORGE III PAINTED PINE DOME-LIDDED BOX, ENGLISH/SCOTTISH, CIRCA 1820

The lid painted with alternating lozenges of simulated rosewood and burr timber, and with brass handle, the front and rear of the box painted to simulate burr walnut or elm within crossbanding, the ends conforming, and with painted handles, 31cm wide x 19cm deep x 14.5cm high, (12in wide x 7in deep x 5 1/2in high)

£500 - 700



258

258

A MINIATURE OAK CHEST OF DRAWERS, ENGLISH, CIRCA 1700

The under-edges of the top ovolo-moulded, and above two short and three graduated long drawers, all lined with softwood, the carcase with applied half-round bead between the drawers, raised on four baluster-turned feet, 26cm wide x 15cm deep x 28.5cm high, (10in wide x 5 1/2in deep x 11in high)

£600 - 800



259

259

A WALNUT AND POLYCHROME-PAINTED ALMS BOX, FRENCH

The top with coin slot, an iron hanging hook fixed to the rear board, the body of dovetailed construction and with decorative bands, the front painted with a pair of figures consumed by flames, beneath an indistinct inscription, excluding hanging hook 24cm wide x 14cm deep x 17cm high, (9in wide x 5 1/2in deep x 6 1/2in high)

£600 - 800

260

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)

£800 - 1,200



260



261

261

A LATE 17TH CENTURY/EARLY 18TH CENTURY TURNED LIGNUM VITAE MORTAR, ENGLISH, CIRCA 1700

Of nearly cylindrical form, turned at the mouth, waist and base with rings, and with waisted circular foot, *19cm diameter x 22.5cm high*

£500 - 800



262

262

A LATE 19TH/EARLY 20TH CENTURY BRASS AND LEATHER MASTIFF COLLAR, ENGLISH, CIRCA 1900

Bearing a brass plate engraved 'Windsor' and 'Grimpo', and with decorative brass studs, *12cm (smallest diameter)/15cm (largest diameter) x 5.5cm high*

£400 - 600

263

A STAINED PINE MALLET

The large cylindrical head with a beautifully patinated and grained end, with a wedged rectangular-section and round-section handle, *the head 15cm diameter x 40.5cm wide; overall 95cm high*, together with an elm and ash spade, with iron bound blade, and the initials 'WB' twice to the handle, *117cm high*, and a shovel, with old stapled repairs to the blade, *109cm high*, (3)

£400 - 600

264

A GEORGE III BOARDED OAK MURAL CANDLE-BOX, CIRCA 1780

The backboard topped by a pierced and scroll-carved arched cresting, above a compartment with hinged sloping cover, a drawer below, *32cm wide x 16cm deep x 48cm high*, (*12 1/2in wide x 6in deep x 18 1/2in high*)

£400 - 600



264

265

A PAIR OF 19TH CENTURY WALNUT CANDLESTICKS, ENGLISH

Topped by a pear-shaped scone with moulded rim, the stem spiral-turned as a grooved bine, and on a domed circular base, *11cm base diameter x 24cm high*, (2)

£300 - 400

266

A VERY SMALL LEATHER BLACKJACK

Of typical form with stitched seams, and inscribed with the probably apocryphal date 'May 5 1640', and with three groups of three hatched circles, 13.5cm high

£300 - 500

267

A LATE 15TH/EARLY 16TH CENTURY CARVED OAK CEILING BOSS, SOUTH-WEST ENGLISH, CIRCA 1470 - 1530

Carved as a spray of three oak leaves, and acorns, 20cm wide x 4cm deep x 19cm high, (7 1/2in wide x 1 1/2in deep x 7in high)

£400 - 600

268

A 15TH CENTURY CARVED ELM ROOF BOSS, PROBABLY SOUTH-WEST ENGLAND

Of a grotesque male mask, with furrowed brow and protruding tongue, 26.5cm wide x 15cm deep x 24cm high, (10in wide x 5 1/2in deep x 9in high)

£1,800 - 2,200

269

A LATE 15TH CENTURY CARVED GILTWOOD ROOF BOSS, EAST ANGLIA

Carved as a marigold, the symbol of the Virgin, with fifteen petals, 23cm diameter x 6.5cm high

£300 - 500

Provenance:

A pencil inscription to the reverse reads 'DECORATION / FROM ROOF OF / BOSTON STUMP / PRESENTED BY / MR ? OF / BOSTON / DATED FROM? 1309'.

In 1930, the elaborately carved and gilded roof was removed from St. Botolph's, the famous parish church of Boston, Lincolnshire, known as Boston Stump. The roof had been found concealed above the early 19th century vault and sold for just over £2000. The roof was installed as the ceiling of St Donat's Castle in the Vale of Glamorgan.



267



268



269



270



271



272

270 TP

A WILLIAM & MARY JOINED OAK PRESS CUPBOARD, LAKE DISTRICT, DATED 1690

The frieze with small ball end-pendants and carved leaf-scrolls centred by the initials and date 'ML 1690', above a pair of panelled cupboard doors, both carved with a linear interlaced design, and centred by two fixed panels, again carved with interlaced motifs incorporating tight scrolls against a lozenge ground, the lower-section with two large cupboards accessed by a regional arrangement of three doors and six fixed panels, on stile supports, 187cm wide x 55.5cm deep x 156.5cm high, (73 1/2in wide x 21 1/2in deep x 61 1/2in high)

£1,500 - 2,000

271 TP

A CHARLES II LARGE JOINED OAK COFFER, LAKE DISTRICT, DATED 1684

The lid and front each with five panels, the front panels carved with various strapwork interlaced designs and all incorporating naturalistic motifs, the carved initials and date 'WBA 1684' to the centre of the top rail, 180.5cm wide x 63cm deep x 71cm high, (71in wide x 24 1/2in deep x 27 1/2in high)

£800 - 1,200

272 TP

A RARE JAMES II JOINED OAK AND FRUITWOOD CLERKS'S CUPBOARD, LAKE DISTRICT, DATED 1686

Having a shallow fixed superstructure incorporating a cupboard, enclosed by two pairs of spindle-filled open doors, centred by a panel carved with the initials and date 'W J 1686', above a pair of single-board slopes, each with a bookrest and enclosing a deep well, over a pair of mitre-moulded drawers and two large panelled cupboard doors centred by a fixed panel, the top front rail carved with scrolls, the remaining rails with a central flat run-moulding and mainly with applied mitred-mouldings to simulate narrow panels, boarded and quadruple-panelled sides, 205cm wide x 63.5cm deep x 172cm high, (80 1/2in wide x 25in deep x 67 1/2in high)

£3,000 - 5,000

Literature:

See *An Inventory of the Historical Monuments in Westmorland* (1936), p. 40, for a comparable illustrated cupboard, dated 1694, at Dallam Tower, Milnthorpe, Cumbria.



273

273 TP

A CHARLES I JOINED OAK MURAL FOOD CUPBOARD, LAKE DISTRICT, DATED 1647

The asymmetrical front having a panelled cupboard door, carved with a pair of S-scrolls enclosing whorls and forming a fleur-de-lys to the centre, with a series of punched-holes following the carved design, the door panels with chip-carved run-moulding and a series of carved crescents and punched dots, flanked to the left by a fixed carved panel, designed with a single large stiff-leaf, and with punched holes through the midrib, the top rail carved with interlaced-lunettes and the date '16' '47' to each end, the base rail and upright end rails with repeated crescent and dot motifs, panelled sides, single shelf interior, 75cm wide x 29cm deep x 60cm high, (29 1/2in wide x 11in deep x 23 1/2in high)

£1,500 - 2,000

274 TP

A CHARLES II/JAMES II JOINED OAK MURAL CUPBOARD, LAKE DISTRICT, DATED 1685

The single top board with ovolo-moulded edge, the cupboard enclosed by a panelled door carved with the ownership triad 'S' over 'R M' and the date '1685', all within a quatrefoil against a stippled-ground, and flanked by a plain fixed-panel, with single shelf interior, all front rails with a stained central flat run-moulding except for fine multiple run-mouldings to the end uprights, single-panelled sides, 91.5cm wide x 29cm deep x 49cm high, (36in wide x 11in deep x 19in high)

£1,200 - 1,800



274



275



277

275 TP

A LAST HALF OF THE 16TH CENTURY CARVED OAK LINTEL BEAM, ENGLISH, CIRCA 1550 - 1600

Carved with three busts with outstretched arms, the central bust with simian features, holding scrolls between them, the cartouche-shaped spaces between carved with a pair of mask, between stop-chamfers, 221cm wide x 19cm deep x 26cm high, (87in wide x 7in deep x 10in high)

£2,000 - 3,000

See following lot.

276 TP

A LAST HALF OF THE 16TH CENTURY CARVED OAK CEILING BEAM, ENGLISH, CIRCA 1550 - 1600

Carved with three busts with outstretched arms, one with a pronounced moustache, another with a beard, holding furled scrolls between them, the three cartouche-shaped reserves between the busts carved with masks, one with a scroll-ended collar, 177cm wide x 21cm deep x 30cm high, (69 1/2in wide x 8in deep x 11 1/2in high)

£2,000 - 3,000

See proceeding lot.

277 TP

AN ELIZABETH I LIMED-OAK WINDOW LINTEL, CIRCA 1590

Of slightly curved form and tapering towards each end, carved to the centre with a flowerhead between stiff foliage, and with two runs of egg and dart and roundel carving, 139cm wide x 9cm deep x 16cm high, (54 1/2in wide x 3 1/2in deep x 6in high)

£500 - 800

278

A PAIR OF 18TH CENTURY CARVED WALNUT ARCHITECTURAL SCALLOP SHELL CRESTS

Each carved at the base with a scroll, 66cm wide x 8cm deep x 32cm high, (25 1/2in wide x 3in deep x 12 1/2in high) (2)

£600 - 800



276



279 (arranged for illustrative purposes only)

279 TP

A QUANTITY OF A MID-16TH CENTURY OAK CEILING BEAMS, DEVONSHIRE, CIRCA 1550

Each mainly of triangular ribbed form, with four long beams, *various lengths 468.5cm; 448cm; 476.5cm, 395.5cm x approximately 30cm high*, and six short cross-beams *154 - 156cm long*, (10)

£2,000 - 3,000

280 TP

A MID-16TH CENTURY LARGE JOINED OAK AND POLYCHROME-DECORATED COFFER FRONT, CIRCA 1540

With five linenfold-carved panels below a pair of slender horizontal panels carved with tracery of bifoils and trefoils, and centred by a plain panel below a key-hole, losses *201.5cm wide x 10cm deep x 102cm high*, (79in wide x 3 1/2in deep x 40in high)

£800 - 1,200



280



281 TP

**A QUANTITY OF CHARLES I OAK WAINSCOT WALL
PANELLING, GLOUCESTERSHIRE, CIRCA 1630**

To include four carved frieze sections; each with elongated top panels boldly carved with a fork-tongued dragon with leafy body and coiled tail, spaced by leaf-carved corbels, two rows of plain panels below, various lengths 275cm; 210cm; 183cm and 104cm x 92cm high, together with six sections of plain panelling, with broad flat run-moulded short rails, thought to be the lower wall panelling to the same interior scheme as the dragon-carved frieze panels, again various sizes - 249cm x 81cm; 251 x 79cm; 253 x 72cm; 251 x 72cm; 261 x 21cm, 178 x 21cm, (10)

£3,000 - 5,000



(detail)

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



Elvaston Castle, Derby



Lot 282 photographed at the Elvaston Castle Sale, 1964

282 TP

A HIGHLY IMPRESSIVE LEAD WATER CISTERN, CAST WITH THE DATE 1705

Decorated to the front and proper right end only, and with moulded rim, the front decorated with a pair of strapwork cartouches, and the initial triad 'JJM', St George and the Dragon, mullets, the figure of Charity, dragons, dolphins, Earl's coronets above indistinct ciphers, garlands and fleur-de-lys, the inside with a division, 120cm wide x 64cm deep x 77cm high, (47in wide x 25in deep x 30in high)

£5,000 - 8,000

Provenance:

-Elvaston Castle, Derby.

-Sold *Henry Spencer & Sons*, 18 & 19 March, 1964, Lot 849 (£70), where catalogued as 'A Fine Queen Anne Ornamental Lead Garden Cistern, decorated with coats of arms within geometrical panels in bold relief and bearing the date 1705'. Sale catalogue included with this Lot.

This cistern is known to have stood, at least from the end of the 19th century, on the court before the south front of Elvaston Castle.

A very similar cistern, cast with the date 1706, stood at Woodcote House, Woodcote Green, Surrey. It bears the initials 'EAN', believed to stand for Sir Edward Northey and his wife Anne, who built Woodcote House.



283

283 TP

A CARVED STONE ARCHITECTURAL SCULPTURE OF A LION, PROBABLY 18TH CENTURY

Of a lion statant, his head thrown back and with flowing, curly mane, atop a rectangular-section block, 45.5cm wide x 40cm deep x 85cm high, (17 1/2in wide x 15 1/2in deep x 33in high)

£1,000 - 1,500

284 TP

A GOTHIC REVIVAL LEAD GARGOYLE, OR WATER SPOUT

Modelled as a grotesque hound, with protruding tongue, 61cm high

£1,000 - 1,500

285 TP

A CARVED STONE SCULPTURE, IN THE 18TH CENTURY 'GROTTO' MANNER

Carved as a grotesque female mask, with an elaborate foliate headdress carved with a snail, on a moulded broadening plinth, 43cm high

£800 - 1,200



284



285



286

286 TP

A MID- TO LATE 15TH CENTURY CARVED OAK SCREEN SECTION, ENGLISH OR FRENCH, CIRCA 1450-1500

With four divisions, each with upper pierced tracery lights over quatrefoils and trefoils, a number centred with a four-petalled flower, and two with a 'sun' or 'moon', all with cusped edges, 387cm wide x 161.5cm deep x 8cm high, (152in wide x 63 1/2in deep x 3in high)

£2,000 - 3,000

287 TP

A SECTION OF MID-16TH CENTURY OAK PANELLING, FRENCH/ENGLISH, CIRCA 1550

Of two registers of panels, the uppermost with two 'Romaine'-type panels, one carved with a male bust, the other with a female bust, within stylised foliate roundels, the lower section of four panels, all carved with Mannerist foliate scrolls with grotesque terminals, within moulded rails, in a later outer frame, overall 124cm wide x 4cm deep x 73cm high, (48 1/2in wide x 1 1/2in deep x 28 1/2in high)

£2,000 - 3,000



287

288 TP

A CHARLES II JOINED OAK CHEST OF DRAWERS, CIRCA 1680

Having a triple-boarded top with dentil-mouldings below the ovolo-moulded edge flanked by scroll-cut corbels, the four graduated drawers all with applied paired cushioned and mitred-mouldings, with deep base moulding, on stile feet, 92.5cm wide x 58.5cm deep x 82cm high, (36in wide x 23in deep x 32in high)

£800 - 1,200



288

289 TP

A SMALL GEORGE I JOINED OAK SIDE TABLE, CIRCA 1720

The top of two ovolo-moulded boards, above a single frieze drawer with double-bead edge moulding, raised on slender baluster over elongated-ball turned legs, joined all round by rectangular stretchers with upper moulded edges, on turned feet, 68.5cm wide x 49.5cm deep x 63.5cm high, (26 1/2in wide x 19in deep x 25in high)

£400 - 600



290

290 TP

A WILLIAM & MARY JOINED OAK SIDE CABINET, CIRCA 1700

Of deep proportions, having a twin-boarded top with dentil-moulded underfrieze, and a central cupboard door with cavetto-moulded framed panel, flanked by similar slender fixed panels, a single interior shelf, raised on front bun feet and rear stiles, 79cm wide x 59.5cm deep x 74cm high, (31in wide x 23in deep x 29in high)

£700 - 1,000

291 TP

A CHARLES II OAK JOINT STOOL, CIRCA 1680

Having an ovolo-moulded top, the rails with multiple run-mouldings to lower edge, raised on columnar-turned legs, joined all round by plain stretchers, ownership initials 'RW' struck twice to one short rail, 46cm wide x 26.5cm deep x 55cm high, (18in wide x 10in deep x 21 1/2in high)

£600 - 800

292 TP

A JOINED OAK CHEST OF DRAWERS, ENGLISH, CIRCA 1680-1720

The boarded top with applied cyma recta moulded edge, above three graduated drawers, each with paired *octagonal* applied mouldings, with broad base moulding and stile feet, 90cm wide x 52.5cm deep x 88.5cm high, (35in wide x 20 1/2in deep x 34 1/2in high)

£600 - 800



292



293

293 TP

A WILLIAM & MARY JOINED OAK FULLY ENCLOSED DRESSER BASE, CIRCA 1690

The top of two boards, above three mitre-moulded drawers, and a pair of central cupboards doors flanked by a fixed panel, all with geometric mitre-mouldings, twin-panelled sides, on extended stile supports, 190.5cm wide x 48cm deep x 90cm high, (75in wide x 18 1/2in deep x 35in high)

£1,200 - 1,800



294

294 TP

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

Of deep proportions, the six-pegged top with ovolo-moulded edge, each long rail decorated with four-petal flowerheads, the short rails with narrow run-mouldings, raised on tapering columnar and ring-turned legs joined all round by stretchers with run-moulded outer edge, 48cm wide x 31.5cm deep x 52cm high, (18 1/2in wide x 12in deep x 20in high)

£1,200 - 1,800



295

295 TP

A CHARLES II OAK JOINT STOOL, CIRCA 1640

The top with a good double-reeded edge, each long rail bicuspid-shaped and all rails with repeated simple stamped vertical lines, raised on baluster and reel-turned legs, joined by plain stretchers all round, on turned feet, 43.5cm wide x 25.5cm deep x 48cm high, (17in wide x 10in deep x 18 1/2in high)

£800 - 1,200

296 TP

A CHARLES I OAK JOINT STOOL, CIRCA 1630

Having a triple-reeded edge top and bicuspid-shaped rails, the paired-baluster turned legs joined all round by rectangular stretchers with slightly chamfered edges, on turned feet, *50.5cm wide x 29cm deep x 56.5cm high, (19 1/2in wide x 11in deep x 22in high)*

£1,000 - 1,500

297 TP

A JAMES I OAK JOINT STOOL, CIRCA 1615

The top with broad ovolo-moulded edge, and the rails with moulded lower edge, raised on inverted-baluster over ball-turned legs, joined all round by plain stretchers, turned feet, *45.5cm wide x 26.5cm deep x 56.5cm high, (17 1/2in wide x 10in deep x 22in high)*

£1,200 - 1,800

298 TP

A WILLIAM & MARY JOINED OAK FULLY-ENCLOSED DRESSER BASE, CIRCA 1690

The boarded top with ovolo-moulded edge, above three drawers with applied paired octagonal mitre-mouldings and spaced by split-baluster mouldings, over a waist moulding, and a central bank of drawers flanked by a panelled cupboard door, again all mitre-moulded, twin-panelled sides, on extended stile supports, *160cm wide x 55cm deep x 90cm high, (62 1/2in wide x 21 1/2in deep x 35in high)*

£2,000 - 3,000



296



297



298



299

299 TP

AN EARLY 18TH CENTURY OAK BUREAU BOOKCASE, ENGLISH, CIRCA 1730

In three-sections, having a pair of fielded panelled cupboard doors enclosing two adjustable shelves and five small drawers, the middle-section with cleated fall and book-rest, opening to reveal a fitted stepped interior of small drawers and pigeon-holes around a central well, the lower-section with waist-moulding above two short and two long drawers, the carcass rails with half-round mouldings, brass side carry-handles, on later bun feet, 105.5cm wide x 59.5cm deep x 198cm high, (41 1/2in wide x 23in deep x 77 1/2in high)

£1,500 - 2,000

300

A GEORGE I/II JOINED OAK TABLE CABINET, CIRCA 1720-50

The boarded top with moulded under-edge, the single fielded panelled cupboard door inlaid with an eight-pointed star, enclosing five graduated drawers, with base moulding, restorations, 35cm wide x 33cm deep x 34.5cm high, (13 1/2in wide x 12 1/2in deep x 13 1/2in high)

£400 - 600

301 TP

A GEORGE II JOINED OAK BUREAU, CIRCA 1740

With a well-figured cleated fall enclosing a fitted interior, including secret compartments, with two short over two long graduated lip-moulded drawers, on bracket feet, 85cm wide x 48cm deep x 97cm high, (33in wide x 18 1/2in deep x 38in high)

£600 - 800

302 TP

A CHARLES II JOINED OAK SIDE TABLE, CIRCA 1680

Having an end-cleated twin-boarded top, and single drawer with applied lower edge moulding that continues on all frieze rails, raised on egg and reel-turned legs, joined by plain stretcher all round, on squat turned feet, 90cm wide x 59cm deep x 73.5cm high, (35in wide x 23in deep x 28 1/2in high)

£600 - 800

303 TP

A GEORGE II SOLID-WALNUT GATELEG DROP-LEAF DINING TABLE, CIRCA 1720-40

The oval twin-flap top with ovolo-moulded edge, above an end-frieze drawer, raised on cabriole legs with hoof-carved feet, 126cm wide x 107cm deep x 73cm high, (49 1/2in wide x 42in deep x 28 1/2in high)

£800 - 1,200



300



303

304 TP

AN EARLY 18TH CENTURY JOINED OAK PRESS CUPBOARD, ENGLISH, CIRCA 1700-20

Having an ornate cavetto-moulded cornice, above a pair of panelled cupboard doors, each with a large fielded panel headed by a smaller similar panel, and both within an applied moulded frame, enclosing hanging pegs, above a low waist moulding and a pair of similar fielded short drawers, with base moulding, on extended stile supports, 134cm wide x 59.5cm deep x 190cm high, (52 1/2in wide x 23in deep x 74 1/2in high)

£1,000 - 1,500

A similar cupboard, possibly from the same workshop, with a handwritten paper label reading 'Property of E C Hamilton, Withypool, Dunster', formerly in *The James Brett Collection*, sold *Sworders*, 17th February 2015, Lot 119.

305 TP

A CHARLES II OAK BOARDED CHEST, CIRCA 1660

The single-piece top with chip-carved ends, the front carved with three lozenges, and each filled with five whorls and with a small trefoil punched-decorated lozenge to each cardinal point, the sides descending to V-shaped cut-away supports, 114cm wide x 40cm deep x 52cm high, (44 1/2in wide x 15 1/2in deep x 20in high)

£600 - 800

306 TP

A LATE 17TH CENTURY JOINED AND BOARDED OAK DESK BOX, CIRCA 1680

The fall with applied moulded edge, enclosing a shelf above three secret-drawers and five mitre-moulded drawers, the whole removable, the box fitted with a till to the right-hand side, enclosing a drawer, and a rear secret-drawer accessed from inside the box, with deep cavetto base-moulding, 77cm wide x 49.5cm deep x 27.5cm high, (30in wide x 19in deep x 10 1/2in high)

£500 - 800

307 TP

A WILLIAM & MARY JOINED OAK SIDE TABLE, CIRCA 1690

The triple-boarded top with ovolo-moulded edge, three frieze rails with narrow moulded lower edge, raised on baluster-over-ball turned legs, joined by slender edge-moulded stretchers, on turned feet, 92cm wide x 54cm deep x 70.5cm high, (36in wide x 21in deep x 27 1/2in high)

£400 - 600

308 TP

A JOINED OAK FOLDING WRITING TABLE, ENGLISH, CIRCA 1690-1710

Of narrow proportions, the rectangular top with a single-flap, and constructed from one-piece boards, raised on baluster-turned legs, the front with a pair of similar turned gates supporting the open flap, edge-moulded stretchers, restorations, closed: 79cm wide x 25cm deep x 68.5cm high, (31in wide x 9 1/2in deep x 26 1/2in high)

£800 - 1,000

Printed label to the underside reading: 'From Taplin, Banbury'.



304



306



308



309 TP

A MID-17TH CENTURY TAPESTRY, FRENCH, CIRCA 1650

After Simon Vouet (1590-1649)

Woven with Venus and Cupid in a forest glade, the deep framed border with medallions of sculptural classical figures on plinths and oval miniature portraits, the centre of each border with putti playing with laurels amongst shells, and with displays of fruit and architectural motifs, 370cm x 256cm, 146in x 101in

£10,000 - 15,000



310

310
A MID-17TH CENTURY SILKWORK PICTURE, ENGLISH, CIRCA 1660

Designed with Flora holding a rose stem, her embroidered costume with applied ribbon, her collar of needle lace, and head with attached hair, the surround with birds, flowers and insects, a squirrel, hound and hare, the cream silk ground embroidered in satin stitch with mainly green, blue and yellow silks and having applied coiled and laid silver thread, framed and glazed, 20cm x 26cm

£1,500 - 2,000

Provenance:

Mayorcas Collection. Sold *Christie's*, King Street, London, 12th February 1999, Lot 206.

311
A 17TH CENTURY LARGE EMBROIDERED PICTURE, POSSIBLY FRANCO-SCOTTISH, DATED 1606

The whole worked in tent stitch with coloured wools and silks, designed with the Christian martyr seated by a pool, with her sponsor to one side and a priest to the other, the surround with trees and foliage, a house in the distance and a tower with open entrance to the right, the border with roses and carnations and having an exotic flower to each corner, the edge with later applied gold thread braid, 19th century oak Gothic frame and glazed, 82.5cm x 103.5cm

£5,000 - 8,000



311



312

312

AN INTERESTING MID-17TH CENTURY EMBROIDERED BIBLICAL PICTURE, ENGLISH, CIRCA 1660

Designed with scenes from the Old and New Testaments, to the left Susanna is surprised by the two elders, Samson slays the lion followed by Delilah about to cut Samson's hair, to the right Esther sits at a banquet with Ahasuerus and numerous other scenes, between the scenes secular and religious imagery - a monkey; turkey; hare; butterfly and wolf; a pelican feeding her young; the Holy Ghost as a dove; David's harp and the hand of God - the upper left border with depictions of the senses and the lower border with eleven apostles and Jesus Christ identified holding a cross, embroidered in tent stitch with coloured silks and coiled metal and applied silver thread with coloured and pearl bead embellishment, framed and glazed, 53cm x 78.50cm

£8,000 - 12,000

Provenance:

Formerly Athelhampton House, Dorset.
Reputedly purchased in the 1940s from a Dorchester based specialist oak furniture dealer who had acquired the embroidered picture directly from descendants of the original owner.

313

A SET OF FOUR LATE 18TH CENTURY OVAL CARD AND SILK PICTURES OF COUNTRY FOLK

One of a woman and her cat, another of a man holding his hat, one of a man clutching his head and one other of a woman holding a cup, each figure with a painted card head and silk or linen costume attached to card and fixed to the background of painted wood, within giltwood and glazed frames, 25cm high (4)

£800 - 1,200

314 TP

A 17TH CENTURY TAPESTRY PANEL, FRENCH

Designed with a regal woman and her male companion walking towards a formal garden with a parterre, fountain and statues, in the distance cloisters, balconies and an orangery, the surround with trees, fruit, flowers and foliage, later lined, 204cm x 238cm

£2,000 - 3,000



313



313



314



313



313



(detail)

315 TP

AN EARLY 18TH CENTURY EMBROIDERED PANEL, ENGLISH, CIRCA 1700

Designed with two trees climbing from hillocks on land with shepherds, sheep, hounds, lions, strawberries, flowers and leaves, a chinoiserie figure seated on a promontory, the meandering branches with colourful parrots and other exotic birds, fruit, flowers and leaves embroidered mainly in shades of blue, red and yellow wools, with chain and tambour stitches, backed and mounted on to a pine frame, 208cm x 233cm

£6,000 - 8,000



316 TP

**A PAIR OF EARLY 18TH CENTURY EMBROIDERED PANELS,
ENGLISH, CIRCA 1700**

Designed with isolated flowering stems of tulips, roses and carnations worked in chain and tambour stitches with coloured wools on a linen ground, the lower border and each side border of an undulating leafy stem, each backed and mounted on to a pine frame, 203cm x 120cm, (2)

£3,000 - 5,000



317



317

317 TP

AN EDWARDIAN WALNUT SHOW-FRAME AND UPHOLSTERED KNOLE-TYPE SOFA AND ARMCHAIR ENSUITE, CIRCA 1910

By Morant & Co (fl.1885-1915)

The rectangular padded back and adjustable hinged ends typically of the same height, upholstered in olive velvet with fringe detail, a fabric retail label below each squab cushion designed with Royal Coat of Arms, dated 1825, 1831, 1837 & 1901, *Founded 1790*, and reading: *Morant & Co Upholsterers, Decorators. 91 New Bond St., London.*, sofa 169cm wide x 69cm deep x 106.5cm high, armchair 77cm wide, (2)

£1,500 - 2,000

318

FOLLOWER OF ABRAHAM BLOEMAERT (1626-CIRCA 1675 MIDDELBURG)

An Allegory of Transience

oil on panel

41.2 x 32.2cm (16 1/4 x 12 11/16in).

£800 - 1,200



318

319

A 19TH CENTURY STAINED GLASS PANEL

Centered by a roundel painted with a blue fleur-de-lys, within a scroll-edged cartouche border, each section of glass with a painted numeral, 40.5cm wide x 42.5cm high

£300 - 500



320

320 TP

A RARE PAIR OF LATE 16TH CENTURY BOARDED WALNUT 'SEDILE A POZZETTO', TUSCAN, CIRCA 1580

A pair of enclosed box chairs - each with a seven-sided back formed from upright boards, with applied moulded frame to each outer-face, the sectional arm-rest rail with ovolo-moulded edge and dentil gauge-carved underfrieze, the heptagonal single seat board above a box-base, accessed by a central boarded door, again with moulded border, and flanked by two similar 'panels', deep base mouldings, restorations, 57.5cm wide x 49cm deep x 80.5cm high, (22 1/2in wide x 19in deep x 31 1/2in high) (2)

£6,000 - 8,000

Provenance:

With The Fogg Museum, Harvard University, Cambridge, Massachusetts, USA. Purchased 1980s.

Literature:

See F. Schottmüller, *Furniture and Interior Decoration of the Italian Renaissance* (1928), p. 172, pl. 393, and Mario Tintini, *Il Mobilio Fiorentino* (1929), p. 272, for a comparable chair in the Horne Collection, Florence.



321 TP

A LATE 16TH/EARLY 17TH CENTURY WALNUT BOARDED BENCH, NORTH EUROPEAN, PROBABLY FRENCH, CIRCA 1600

Typically constructed of five boards, the seat with a central S-shaped aperture, and with an ogee-profiled apron to each long side, the shaped and gently splayed end-supports mortised into the seat, and with V-cutaway ends to form feet, 150cm wide x 33cm deep x 42cm high, (59in wide x 12 1/2in deep x 16 1/2in high)

£1,200 - 1,800



321



322

322 TP

A LATE 16TH CENTURY JOINED OAK FULLY-ENCLOSED LOW CUPBOARD, NORTHERN FRENCH

Having a triple-boarded top, above a pair of cupboard doors, each with two raised double-reeded and fielded panels and ornate iron strap hinges, centred by a small boarded door above a linenfold-carved fixed panel, and flanked by pairs of comparable linenfold panels, on moderately broad stile supports, twin-panelled sides, 200cm wide x 63cm deep x 103.5cm high, (78 1/2in wide x 24 1/2in deep x 40 1/2in high)

£1,500 - 2,000

Illustrated:

The Connoisseur, October 1921, advertisement for S. W. Wolsey, 71-72 Buckingham Gate, London - described as a 'Linenfold Hutch', original ironwork, circa A.D. 1500.



323

323 TP

A MID-17TH CENTURY OAK AND SNAKEWOOD-VENEERED JOINED DESK BOX, DUTCH, CIRCA 1660

The fixed top board and hinged slope with moulded edge, the interior fitted with an arrangement of seven drawers, all with applied edge mouldings and turned fruitwood handles, the front board applied with mouldings to form rectangular reserves veneered with snakewood, and with base moulding, the dovetail construction visible to the end boards, the operative lock with its apparently original key, 57cm wide x 53.5cm deep x 30cm high, (22in wide x 21in deep x 11 1/2in high)

£800 - 1,200



324

324 TP

A LATE 17TH CENTURY JOINED OAK CHEST, WITH LIFTING-TOP, ANGLO-DUTCH, CIRCA 1680

The triple-boarded top with hinged lid enclosing a well, the front frieze run-moulded and with applied moulding to simulate three panels, each centred by an elongated pyramidal boss, the drawer below with comparable decoration, above a cushion waist-moulding, and a pair of panelled and mitred-moulded cupboard doors, flanked by column pilasters, deep base moulding, 119cm wide x 56.5cm deep x 122.5cm high, (46 1/2in wide x 22in deep x 48in high)

£800 - 1,200

325 TP Y

A LATE 17TH CENTURY JOINED OAK, ROSEWOOD AND VENEERED COLLECTOR'S CABINET, DUTCH

Having a pair of cupboard doors, each with a large panel elaborately applied with geometric mitred-mouldings, corner pyramidal-boss and veneers, and with a simpler narrow base panel, the front uprights decorated with split-mouldings, the twin-panelled sides with a central iron bail-handle, the interior well-fitted, having a central panelled door with an applied purple-heart moulded arcade, enclosing small drawers, and surrounded by eighteen further drawers, all framed with purple-heart mitred-mouldings, on an associated stand, 103cm wide x 52cm deep x 158cm high, (40 1/2in wide x 20in deep x 62in high)

£1,200 - 1,800

326 TP

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

Having an oval drop-leaf top, raised on spiral-turned legs, the two diagonally opposed 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)

£400 - 600

327 TP

A BOARDED WALNUT 'SEDILE A POSSETTO', ITALIAN

In the 16th century Tuscan manner

An enclosed box armchair - possibly incorporating some period timbers - with a seven-sided back formed from upright boards, with applied moulded frame to each outer face, a recessed cupboard below the heptagonal boarded seat, accessed by a central boarded door, with deep base mouldings, 59.5cm wide x 51cm deep x 78.5cm high, (23in wide x 20in deep x 30 1/2in high)

£800 - 1,000

328 TP Y

A LATE 17TH CENTURY JOINED OAK AND ROSEWOOD-VENEERED BOOK PRESS, DUTCH

The press frame with moulded cornice, raised on stop-fluted ends with urn-shaped finials, a single helix screw with ball-finial, a single drawer below, the table stand with inverted-baluster and reel-turned legs, each upper leg block with applied veneered *anthemion*, joined all round by stretchers with broad flat run-moulding, on pear-shaped feet, 66.5cm wide x 49cm deep x 163cm high, (26in wide x 19in deep x 64in high)

£600 - 800

329 TP Y

A 17TH CENTURY JOINED OAK, ROSEWOOD AND EBONY VENEERED FOUR-DOOR CUPBOARD, FLEMISH

The cushion-moulded cornice with cherub-mask carved corbels, above a pair of intricately geometric mitre-moulded elongated cupboard doors, centred and flanked by lion mask corbels with a brass-ring to each open jaw, a pair of carved and nulled-inlaid drawers below with Bacchic masks, over a conforming pair of decorated doors, spaced by male figural terms, having Ionic capitals and carved paw feet, each side with five lozenge inlaid panels, 162cm wide x 63cm deep x 145cm high, (63 1/2in wide x 24 1/2in deep x 57in high)

£1,000 - 1,500



325



329



330 (set of eight)



332

330 TP

A SET OF EIGHT 19TH CENTURY WALNUT AND CANED DINING CHAIRS

In the late 17th century Flemish manner Including two open armchairs, each with scrolling-leaf carved and curved back rails framing an oval caned panel, the paired baluster and leaf-carved uprights with covered-vase finials, with acanthus-wrapped and scroll-ended downswept open arms, the caned seat within leaf-carved rails, raised on carved 'horsebone' front legs with hairy-paw feet, joined by a matching cresting fore-rail and an ornate X-form stretcher, (8)

£2,000 - 3,000

331 TP

AN OAK JOINT STOOL, WITH UPHOLSTERED SEAT, FLEMISH, CIRCA 1600 AND LATER

The later removable stuff-over seat upholstered in emerald-green velvet, above flattened arched and scallop edged rails, raised on inverted-baluster turned legs, joined by slightly inset moulded rectangular stretchers, on turned feet, 45cm wide x 31.5cm deep x 69cm high, (17 1/2in wide x 12in deep x 27in high)

£500 - 800

332 * TP

A RARE LATE 16TH CENTURY JOINED WALNUT CLOSED-BACK CHAIR, FRENCH, CIRCA 1560-80

Having a leaf-carved cresting, and back panel carved with a variation of the arms of the Duchy of Burgundy surrounded by flat-scrolls, a single seat board, and seat rails with sunken ogee-profiled lower edge, all legs columnar-turned, the moulded edge of the front stretcher characteristically overlapping the leg blocks, all remaining stretchers left plain, on turned feet, 44cm wide x 45cm deep x 102cm high, (17in wide x 17 1/2in deep x 40in high)

£2,000 - 3,000

Provenance:

- Ex. C. K. Binns Collection, Cold Overton Hall, Oakham, Leicestershire.
- Sold *Sotheby's*, London, 10th October 1986, Lot 118.
- Sold *Beedham Antiques*, Hungerford, Berkshire, 1999.

Illustrated:

The Antique Collector, December 1973, p. 298, fig. 3.



333

333 TP

A PAIR OF EARLY 17TH CENTURY JOINED WALNUT OPEN-BACK CHAIRS, ANGLO-FRENCH, POSSIBLY GUERNSEY, CIRCA 1630

Carved with the arms of Sir Henry D'Anvers, Earl of Danby, (1573 - 1643)

Each having a shaped boarded cresting rail carved with the quartered arms of Henry D'Anvers: *quarterly first and fourth, [gules], a chevron between three mullets of six points pierced [or], second and third, [gules] on a saltire [argent] an annulet [sable]*, all beneath the coronet of an earl, the round-ended uprights carved with a bell-flower and strap-work pendant, the stuff-over seat raised on columnar-turned front legs, joined all round by plain stretchers, 57cm wide x 48.5cm deep x 100cm high, (22in wide x 19in deep x 39in high) (2)

£800 - 1,200



334

334 TP

A PAINTED PINE TABLE CABINET, SOUTH GERMAN/NORTH ITALIAN, PROBABLY LATE 18TH/EARLY 19TH CENTURY

Fitted with a door enclosing a divided, and with three engaged columns topped by Ionic capitals, painted with Biblical and rural scenes, 72cm wide x 40cm deep x 39cm high, (28in wide x 15 1/2in deep x 15in high)

£800 - 1,200



335

335 TP

A LATE 16TH CENTURY SMALL JOINED OAK LINENFOLD-CARVED COFFER, FLEMISH, CIRCA 1570

Having a hinged boarded lid with integral ovolo-moulded front lip, the front and sides each with two linenfold-carved panels, framed by rounded and single-reeded rails, with ogee-profiled front plinth, iron carry-handles and interior till, 90cm wide x 42cm deep x 46.5cm high, (35in wide x 16 1/2in deep x 18in high)

£1,000 - 1,500



336



336 (open)

336 TP Y Φ

AN EARLY 17TH CENTURY WALNUT VARGUENO, SPANISH

Of show dove-tail and iron-bound construction, the fall front with typical ornate iron lockplate and hasp, enclosing an *architectural* arrangement of drawers and small cupboards, with classical portico and arcades raised on turned ivory columns, an ornate iron carry handle to each side, lacking one interior drawer and stand, 98cm wide x 41cm deep x 60.5cm high, (38 1/2in wide x 16in deep x 23 1/2in high)

£2,500 - 3,500

A comparable Vargueno sold *Christie's*, 'Works of Art from Cowdray Park and Dunecht House, At Cowdray Park, West Sussex', 13th - 15th September 2011, Lot 8014.

337 TP

A BEECH AND UPHOLSTERED SAVONAROLA CHAIR

Parts probably 17th/18th century

Of typical X-frame form, and possibly originally folding, the arched padded back, downswept arms and dished seat upholstered in gold floral damask, the shaped downswept legs joined by wavy-shaped side stretchers, 63cm wide x 55cm deep x 93cm high, (24 1/2in wide x 21 1/2in deep x 36 1/2in high)

£800 - 1,200

338 TP

A 19TH CENTURY BOARDED PINE AND POLYCHROME-PAINTED ARMOIRE, CENTRAL EUROPEAN, CIRCA 1830

The cavetto-moulded cornice decorated with stylized tulips, above a single door with a large central reserve decorated with a tulip plant filled vase against an indigo ground, flanked by paired reserves of abstract decoration, with scumbled sides, the interior with four shelves, on tapering block feet, 113.5cm wide x 50cm deep x 188cm high, (44 1/2in wide x 19 1/2in deep x 74in high)

£600 - 800

339 TP

A 19TH CENTURY PINE POLYCHROME-PAINTED ARMOIRE, CENTRAL EUROPEAN, CIRCA 1840

With moulded cornice, the single door decorated with two shaped reserves of flower-filled vases, against a faux-grain ground, the canted front corners painted with spiral-turned columns, each side again with floral reserves, the interior fitted with three shelves, on bun feet, 113cm wide x 52cm deep x 174.5cm high, (44in wide x 20in deep x 68 1/2in high)

£600 - 800



340 TP

AN INTERESTING PAIR OF CARVED GILTWOOD LOW CHAIRS, INDO-PORTUGUESE

17th century or possibly 16th century

Each ornately carved throughout, with a floral-carved triangular cresting above a paired row of five arcaded open spindles, flanked by leaf and lobed-carved uprights, above a padded seat, upholstered in salmon-pink floral silk with tassel fringe, on turned and floral carved legs, 55cm wide x 51cm deep x 85.5cm high, (21 1/2in wide x 20in deep x 33 1/2in high) 2

£15,000 - 20,000

A related chair of late 16th century date sold *Bonhams*, Chester, 19th January 2012, lot 379. This chair compares to two celebrated chairs at Losely Hall, Surrey, which were reputedly part of a set used by Queen Elizabeth I's Ladies in Waiting. See S. Watkins, *In Public and in Private Elizabeth I and Her World* (1998), p. 52.

It is understood this type of distinctive low giltwood chair originated in the Bay of Bengal. Although the chairs are of local form there are recorded examples with European High Renaissance motifs, which implies they were probably intended for export to the West. Indeed, it has been suggested that the Losely chairs may have been presented to the English Court as a diplomatic gift.

The Portuguese explorer, Vasco da Gama (c.1460s-1524), was the first European to reach India by sea, on the 20th May 1498, and thereby established the exchange of goods between India and Portugal. Although trade centred predominantly around spices it is known that more refined objects gradually made their way to the West, such as a table with its feet 'all covered in gold' received by the Portuguese general Afonso de Albuquerque (c.1453-1515), from an Indian local ruler, and presented to the Portuguese King, D. Manuel I (1495-1521). Two low chairs from India had also reached the Spanish court by the third quarter of the 16th century. They are depicted by the Italian Mannerist painter Federico Zuccaro (1540/41-1609) in an 'Annunciation' altarpiece, at the El Escorial, near Madrid. Although these chairs are again Indian in form one uses Renaissance motifs in its decoration. A further comparable chair, in the Collection of the Museu d'Història de la Ciutat de Barcelona, Museu Monestir de Pedralbes, was exhibited *Luxury for Export - Artistic Exchange between India and Portugal around 1600*, Isabella Stewart Gardner Museum, Boston, U.S.A, 8th February - 4th May 2008.



341



342



343

341

A GEORGE I LEADED BRONZE 7LB WOOL WEIGHT, CIRCA 1715

Cast with the Royal Arms beneath the cypher 'GR', the margins stamped twice with an 'A', with a pair of daggers, a ewer, and with a crowned 'G' twice, pierced for suspension and with a cavity to reserve, 10.5cm wide x 3.5cm deep x 17cm high, (4in wide x 1in deep x 6 1/2in high)

£2,000 - 3,000

342

A CHARLES II LEADED BRONZE BELL, PROBABLY BY WILLIAM SELLER OF YORK (FL. 1635 - 1685)

Topped by a pierced crown, the bell's shoulders cast with the initials 'WS' and the date '1678', cast with cords to the flared mouth, and with later iron clapper, 31cm mouth diameter x 34cm high

£500 - 800

See M. Finlay, *English Decorated Bronze Mortars & their Makers* (2010), p. 156, for a description of the Seller foundry in York. He notes that 'a William Seller of York, coppersmith and bellfounder, was apparently working in that city from about 1635 until 1687'. The second bell at Edenhall, Cambridge, cast with the initials 'WS' and the date '1665' has been attributed to him. It is thought that William cast most of his bells for clients in Lincolnshire.

343

A LATE 15TH/EARLY 16TH CENTURY LEADED BRONZE BELL, ITALIAN

Having a pierced crown, the bell's shoulder cast with rectangular plaques of a huntsman, a wolf, a huntsman emerging from a stand of trees, a porcupine, a pair of running dogs, a snarling dog and a horseman, the body and mouth with cast cords, 23cm mouth diameter x 30cm high to top of crown

£600 - 800

The motives cast to the shoulders of this bell are reminiscent of 15th and 16th century Italian paintings of the hunt or chase.



344



345



345 (rear)

344

A COMMONWEALTH/CHARLES II LEADED BRONZE MORTAR, BY EDWARD NEALE (FL. C. 1640 - 95), OF BURFORD, OXFORDSHIRE

With everted rim, the body cast with the initials 'EN' and three motifs, a group of three fleur-de-lis and a pair of winged masks, 13.2cm rim diameter x 10.5cm high

£1,500 - 2,000

Literature: M. Finlay, *English Decorated Bronze Mortars & their Makers* (2010), pp. 100 - 107.

345

AN IMPORTANT AND RARE JAMES II/WILLIAM & MARY CAST-IRON MORTAR, DATED 1688, PROBABLY SHROPSHIRE OR WEST MIDLANDS

Cast to the body with the lettering 'AN LEGAS' and the date '1688', and also with a square, with shaped lug handles and cast to the body with cords, the footrim slightly bulbous, 28.5cm mouth diameter x 22cm high

£800 - 1,200

It could be that this mortar was cast in the Sussex Weald, as its lettering relates to the famous iron tomb slabs in the church at Wadhurst, Sussex. Indeed, two of those tomb slabs are inscribed with the same name - Legas - that appears on this mortar and commemorate Judith Legas (d. 1747) and John Legas (d. 1752). The latter was a successful ironmaster and businessman of Wadhurst, Sussex.

However, he is thought to have moved from his native Shropshire (he was born in Cleobury Mortimer in 1690) later, in or around 1717, and so this mortar was probably made for (and possibly by) a member of his family still resident in Shropshire in 1688.

Shortly after John's birth, his father, Sebastian, is referred to as being employed at Downe Furnace. John Legas the elder, Sebastian's father, was a pot-founder at several furnaces and forges in the West Midlands in the 1660s and 1670s.

Interestingly, Sebastian's wife and John Legas of Wadhurst's mother was called Anne. It is possible that this mortar, cast with the letters 'AN', was made for her. She was born Anne Littleton, of Brimfield, Herefordshire. She married Sebastian in 1686.

Literature:

See J. S. Hodgkinson, 'The Legas-Remnant Letters' in *Wealden Iron Research Group, Bulletin No. 29, Second Series*, 2009.



346

346

A LEADED BRONZE MORTAR, PROBABLY DEVENTER, HOLLAND, DATED 1708

Possibly from the workshop, or using a mould, of Gerrit Schimmel (fl. 1664 - 1705)

Cast with an everted rim, above a band cast 'LAUS DEO [Praise God] 1708', the body cast with a frieze depicting a hunt in a landscape, with a house, a rider carrying a musket, a pikeman, a rabbit, a deer and a boar, with inset foot, 15.5cm diameter x 13cm high

£1,000 - 1,500

Provenance:

Ex. North Country Museum [possibly Doncaster].

Attributed to the workshop of Gerrit Schimmel on the basis of its similarity to mortars cast by both him and Henrick ter Horst, whose workshop he took over in 1680. A mortar dated circa 1677 was sold *Christie's*, 21 - 22 September 2010, Lot 231, and was cast with the same hunting frieze. Another with the same frieze, and dated 1668, signed by Schimmel, is also known (sold *Christie's*, 30th June - 1st July 2009, Lot 9).



347

347

A MID- TO LATE 17TH CENTURY LEADED BRONZE MORTAR, FROM THE LONDON 'UNIDENTIFIED FOUNDRY', CIRCA 1660

Cast four times with a crowned Tudor rose, and with curving lug handles, 14.5cm rim diameter x 11cm high

£400 - 600

Literature:

Compare similar examples illustrated M. Finlay, *English Decorated Bronze Mortars & their Makers* (2010), pp. 75 - 6 and Figures 109 - 112.



348

348

A 16TH CENTURY LEADED BRONZE HOLY WATER BUCKET, OR BÉNITIÈRE, FRENCH

The rim with two raised handle attachments, cast as female faces, the body cast with cords, raised on three faceted legs with scroll feet, 20cm diameter x 21cm high

£300 - 500

Very similar to a holy water bucket sold *Sotheby's*, 24 February 2005, as part of the Adler Collection, which was cast with an inscription in French and the date 1602 [Lot 12].

349

AN UNUSUAL AND LARGE 16TH OR 17TH CENTURY LEADED BRONZE CAULDRON

With flared rim and angular lug handles fitted with an articulated iron handle, the bag-shaped body raised on three slightly inset short legs with a pronounced central rib, three slender ribs extending upwards onto the body and terminating in pellets, a similar set of three ribs and pellets descending from each lug handle, 40cm rim diameter x 33cm high excluding handle

£300 - 500

The shape of this cauldron and its slightly inset legs are features of cauldrons made on the Continent, rather than England. However, another cauldron, with the same unusual feature of decorative ribs terminating in pellets emanating from the legs (but not the handles), was recorded in a 2003 loan exhibition of cooking vessels.

It bore a scratchmark which is different to the mark to this cauldron and which was not than attributable to any particular founder. The catalogue noted that 'the relatively low nickel content...of the alloy from which the cauldron is cast...tends to confirm a 16th century date.' The catalogue also notes that the ribs and pellets had not been recorded on a cauldron before [see R. Butler & C. Green, *English Bronze Cooking Vessels & their Founders 1350 - 1830* (2003), p. 149, Catalogue 154].

The scratchmark to this cauldron - a series of Vs, or angled lines - is not recorded.

350

A CHARLES II LEADED BRONZE SKILLET, SOUTH-EASTERN ENGLAND, DATED 1680

With flared rim and slightly waisted body, the handle unbraced and cast with two grooves and the indented inscription 'AC 1680', the legs ribbed and with wrythen collars above ribbed 'hoof'-like feet, 13.7cm rim diameter x 14.5cm high to tip of handle

£300 - 400

This skillet - which has no scratch-mark to its body - has legs characteristic of skillets made in South-Eastern England but is unusual in having no brace beneath the handle where it joins the body, in common with skillets inscribed with the names Edward and Thomas Rumens. A skillet handle inscription bearing the latter's name is also formed from indented characters. The name Rumens is common in the area around Tunbridge Wells, Kent. See R. Butler & C. Green, *English Bronze Cooking Vessels & their Founders 1350 - 1830* (2003), pp. 93 - 4.

351

A SET OF FOUR GEORGE III LEADED BRONZE HORSE BELLS, THE HOUSING DATED 1791

One bell bearing the initials 'RW', probably for Robert Wells II (b. 1756) of Aldbourne, Wiltshire

Of four bells, the largest example cast with the initials and of 10.5cm diameter, the other bells of 9.5cm diameter, 9cm diameter and 8cm diameter, and with iron clappers, all attached to a close-nailed leather clad wooden housing, with the date '1791' to one side, and the name 'J. Cage[?]' to the other, overall 46cm wide x 10cm deep x 43cm high, (18in wide x 3 1/2in deep x 16 1/2in high)

£300 - 500

The bell foundry in Aldbourne, Wiltshire had been established in 1693 by Robert Cor. From c. 1760 - 1826, the Wells family cast there. Robert Wells I was born in 1725 and ran the business until his death in 1781, when his son, also Robert, took over until his retirement in 1798.



349



350



351



352



354



353

352 TP

A LATE 17TH/EARLY 18TH CENTURY POLYCHROME-PAINTED CARVED SCULPTURE OF ST ANNE AND THE VIRGIN, FRENCH OR GERMAN

Carved wearing a wimple, a red dress and blue cloak, a girl at her side, on a later moulded octagonal stand, 78cm high, including stand

£700 - 1,000

353 TP

AN 18TH CENTURY PARCEL-GILT AND POLYCHROME-DECORATED CARVED PINE SCULPTURE, POSSIBLY ST BOTOLPH

Wearing the mitre and vestments of a bishop, a church atop a book in his left hand, his right hand raised in benediction, 77cm high

£800 - 1,000

354 TP

A LATE 17TH/EARLY 18TH CENTURY POLYCHROME-PAINTED PINE FIGURE ST GEORGE & THE DRAGON, POSSIBLY GERMAN

Wearing armour, the dragon beneath St George's feet, lacking lance, 43.5cm high

£600 - 800



355



356

355

A 17TH CENTURY POLYCHROME-DECORATED AND PARCEL-GILT FIGURE GROUP, GERMAN, PROBABLY THE BAPTISM OF CHRIST

Christ kneeling, John the Baptist standing, on a rocky outcrop, 24cm wide x 11cm deep x 35.5cm high, (9in wide x 4in deep x 13 1/2in high)

£600 - 800

356 TP

A LATE 18TH/EARLY 19TH CENTURY PARCEL-GILT AND POLYCHROME-PAINTED SCULPTURE, POSSIBLY ST JOSEPH, SOUTHERN EUROPEAN

Wearing a blue robe decorated with sprigs of gilt flowers, and a green cloak, an infant in his right arm, his left hand at his breast, 82cm high

£600 - 800

357 TP

AN 18TH CENTURY CARVED WALNUT FIGURE OF A MALE SAINT, POSSIBLY ST ELIGIUS, GERMAN OR FRENCH

Modelled wearing a mitre, a church in the palm of his left hand, the attribute once in his right hand now lacking, 71cm high

£700 - 1,000



357



358



361



359



360

358 TP

A LATE 17TH/EARLY 18TH CENTURY PARCEL-GILT AND POLYCHROME-PAINTED SCULPTURE, THE ASSUMPTION OF THE VIRGIN, POSSIBLY ITALIAN

Wearing flowing robes, in her left arm the infant Christ with a globe or orb, her feet atop stylised clouds, 43.5cm high

£600 - 800

359 TP

TWO 18TH CENTURY CARVED AND POLYCHROME-DECORATED SAINTS, PROBABLY FROM THE SAME WORKSHOP, COLONIAL

The first the figure of the Virgin, wearing a red dress, wimple and blue mantle, the second a male saint, in his left hand a book, his right hand raised in benediction, both on later plinths, 46cm & 48cm high (including plinth), (2)

£500 - 800

360 TP

A LATE 18TH CENTURY POLYCHROME-PAINTED CARVED FIGURE GROUP, ST ANNE WITH THE VIRGIN & CHRIST, POSSIBLY ITALIAN OR GERMAN

St Anne standing, the Virgin at her left side, the infant Christ resting on her right knee and held in her right arm, holding an apple, 47cm high

£500 - 800

361 *

A LATE 17TH/EARLY 18TH CENTURY POLYCHROME-DECORATED CARVED PINE MOUNT, ITALIAN

Topped by a winged mask above a pair of putti holding three shields, a winged mask below, 30cm wide x 9cm deep x 40cm high, (11 1/2in wide x 3 1/2in deep x 15 1/2in high)

£500 - 800



362

**362
A PAIR OF CARVED AND POLYCHROME-PAINTED MOUNTS,
OF MUSICAL ANGELS, GERMAN**

In the Gothic manner

Carved in flight, one wearing red and plucking a lute, the other wearing green, possibly playing a rebec, 25.5 cm & 27cm high, (2)

£400 - 600



363

**363
A CARVED PINE, PARCEL-GILT AND POLYCHROME-
DECORATED RELIEF CARVING, GERMAN**

Possibly late 15th/early 16th century, circa 1500

Of a knight, or possibly St George, dressed for a joust or tilt, with armour, shield and tilting lance, 24cm wide x 4cm deep x 59cm high, (9in wide x 1 1/2in deep x 23in high)

£1,200 - 1,800



364

**364 TP
A PAIR OF CARVED OAK AND POLYCHROME-DECORATED
FLAT-BACKED FIGURES, GERMAN**

Probably 17th century

The first, possibly St. Augustine, with bishop's mitre and crozier, his right hand raised in benediction, the second St Lawrence, carved with gridiron and palm, and with red and gold robes, 86cm & 82cm high, (2)

£1,000 - 1,500

**365 TP
A LARGE POLYCHROME-PAINTED AND CARVED SCULPTURE,
PROBABLY ST. ANNE TEACHING THE CHRIST CHILD TO
READ, SOUTHERN EUROPEAN**

The Virgin seated and holding an open book, the pages painted in black with the words 'Omnis sapientia a Domino Deo est et cum itto fuit semper et etia aevum / Cectesiastici Cap. I. V. I', the verse from Ecclesiasticus, 78cm high

£400 - 600



(detail)

366 TP

AN ELIZABETH I SMALL JOINED OAK, PARQUETRY-INLAID AND PAINT-HIGHLIGHTED COURT CUPBOARD, WEST COUNTRY, CIRCA 1590

With boarded top, the frieze carved with interlaced fleur-de-lys lunettes centred by a half-flower carved tablet and conforming quarter-flower corners, on cup-and-cover palmette-carved ionic capital supports, enclosing a canted cupboard, with each side and the middle boarded door having an applied square dentil bordered central tablet with a raised daisy-flower carved to the centre, framed by parquetry banded inlay with cream-paint highlights, and all within leafy-scroll carved angled rails, a pair of panelled cupboard doors below, each with a stiff-leaf carved arcade, the rail above again carved with leafy-scrolls and daisy flowers, the front stiles also similarly carved, 125.5cm wide x 47cm deep x 121cm high, (49in wide x 18 1/2in deep x 47 1/2in high)

£15,000 - 20,000



367

367 TP

AN EARLY 17TH CENTURY JOINED OAK LIVERY/PRESS CUPBOARD, WEST COUNTRY, CIRCA 1620-40

Having a dentil-moulded cornice and a well-carved scrolling foliate frieze, over a pair of five-panelled cupboard doors, each with a horizontal foliate-carved top panel, centred by three fixed panels, all front rails flat-carved with leaf S-scrolls, a single shelf to the interior, originally with hanging pegs, multiple panelled sides, top and back, 189cm wide x 59cm deep x 181cm high, (74in wide x 23in deep x 71in high)

£1,500 - 2,000

368 TP

A CHARLES I OAK JOINT STOOL, SALISBURY AND THE SURROUNDING AREA, CIRCA 1630

Having a six-peg top with double-reeded edge, all rails carved with running-cable over a chip-carved lower edge, on parallel-baluster over reel-turned legs, joined by plain stretchers, 45cm wide x 27cm deep x 58cm high, (17 1/2in wide x 10 1/2in deep x 22 1/2in high)

£1,200 - 1,800



368



369

369 TP

A LATE GEORGE III SMALL BOARDED ELM AND PAINTED BOWED HIGH-BACK CANOPY BOX-SETTLE, WEST COUNTRY, CIRCA 1800

The raked back of four boards with applied front mouldings to simulate eight-panels, the slender canopy top board positioned over wing-shaped slab-ends, which are also profiled to form a projected round-ended arm-rest, the single seat board over two cockbeaded base drawers, 103cm wide x 51cm deep x 150cm high, (40 1/2in wide x 20in deep x 59in high)

£2,000 - 3,000

370 TP

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

The top with ovolo-moulded long edges and chip-carved ends, all rails with lower run-moulded edge, the inverted-baluster over reel-turned legs joined all round by plain stretchers, 46cm wide x 27cm deep x 55.5cm high, (18in wide x 10 1/2in deep x 21 1/2in high)

£500 - 800

371 TP

AN INTERESTING CHARLES I OAK JOINT STOOL, WEST COUNTRY, CIRCA 1630

The top with six-pegs and double-reeded edge, the rails with a central run-moulding, shallow relief-carved to one long rail with a pointed-ogee design, and repeated to all remaining rails by a customary incised technique, furthermore all rails have an unusual concave profiled lower edge, the baluster-turned legs with lower ring-turning, and joined by plain stretchers all round, 46cm wide x 25.5cm deep x 57cm high, (18in wide x 10in deep x 22in high)

£1,000 - 1,500



371



372

372 TP

A CHARLES I JOINED OAK COFFER, WEST COUNTRY, CIRCA 1630

Having a quadruple-panelled lid, the front with three carved panels, each outer panel carved with a four-petal flowerhead enclosed within an interlaced lozenge and quatrefoil pointed-leaf design, the centre panel carved with paired leaf S-scrolls, their design repeated on the top rail, the muntin rails both guilloche-carved, the base rail and front stiles gauge-carved, each side with two panels both carved with a flower-filled lozenge, 133.5cm wide x 57cm deep x 66.5cm high, (52 1/2in wide x 22in deep x 26in high)

£1,000 - 1,500

373 TP

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

Having double-boarded and cleated lid, the four front panels carved with the symbols of the four Evangelists - reading from the left-hand side, Matthew [the man]; Mark [the lion]; Luke [the ox] and John [the eagle] - all within a chip-carved arcade, with lunette-carved top rail, running-cable carved front muntin rails and stiles, twin-panelled sides, 150cm wide x 59cm deep x 64cm high, (59in wide x 23in deep x 25in high)

£800 - 1,200



373



374 TP

A RARE MID-17TH CENTURY OAK TRESTLE TABLE WITH INTEGRAL FIXED BENCHES, DATED 1655

Very possibly with 16th century elements and attributed to the West Country

The highly impressive end-cleated and fully-framed single-piece top above a dentil-moulded frieze, and applied scroll-profiled end-friezes, one carved with the initials and date 'W L 1655 T G', raised on three waist-shaped trestle-type supports, with central dentil-moulded stretcher, raised on three long sledge-type feet, into which a long bench or form is mortised-and-tenoned on each long side of the table, together with a foot-rest board, restorations, possible historic adaptations, 511cm wide x 163cm deep x 83cm high, (201in wide x 64in deep x 32 1/2in high)

£5,000 - 8,000

Provenance:

The Feoffees Meeting Rooms, Landkey United Charities, Barnstaple, Devon. There is documented evidence of Feoffees in Landkey from the reign of Edward IV [1442-1483], (see records deposited with the South West Heritage Trust - formerly Devon Record Office), and feoffees were certainly active during the mid-seventeenth century when the date of 1655 was presumably carved on this table. The present feoffees are known as the trustees of the Landkey United Charities [Charity no. 233786]. They own several properties in the village, including meeting rooms in which this table was recently housed. The meeting rooms have seldom been used following the closure of the adjacent pub - which provided lavatories! - and upon recently reviewing its assets the Trustees decided to convert the meeting rooms into a dwelling. This has necessitated the removal and sale of this table. Because of its size and with no easy exit it would seem the table had been in the meeting rooms since before their construction/alteration in the nineteenth century. The trustees have made enquiries but unfortunately have no information on the origins of the table. Its situation suggests that it has been used for meetings and educational uses rather than domestic purposes for some time.

Michael Gee, Landkey United Charities, July 2018.



(detail)

375 TP

A CHARLES II JOINED OAK COFFER, WEST COUNTRY, CIRCA 1670

Having a twin-panelled lid, the front with two further panels, each carved with interlaced pointed *leaves* around a six-petal flowerhead, the broad muntin rail with unusual paired stylized carved foliage and punched-decoration, each side panel carved with a flower-filled lozenge and with a simple whorl to each corner, on extended stile supports, *100.5cm wide x 50.5cm deep x 62.5cm high, (39 1/2in wide x 19 1/2in deep x 24 1/2in high)*

£600 - 800

376 TP

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

The boarded lid with a bold chip-carved front edge and similar carved end-cleats, the front of two panels, each with framed acanthus-leaf scrolls centred by a bird with outstretched wings, the muntin-rail carved with a fancy stiff-leaf, the top rail nulled-carved, and the base and front stiles with running-cable designs, *121cm wide x 53.5cm deep x 61cm high, (47 1/2in wide x 21in deep x 24in high)*

£600 - 800

377 TP

AN EARLY 19TH CENTURY BEECH, ASH AND ELM COMB-BACK WINDSOR ARMCHAIR, WEST COUNTRY, CIRCA 1820-50

With eight tapering back-spindles and 'eared' cresting rail, the *horse-shoe*-shaped three-part arm on elliptical-turned spindles and a front crook-shaped support, the elm saddle-seat with a straight front, the front legs with lower ball-turning, joined by an H-form stretcher, front edge of seat stamped with initials 'W ? C', *59.5cm wide x 42cm deep x 103cm high, (23in wide x 16 1/2in deep x 40 1/2in high)*

£500 - 800

378 TP

A CHARLES II BOARDED OAK BOX, WEST COUNTRY, CIRCA 1660

The lid with moulded front edge and chip-carved ends, the front board carved with a pair of foliated 'S' scrolls, the baseboard with projecting chamfered edge, *58.5cm wide x 37cm deep x 20cm high, (23in wide x 14 1/2in deep x 7 1/2in high)*

£300 - 500



374 (top)



379

379 TP

A JAMES I JOINED OAK COURT CUPBOARD, WEST COUNTRY, DATED 1620

The strapwork-carved frieze rails raised on elaborately turned end-columns with small Ionic capitals, respectively headed by the inlaid initials 'RIP' and date '1620', the recessed cupboard enclosed by a pair of panelled doors, carved with a whorl-filled quatrefoil interlaced design and stylized leaf spandrels, and flanked by broad fluted-carved uprights, above a cushion waist-moulding carved with demi-flowerheads, a pair of triple-panelled cupboard doors below, the upper panel to each door decorated with punched roundels within paired bands of chip-carving resembling the carved upper door rails, a bold lozenge motif carved to each side, 139.5cm wide x 61.5cm deep x 157cm high, (54 1/2in wide x 24in deep x 61 1/2in high)

£1,200 - 1,800

380 TP

A JAMES I/CHARLES I JOINED OAK COFFER, SOMERSET, CIRCA 1620-30

Having a quadruple-panelled lid, the front also with four panels, each carved with a large single daisy flowerhead, the muntin rails with carved and punched-decorated domino-motifs, the nulled-carving to the top rail extending to the guilloche-carved front stiles, which also have a 'crenelated' inner-edge, with plain scroll-profiled spandrels below the chip-carved base rail, the sides with two raised panels set within rails carved with simplified domino and crescent motifs as found on the front rails, 120.5cm wide x 56.5cm deep x 70.5cm high, (47in wide x 22in deep x 27 1/2in high)

£700 - 1,000



380



381

381 TP

A CHARLES I JOINED OAK REFECTORY-TYPE TABLE, WEST COUNTRY, CIRCA 1640

Having an end-cleated triple-boarded top, all rails with broad central cushion run-moulding, and the front rail with the addition of a narrow central fillet or rib, and all with carved and scroll-profiled spandrels, raised on columnar-turned legs joined by plain peripheral stretchers, *235.5cm wide x 80.5cm deep x 76.5cm high, (92 1/2in wide x 31 1/2in deep x 30in high)*

£3,000 - 5,000

382 TP

A CHARLES II JOINED OAK COFFER, DATED 1666, EAST DEVON, SCHOOL OF THOMAS DENNIS AND WILLIAM SEARLE

The lid of two boards with run-moulded long edges and dog-tooth punched-decorated ends, the profusely carved front with two panels, both decorated with stylized flowerheads enclosed within an arcade, the extremely broad muntin rail with similar decoration below the carved initials and date *IS 1666*, the top rail and stiles all with S-scroll leaf motifs, the top internal face of the front and side upper rails with characteristic crossed incised-lines, *121cm wide x 57.5cm deep x 82cm high, (47 1/2in wide x 22 1/2in deep x 32in high)*

£3,000 - 4,000



382



383

383 TP

A CHARLES I JOINED OAK STANDING LIVERY CUPBOARD, WEST COUNTRY, CIRCA 1640

Having a top of two boards with double-reeded edge, and a single cupboard enclosed by a central panelled door, the door panel carved with a flowerhead centred lozenge with extended pinched sides, flanked by a fixed panel with similar carved design, the top rail lunette-carved, the door rails and base rail incised-carved with scrolling motifs highlighted with punched dots, each side again similarly carved, the lower edge of the base rails castellated, raised on columnar-turned front legs, joined all round by stretchers, each with upper moulded edge and the front and side stretchers with the addition of an egg-and-dart lower edge, which is also repeated on the front muntin rails, narrow interior shelf, 119.5cm wide x 46.5cm deep x 95.5cm high, (47in wide x 18in deep x 37 1/2in high)

£2,000 - 3,000

384 TP

A RARE CHARLES I JOINED OAK BACKSTOOL, TAUNTON, SOMERSET, CIRCA 1630

The closed back with a near-square plain panel and scroll-profiled and multiple run-moulded cresting rail, the boarded seat with bi-cuspid shaped rails, again with prominent scrolls, on elaborately inverted-baluster turned front legs, joined all round by stretchers with a broad flat run-moulding, 49cm wide x 36.5cm deep x 93.5cm high, (19in wide x 14in deep x 36 1/2in high)

£1,500 - 2,000



384



385

385 TP

**A RARE AND DOCUMENTED GEORGE I FRUITWOOD
TURNER'S CHAIR, PROBABLY DEVON OR SOMERSET, DATED
1718**

All parts turned on a lathe, with the typical exception of the trapezium-shaped boarded seat and the highly unusual slender board engraved with the date and initials 'GM 1718' to the centre of the elaborately turned and raked back, the back uprights with integral ball-finials, and disengaged from the four-post base by means of a multiple ring-turned lower back rail, with similar turned arms, jointed into bold front posts, which are joined by a row of seven short spindles directly below the seat, and by turned stretchers all round, 60cm wide x 54cm deep x 115cm high, (23 1/2in wide x 21in deep x 45in high)

£5,000 - 8,000

Illustrated:

- David Knell, *English Country Furniture 1500-1900* (2000), p. 288, pl. 435.
- Victor Chinnery, *Oak Furniture: The British tradition* (2016), p. 72, fig. 2:81. Turner's chairs are traditionally dated to the seventeenth and late sixteenth century. The author notes that this turner's chair is a 'rare dated specimen, which brings elaborate turned furniture firmly into the eighteenth century'.

Provenance:

- William Stokes Collection.
- C. K. Binns Collection. Sold *Christie's*, Cold Overton Hall, Oakham, Leicestershire, 13th November 1990, Lot 730.



© 1976, 2016 Estate of William Stokes

Lot 730 illustrated Victor Chinnery, *Oak Furniture: The British Tradition*, ACC, 2016



386

386 TP

A CHARLES I OAK LIVERY CUPBOARD, WEST COUNTRY, CIRCA 1640

The top rail carved with interlaced lunettes filled and spaced by highly stylized chip-carved leaves, above a large central quadruple-panelled cupboard door, flanked by paired fixed panels, with two further panels below, triple-panelled sides, all rails multiple run-moulded, on extended stile supports, *144.5cm wide x 58cm deep x 155cm high, (56 1/2in wide x 22 1/2in deep x 61in high)*

£2,000 - 3,000

387 TP

A LATE 17TH CENTURY JOINED OAK DROP-LEAF TABLE, WITH LOPERS, CIRCA 1690

Having an oval drop-leaf top, each leaf held open by a central loper sliding out from a 'box' fitted to the underside of the fixed two-board top, the rails with narrow edge moulding, raised on peg-baluster turned legs, joined by plain stretchers all round, *115.5cm wide x 83.5cm deep x 62.5cm high, (45in wide x 32 1/2in deep x 24 1/2in high)*

£600 - 800

388 TP

A WILLIAM & MARY JOINED OAK CENTRE TABLE, CIRCA 1690

Having a triple-boarded ovolo-moulded top, all rails with a slender lower edge moulding, raised on baluster ring-turned legs, joined all round by stretchers with upper moulded edge, on straight-sided turned feet, *88cm wide x 55.5cm deep x 66.5cm high, (34 1/2in wide x 21 1/2in deep x 26in high)*

£300 - 500

389 TP

A CHARLES II JOINED OAK GATELEG TABLE, CIRCA 1670

Having an oval drop-leaf top, the legs, gates and stretchers all spiral-turned, with original gate-locators to the underside of each flap, on turned feet, *118cm wide x 91cm deep x 72cm high, (46in wide x 35 1/2in deep x 28in high)*

£500 - 800



390

390 TP

A 17TH CENTURY OAK AND IRON-BOUND ECCLESIASTICAL 'STRONG-BOX', ENGLISH

Of show dove-tailed construction, the boarded lid with four external iron strap-hinges and three iron straps with twin-lobed ends, the base and all sides bound with numerous similar nailed straps, the bail handles to each end with shaped and pierced back-plate, typically with three locks, 132.5cm wide x 55.5cm deep x 49cm high, (52in wide x 21 1/2in deep x 19in high)

£1,000 - 1,500

391 TP

A GEORGE III SMALL OAK AND PINE DELFT RACK, CIRCA 1780 AND LATER

Having a cyma recta cornice and a wavy-shaped frieze, above two shelves enclosing a pair of niche-shelves and a central shaped shelf, a further base shelf, with ogee-shaped and scroll-ended boarded sides, 103cm wide x 16cm deep x 95cm high, (40 1/2in wide x 6in deep x 37in high)

£400 - 600

392 TP

AN EARLY 18TH CENTURY OAK CLOSE STOOL, ENGLISH, CIRCA 1730

The hinged lid of two boards with cavetto-moulded under-edge, the front with three graduated and lip-moulded faux drawers, on bracket feet, side carry-handles, 50cm wide x 40.5cm deep x 47cm high, (19 1/2in wide x 15 1/2in deep x 18 1/2in high)

£500 - 800

393 TP

AN EARLY 18TH CENTURY OAK AND CROSSBANDED FORM OR LONG STOOL, CIRCA 1730

The fully-cleated seat board framed by wide crossbanding, with pointed-ogee shaped end-rails and lower edge moulded long rails, raised on baluster-turned legs, joined by turned end-stretchers and a flat central stretcher with moulded long edges, 189cm wide x 31cm deep x 51.5cm high, (74in wide x 12in deep x 20in high)

£800 - 1,200



393



394

394 TP

A CHARLES II BOARDED OAK AND CHERRYWOOD SPINDLE-TURNED MURAL GLASS CASE, CIRCA 1680

The single-piece top and bottom with triple-reeded edge, joined by thirteen twin-baluster turned spindles, the central five spindles joined and pivot-hinged to form a door, enclosing a single narrow shelf, 71cm wide x 20cm deep x 30.5cm high, (27 1/2in wide x 7 1/2in deep x 12in high)

£1,000 - 1,500



395

395 TP

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

The hinged lid with triple-reeded edge, the front carved with four flower-filled lunettes above a large chip-carved scroll-ended lozenge, a conforming lozenge to each slab-end, above V-shaped cutaway support, 67.5cm wide x 35cm deep x 48.5cm high, (26 1/2in wide x 13 1/2in deep x 19in high)

£600 - 800



396

396 TP

A CHARLES I SMALL BOARDED OAK CHEST, CIRCA 1630-40

The hinged lid with applied deep triple-reeded front edge, and with similar moulded ends, the front carved and punched-decorated with two large fleur-de-lys quatrefoils, the centre left plain for an iron lockplate above a carved frilly-leaf, the slab-ends with a projected scroll-profiled front edge below the base board and with ogee-arched cut-away base, 78cm wide x 37.5cm deep x 52cm high, (30 1/2in wide x 14 1/2in deep x 20in high)

£1,000 - 1,500

397 TP

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

Having an oval drop-leaf top, and a drawer to each end above an ogee-shaped apron rail, the predominately walnut base with baluster-over-acorn turned legs, joined all round by rectangular-section stretchers, 171cm wide x 137.5cm deep x 70.5cm high, (67in wide x 54in deep x 27 1/2in high)

£1,000 - 1,500



398 TP

AN EXCEPTIONALLY LARGE AND DOCUMENTED CHARLES II JOINED OAK TEN-LEG REFECTORY-TYPE TABLE, CIRCA 1660

The impressive top of three planks, fitted in two-sections, one 665.5cm long, the other 171.5cm long and with an end-cleat, above a plain frieze with applied ovolo-moulded lower edge rail, on inverted-baluster turned legs, joined by robust plain stretcher all round, 838cm wide x 87cm deep x 90cm high, (329 1/2in wide x 34in deep x 35in high)

£20,000 - 30,000

Provenance:

- At Rufford Abbey in 1938, and sold by Knight, Frank & Rutley in conjunction with Christie, Mason etc. 11 - 22 October 1938. Described in *Country Life* as a 'noble refectory table 26ft long' (*Country Life*, Vol. LXXXIV, No. 2173, 10th September 1938, p. 244). Described in a report of the result of the sale as 'a late 17th century English oak refectory table, on ten baluster legs, joined by plain stretcher foot-rails £126' (*Connoisseur* Vol. 10, 1938).
- At Thame Park by 1957, where illustrated in *Country Life*, Vol. CXXII, No. 3176, and described (p.1151) as from Rufford Abbey.

Rufford Abbey was founded in 1146 by Gilbert de Gaunt, Earl of Lincoln, as the Cistercian abbey of St Mary the Virgin. It was suppressed in 1536. The whole estate was quickly acquired by George Talbot, 4th Earl of Shrewsbury. The conversion of the west range of monastic buildings into a house (1560–90) was undertaken by the sixth earl, who was the fourth and final husband of the indomitable Bess of Hardwick, from whom he was then bitterly estranged. In 1610, a new projecting wing was added to the northern end of this range. The estate was inherited in 1626 by Mary Talbot, sister of the 7th and 8th Earls of Shrewsbury, and it passed to her husband, George Savile. In 1679, the Savile family constructed a new north wing on the site of the abbey church, containing reception rooms and a long gallery. They also built the large stable block to the right of the house. The surviving roofed southern service wing (currently used as offices) was also added by the Saviles in the 17th century. In 1938, the 3rd Baron Savile inherited the Rufford estate as a minor, but his trustees split it into lots and sold it off.

LOT 398: THE RUFFORD ABBEY TEN-LEG REFECTORY-TABLE



Lot 398 photographed in the Crypt, Rufford Abbey, Nottinghamshire, prior to 1938

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399

399 TP

A WILLIAM & MARY JOINED OAK OPEN LOW DRESSER, CIRCA 1700

The single top board with ovolo-moulded side and front edges, above three fielded frieze drawers, raised on four baluster-turned front legs and two rectangular rear legs, joined all round by rectangular stretchers, with upper moulded edge only to the front stretchers, 171.5cm wide x 42cm deep x 78.5cm high, (67 1/2in wide x 16 1/2in deep x 30 1/2in high)

£1,500 - 2,000

400 TP

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

The boarded top with ovolo-moulded edge, the front with a T-shape arrangement of drawer fronts, the lowest being a dummy drawer, flanked by a panelled cupboard door, and all with applied mitred-mouldings, on stile feet, 181cm wide x 44cm deep x 86cm high, (71in wide x 17in deep x 33 1/2in high)

£1,000 - 1,500



400



401

401 TP

A RARE MID-18TH CENTURY BRASS, STEEL AND IRON FIREGRATE, ENGLISH/SCOTTISH

With original removable arched backplate, the scroll-over iron sides probably replaced, the front of three bars, the two lowest bars swelling, and with scroll-over ends fitted with domed brass roundels, with curving brass base rail raised at the ends of balustroid and square-knopped supports topped by spire finials and standing on square plinths, 68.5cm wide x 40cm deep x 72cm high, (26 1/2in wide x 15 1/2in deep x 28in high)

£2,000 - 3,000

Provenance:

Reputedly removed from a house in Glasgow.

402 TP

A PAIR OF LATE 16TH/EARLY 17TH CENTURY BRASS AND IRON ANDIRONS, FRENCH, CIRCA 1600 - 1630

Each formed as a Tuscan column, topped by ovoid and spire finials and on a square-section plinth, the front support divergent, engraved with scrolls and centred by a female mask, a pair of scrolling iron supports behind the brass facing, and with iron billet bar to the rear, 24cm wide x 46.5cm deep x 74cm high, (9in wide x 18in deep x 29in high) (2)

£600 - 800

403 TP

A PAIR OF LATE 16TH CENTURY ANDIRONS, FRENCH, CIRCA 1600

Each having a shaft topped by a female mask and cast to the front with a fleur-de-lys capped spiral-fluted and beaded half column, the base cast with stepped shoulders and a coat of arms, probably 'a fess vert between three roundels [unhatched]', the shield with a pair of cast pendant tassels, all raised on divergent front legs cast with roundels, billet bar to rear, 29cm wide x 59cm deep x 68.5cm high, (11in wide x 23in deep x 26 1/2in high) (2)

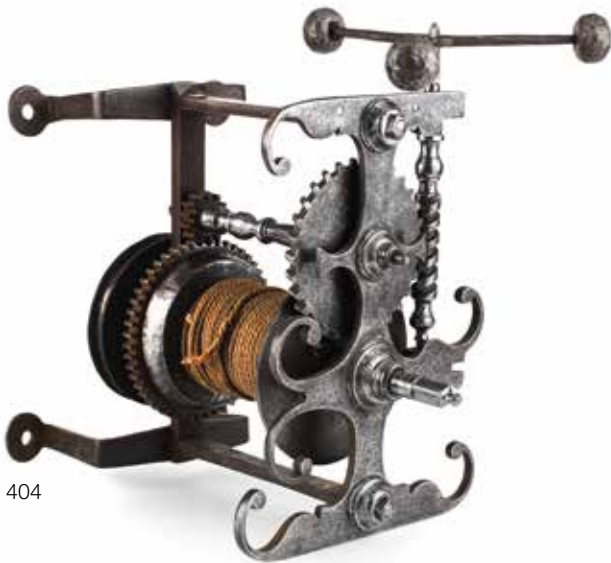
£600 - 800



402



403



404

404

A MID-18TH CENTURY IRON AND STEEL SPIT JACK, ENGLISH, WITH THE RARE MAKER'S NAME 'DAVIS' ON THE FRONT PLATE

The decorative front plate engraved 'DAVIS' just above the lower frame nut, and with (possibly associated) three-armed regulator or fly, the balustroid worm with decorative knop, and with iron mounting bracket, 25cm wide x 38cm deep x 38cm high, (9 1/2in wide x 14 1/2in deep x 14 1/2in high)

£400 - 600

405 TP

A PAIR OF LATE 17TH CENTURY BRASS AND WROUGHT-IRON ANDIRONS, ITALIAN, CIRCA 1690

Each modelled as a square-section broadening column, topped by a brass ball finial and with stepped moulding at the waist, issuing to the front a further square-section 'hook', topped by a similar finial, raised on divergent scroll-decorated front legs with scroll feet fitted with dome-headed iron pins, billet bar to the rear, 23cm wide x 50cm deep x 72cm high, (9in wide x 19 1/2in deep x 28in high) (2)

£400 - 600

406 TP

A SMALL PAIR OF EARLY 18TH CENTURY BRONZE, BRASS AND IRON ANDIRONS, VENETIAN

Each topped by a flame finial, one modelled as a naked man with feathered turban, the other as a woman partly covered by acanthus and draped fabric, each on a scroll-decorated iron base with scroll feet, brass finials and central scroll-tipped iron plate, 19cm wide x 40cm deep x 36.5cm high, (7in wide x 15 1/2in deep x 14in high) (2)

£300 - 400

407

A GEORGE III BRASS, IRON AND OAK TRIVET, CIRCA 1800

The brass top pierced with foliate scrolls and a perching ho-ho bird with outstretched wings, the base of iron and with three 'cabriole' legs terminating in penny feet, the oak handle turned and reeded, 31.5cm wide x 37cm deep x 25cm high, (12in wide x 14 1/2in deep x 9 1/2in high)

£300 - 500

408

A GEORGE III STEEL CAT, CIRCA 1780

With six wrythen arms, each with a balustroid end and terminating in a ball, 28cm high

£150 - 200

Provenance:

-Ex. John Fardon Collection.

-Sold *Christie's*, 16th March 1994, Lot 5.

Literature:

See J. Seymour Lindsay, *Iron and Brass Implements of the English House* (1970), Figure 54, for a similar example.



405



407



409

409

A PAIR OF GEORGE I STEEL EMBER TONGS, DATED 1726

One handle terminating in a cage topped by a threaded finial issuing a spike, and engraved with the initials 'RC' and the date '1726', the other handle with curved and knopped tamper terminal, and with tamper to the hinge, the tongs terminating in a flattened and pierced scroll-cut section and baluster-form nips, *43.5cm high*

£500 - 800

410

THREE EARLY TO MID-20TH CENTURY 'ARTS & CRAFTS' FIRE TOOLS

To include **A RARE HAND-FORGED AND POLISHED STEEL LOG RAKE, DESIGNED BY C. R. ASHBEE (1863 - 1942) AND MADE BY BILL THORNTON AND CHARLEY DOWNER, CIRCA 1932**

-4, the rake forged with a scrolling terminal, the handle with sections of wrythen steel, *59cm high*, together with **A HAND-FORGED AND POLISHED POKER, DESIGNED BY ERNEST WILLIAM GIMSON (1864 - 1919) AND MADE BY NORMAN BUCKNELL, CIRCA 1905 - 15**, with faceted stem and handle and trefoil-shaped hanging loop, *61cm high*, and **A CAST AND POLISHED STEEL TOASTING FORK, CIRCA 1930**, after a design by Ernest William Gimson (1864 - 1919), the hinged circular guard decorated with hatched geometric stars, *41cm high*, (3)

£400 - 600

An almost identical log rake is in the collections of The Wilson Cheltenham Art Gallery & Museum (no. 1933.93). An almost identical poker is in the same collection (n. 1948.143).

411

TWO LATE 17TH/EARLY 18TH CENTURY IRON MEAT OR COOKING FORKS

Both wrought with laminations with whorl ends forming scrolls, and fashioned with hearts, the smaller of the two with a hanging hook to the rear of the handle, *the smaller 50cm high; the larger 53.5cm high*, (2)

£500 - 800

A similar example in the Golding-Barrett Collection and sold *Bonhams*, The Collection of Dr and Mrs Chris Douglas, Morville Hall, Shropshire, 30th April 2014, Lot 34.

412

THREE 18TH CENTURY IRON FLESH OR COOKING FORKS

All of two tines, the largest with pierced circular terminal, another with scrolled terminal forming a heart, the third with a flattened heart-shaped terminal, possibly forged as a slice, *the first 69cm high; the second 56cm high; the third 42.5cm high*; (3)

£300 - 500



410



411

412



413 (front)



413 (rear)



414



415

413

A 16TH CENTURY IRON PADLOCK, POSSIBLY ENGLISH

With U-shaped shackle or shank, the body of the lock with two riveted plates, with domed lock housing, 13cm wide x 3cm deep x 18cm high, (5in wide x 1in deep x 7in high)

£300 - 500

A similar, albeit more decorative, padlock, reputedly from Morpeth, is in the collections of the Victoria & Albert Museum (M.304-1922).

414

A LATE 17TH CENTURY/EARLY 18TH CENTURY IRON AND BRASS HALF MORTISE LOCK AND KEY, WITH LATCH, PROBABLY FRENCH, CIRCA 1700

One side with a keyhole and a warded lock beneath an iron plate, the other side with decorative chamfered lockplate with pierced projecting ends, decorative bolts and engraved brass latch handle, with key, 12cm wide x 16cm deep x 26.5cm high, (4 1/2in wide x 6in deep x 10in high) (2)

£400 - 600

415

A COLLECTION OF TEN IRON KEYS, 17TH - 19TH CENTURY

To include a folding key, probably 18th century 8.5cm high (closed); 15.5cm high (open), a hinged key, probably French, 19th century, with two bits, 10.5cm high (closed); 19.5cm high (open), and eight iron keys the largest 22cm high, together with a brass and iron threaded handle, the bow with stellar engraving, 15.5cm high, (10)

£400 - 600

416

A GROUP OF STEEL CANDLE-SNUFFERS, MAINLY EARLY 19TH CENTURY

To include an example marked 'J. DUFF BY HIS MAJESTY'S LETTERS PATENT', another marked 'RODGERS CUTLERS TO THEIR MAJESTIES' and 'SHEFFIELD', another engraved with the Royal Arms, and five further examples, together with a pair of brass snuffers, engraved 'FM 1829', (9)

£300 - 500

417

A COLLECTION OF FIVE PAIRS OF SCISSORS, 18TH - 20TH CENTURY

To include, two pairs of 18th century scissors or shears, one with curving blades and the maker's mark 'J', the other with blunt-ended blades and the maker's mark 'R', a pair of 19th century Italian sewing scissors, engraved with the initials 'HAF' and 'LETTIE', a pair of late 18th/early 19th century brass and steel calligrapher's scissors, and a small pair of silver-plated sewing scissors, from an etui, the handles and bows in the form of a man with outstretched arms, (5)

£300 - 500

418

A LATE GEORGE III BRASS, STEEL AND WALNUT TINDER PISTOL, OR TABLE 'STRIKE-A-LIGHT', ENGLISH, CIRCA 1800

Signed 'I. GILL', possibly for gunsmith John Gill of London (fl. 1750 - 1808)

The butt of walnut and flat-sided, and with an oval frizzed pan, the matchbox with sliding catch, the brass all-over engraved with foliate sprays and baskets of flowers, a candle sconce on a dished drip-pan to one side, and raised on a pierced lyre-shaped support, 8cm wide x 17cm deep x 12cm high, (3in wide x 6 1/2in deep x 4 1/2in high)

£400 - 600

419

A SMALL 17TH CENTURY STONEWARE BELLARMINE, RHENISH

Applied with a bearded mask below the rim, and with an oval medallion, 21.5cm high

£300 - 500

420

A WESTERWALD STONEWARE BARREL, GERMAN, CIRCA 1700

Glazed in cream, with stamped and sprigged decoration, a crowned royal cypher to one end and a male portrait, depicted as a Roman Emperor, to the tap end, on a walnut stand carved with lion masks, including stand 27cm wide x 35.5cm deep x 35cm high

£600 - 800



416



418



420



421



422

421 TP

A GEORGE III JOINED OAK HIGH DRESSER, NORTH WEST, PROBABLY CHESHIRE, CIRCA 1780

The shallow inverted-breakfront open rack with dentil-moulded cornice and geometric fretwork frieze above three shelves flanked by stop-fluted pilasters, the fully-enclosed dresser having a twin-boarded top with dentil-moulded under-edge, centred by a slender lip-moulded drawer above a cut-corner fielded panelled cupboard door, chequer-inlaid to the centre with an eight-pointed star, flanked by a bank of four graduated drawers and quarter-cut fluted corner pilasters, on bracket feet, 197.5cm wide x 53.5cm deep x 207.5cm high, (77 1/2in wide x 21in deep x 81 1/2in high)

£2,000 - 3,000

422 TP

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

The rectangular back of three panels, each carved with a quatrefoil pointed-leaf design centred by a rosette, the top rail chip-carved, the downswept arms on short columnar-turned front supports, their design repeated to each front leg with the addition of a central ring, joined by run-moulded rectangular stretchers, originally with a boarded seat, now replaced with a rope seat, 152cm wide x 58cm deep x 103cm high, (59 1/2in wide x 22 1/2in deep x 40 1/2in high)

£1,200 - 1,800

Provenance:

-Ex. David & Vivian Little Collection, The Manor House, Bramcote, Nottinghamshire.
-Sold *Christie's*, 'An Important Collection of Early Oak Furniture and Metalware', 24th May 2001, Lot 354.

423 TP

A CHARLES II JOINED OAK BACKSTOOL, CHESHIRE, CIRCA 1680

The back panel carved with stylized flowering vine, the cresting pierced and sunken-carved with a pair of 'hearts' above the carved initials 'S E', the back uprights with pyramid-finials, the boarded seat raised on columnar-turned front legs, joined by plain stretchers all round, 53.5cm wide x 44.5cm deep x 94cm high, (21in wide x 17 1/2in deep x 37in high)

£700 - 1,000

Provenance:

-Ex. C. K. Binns Collection.
-Sold *Christie's*, Cold Overton Hall, Oakham, Leicestershire, 13th November 1990, Lot 744.

424 TP

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

The back with an arched geometric, floral and vine-carved cresting, supported by six baluster-turned spindles, above a floral-carved panel, the round-ended arms on columnar-turned front supports, the boarded seat with ovolo-moulded edge, above run-moulded seat rails, on paired and mirrored baluster-turned front legs, joined by multiple plain stretchers, 53.5cm wide x 58.5cm deep x 108cm high, (21in wide x 23in deep x 42 1/2in high)

£1,000 - 1,500



423



424



425

425 TP

A CHARLES I JOINED OAK PANEL-BACK OPEN ARMCHAIR, CHESHIRE/LANCASHIRE, CIRCA 1680

The back panel carved with stylized paired tulip and daisy flowers and centred by a rose, below a cresting unusually pierced to the centre and carved addorsed C-scrolls and leaves, below a scroll-profiled upper edge, the scroll and leaf design repeated on the lower back rail, the back uprights with pyramid-finials, the relatively low set scroll-ended arms on ball-turned front supports, the boarded seat with ovolo-moulded edge, the front legs with a central block and paired ball-turnings, joined by plain side rails and stretchers, 57cm wide x 59cm deep x 116cm high, (22in wide x 23in deep x 45 1/2in high)

£2,000 - 3,000



426

426 TP

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

The back panel symmetrically carved with scrolling flora centred by a large vine flower, the arched scroll-profiled cresting with similar carving, pyramid-finials to the uprights, and ovolo-moulded edge to the boarded seat, the well-shaped arms on tapering columnar-turned front supports, their design repeated on the front legs, joined all round by plain stretchers, 61.5cm wide x 57cm deep x 103.5cm high, (24in wide x 22in deep x 40 1/2in high)

£1,000 - 1,500



427

427 TP

A GEORGE III OAK HIGH DRESSER, NORTH WEST, CIRCA 1770

The open rack with cavetto and dentil-moulded cornice, above an intricately fretted frieze of interlaced circles, over three pine shelves, flanked by fluted pilasters, the fully enclosed base with three lip-moulded and graduated central drawers, flanked by an ogee flat-arched and fielded panelled cupboard door, panelled sides, on ogee bracket feet, 175cm wide x 53cm deep x 208cm high, (68 1/2in wide x 20 1/2in deep x 81 1/2in high)

£2,000 - 3,000

428 TP Y

A LATE GEORGE III JOINED OAK STANDING CORNER CUPBOARD, CIRCA 1790

Having a dentil and cavetto-moulded cornice, above an ebony line-inlaid mahogany frieze, over two pairs of panelled doors, each with an applied beaded frame, the waist-moulding centred by a small slide, with three elm shelves to the top and one pine shelf to the lower cupboard, historic interior green paint, on a plinth base, 116.5cm wide x 65cm deep x 216cm high, (45 1/2in wide x 25 1/2in deep x 85in high)

£600 - 800



429

429 TP

A WILLIAM & MARY JOINED OAK AND UPHOLSTERED CIRCULAR STOOL, CIRCA 1690

The stuff-over seat upholstery-ready, raised on four baluster over 'horsebone'-carved legs, joined by a finial centred and baluster-turned X-form stretcher, on outward scroll-carved feet, 421cm wide x 41cm deep x 44cm high, (165 1/2in wide x 16in deep x 17in high)

£700 - 1,000



431

430 TP

A GEORGE II JOINED OAK AND UPHOLSTERED STOOL, CIRCA 1740

Having a drop-in padded seat, flattened arch-shaped rails, and cabriole legs terminating in pad feet, 51cm wide x 42.5cm deep x 43.5cm high, (20in wide x 16 1/2in deep x 17in high)

£600 - 800

431 TP

A WILLIAM & MARY JOINED ASH CHILD'S SLAT-BACK OPEN ARMCHAIR, CIRCA 1690

The high back with five slats mortised between a boldly scroll-carved and pierced cresting rail and plain lower rail, the baluster-turned uprights with ball-turned finials, downswept scroll-ended arms, the panelled seat raised on block and turned legs, joined by paired-baluster turned fore and rear rails, and with similar side stretchers, turned front feet, ownership initials 'RC' stamped several times to seat, 42.5cm wide x 51cm deep x 92.5cm high, (16 1/2in wide x 20in deep x 36in high)

£800 - 1,200

432 TP

A GEORGE III OAK TRIPOD OCCASIONAL TABLE, CIRCA 1790

Having a one-piece well-figured dished-top, on a fixed baluster-shaped pillar and three downswept legs, with pad feet, 51cm, 20in. diameter x 64cm, 25 1/4in. high

£400 - 600



433

433 TP

A JOINED BEECH AND UPHOLSTERED STOOL, CIRCA 1700

The rectangular upholstery-ready seat raised on scroll-carved legs, joined by prominent scroll-carved and pierced arched fore-rails, and a block and turned H-form stretcher, on inward scroll-carved feet, possibly originally japanned, 52.5cm wide x 40cm deep x 42cm high, (20 1/2in wide x 15 1/2in deep x 16 1/2in high)

£1,000 - 1,500

434 TP

A RARE MID-17TH CENTURY JOINED OAK STOOL-TABLE, ENGLISH, CIRCA 1650

The top with double-reeded edge, above an end-frieze drawer, the rail below the drawer and all remaining frieze rails with scribed-line to lower edge, raised on slightly barrel-shaped baluster-turned legs, joined all round by stretchers with similar scribed edge, on turned feet, *53.5cm wide x 32.5cm deep x 57.5cm high, (21in wide x 12 1/2in deep x 22 1/2in high)*

£3,000 - 5,000



434

435 TP

AN INTERESTING LATE 17TH CENTURY WALNUT AND CANED SIDE CHAIR, ENGLISH, CIRCA 1685

Having an oval caned back, framed by scroll-carved and pierced rails, all centred by thistle heads and with a pierced crown to the cresting rail, the baluster-turned uprights with carved head finials, the caned seat with stylized leaf-carved rails, raised on ornately carved 'horsebone' front legs, joined by a paired peg-baluster turned and scroll-ended fore-rail and a baluster-turned back-rail and conforming H-form stretcher, *49cm wide x 45.5cm deep x 117.5cm high, (19in wide x 17 1/2in deep x 46in high)*

£800 - 1,000



435

436 TP

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

Having a twin-plank top with ovolo-moulded edge, and a frieze drawer above an ogee-shaped apron, raised on baluster-turned legs joined all round by plain stretchers, on pear-shaped feet, *83cm wide x 52.5cm deep x 69.5cm high, (32 1/2in wide x 20 1/2in deep x 27in high)*

£500 - 800

437 TP

AN EARLY 18TH CENTURY JOINED OAK GATELEG TABLE, ENGLISH, CIRCA 1730

Having an oval drop-leaf top above a single end-frieze drawer, raised on tapering columnar-turned legs and similar gate supports, joined all round by bold rectangular-section stretchers, turned feet, *155.5cm wide x 118.5cm deep x 70.5cm high, (61in wide x 46 1/2in deep x 27 1/2in high)*

£800 - 1,200

438 TP

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

The top with ovolo-moulded edge, the rails with narrow moulded lower edge, raised on inverted-baluster over reel and ball-turned legs, joined by plain stretchers all round, retaining a considerable proportion of the pear-shaped feet thereby still of good height, *47.5cm wide x 25.5cm deep x 59cm high, (18 1/2in wide x 10in deep x 23in high)*

£800 - 1,200



438



439

439 TP

A SMALL JOINED OAK CHEST OF DRAWERS, ENGLISH, CIRCA 1680-1700

With three drawers, each with paired mitre-mouldings, the central drawer also with geometric cushion-mouldings, the edges of the top and front carcass rails all with applied half-round mouldings, on stile feet, 78cm wide x 54.5cm deep x 73.5cm high, (30 1/2in wide x 21in deep x 28 1/2in high)

£800 - 1,200



440

440 TP

A FRUITWOOD TRIPOD OCCASIONAL TABLE, ENGLISH, CIRCA 1800-30

The near-circular tilt-action top of four boards, raised on a bird-cage support and a vase-shaped ring-turned pillar, on three hipped downswept legs terminating in pad feet, 77cm wide x 76cm deep x 71.5cm high, (30in wide x 29 1/2in deep x 28in high)

£800 - 1,000



443

441 TP

A CHARLES II OAK JOINT STOOL, CIRCA 1660

The top with ovolo-moulded edge, the rails with run-moulded and bicuspid-shaped lower edge, raised on columnar-turned legs, joined by plain stretchers all round, 45.5cm wide x 25.5cm deep x 57.5cm high, (17 1/2in wide x 10in deep x 22 1/2in high)

£800 - 1,200

442 TP

A CHARLES II JOINED OAK AND UPHOLSTERED STOOL, CIRCA 1680

The deep stuff-over seat upholstered in blue and gold foliate cut-velvet, the ball-turned legs joined by similar turned fore-rails and an H-form stretcher, 50cm wide x 42cm deep x 45cm high, (19 1/2in wide x 16 1/2in deep x 17 1/2in high)

£600 - 800

443 TP

A CHARLES II JOINED OAK CHEST OF DRAWERS, CIRCA 1680

Of deep proportions and in two parts, the boarded top with cyma recta applied edge moulding, the upper-section with two pairs of short cushion-moulded drawers, two similar long drawers below, and all with paired applied elaborately turned split-spindle mouldings, on stile feet, 111cm wide x 72cm deep x 112.5cm high, (43 1/2in wide x 28in deep x 44in high)

£1,000 - 1,500



444

444 TP

A CHARLES II JOINED OAK LONG TABLE, OR SERVING-TYPE TABLE, CIRCA 1660

Having an end-cleated twin-boarded top, and predominantly plain frieze rails, with only the front rail having scroll-profiled spandrels and a lower moulded edge, raised on columnar over ball-turned legs, joined by plain stretchers all round, on bold ball feet, 184cm wide x 61.5cm deep x 80.5cm high, (72in wide x 24in deep x 31 1/2in high)

£1,200 - 1,800

445 TP

A GEORGE III OAK TRIPOD OCCASIONAL TABLE, CIRCA 1770

The near-circular triple-boarded top raised on an elegant gadroon-carved and vase-shaped pillar, on three hipped downswept legs, with line scribed edge and terminating in rounded paw-feet, ownership initials 'IS' stamped to block support, 59.5cm wide x 58.5cm deep x 67.5cm high, (23in wide x 23in deep x 26 1/2in high)

£600 - 800

446 TP

A JOINED OAK TWO-DRAWER CHEST, ENGLISH, CIRCA 1700

The twin-plank top with a scribed crossed line to each ovolo moulded edge, both drawer fronts with paired mitred-mouldings, on high stile supports, 96.5cm wide x 54cm deep x 80cm high, (37 1/2in wide x 21in deep x 31in high)

£800 - 1,200



445



446



447

447 TP

A JAMES I/CHARLES I JOINED OAK COFFER, CIRCA 1610-30

The boarded lid with ovolo-moulded edge, the front with four scrolling strapwork-carved panels centred by a stylized four-petal flower, all front rails with further strapwork carved decoration, internal oak lockplate and lidded till, 136cm wide x 52.5cm deep x 61cm high, (53 1/2in wide x 20 1/2in deep x 24in high)

£1,200 - 1,800

A coffer at Cotehele House, Cornwall, with comparable carved strapwork [NT 347696], was dated by Victor Chinnery in 2004 to circa 1600-50. The chest bears a hand-written label stating it came from Much Wenlock, Shropshire, in the mid-19th century.

448 TP

A CHARLES I JOINED OAK COFFER, CIRCA 1630

Having a quadruple-panelled lid, the front also of four panels, each carved with a single flowerhead framed within a cable-carved and punched-decorated lozenge, the deep top rail nulled-carved and highlighted with punched decoration, the flower motif of which is repeated to the flat run-moulding of the front rails and stiles, twin-panelled sides, 151cm wide x 59cm deep x 76cm high, (59in wide x 23in deep x 29 1/2in high)

£1,000 - 1,500



448



449

449 TP

AN OAK TABLE-SETTLE, ENGLISH, CIRCA 1680-1720

Having a pivotal-hinged twin-boarded back/top, above flat round-ended open-arms on baluster-turned front supports, the open base with a boarded seat and back, raised on square-section legs, joined by an edge-moulded front stretcher and central broad upright rail, *open 126.5cm wide x 51cm deep x 112.5cm high; closed 72cm high*

£1,200 - 1,800

450 TP

A QUEEN ANNE BOARDED OAK CHEST, DATED 1712

The single-piece lid board with moulded front edge, the front incised-carved with two cross-hatched reserves dated '17' '12' and headed by the initials 'T' and 'B', flanked and centred by punched-decorated 'cable' motifs, each side descending to 'key-hole' cut-away support, *91.5cm wide x 34cm deep x 49.5cm high, (36in wide x 13in deep x 19in high)*

£600 - 800



450



451

451 TP

A CHARLES I SMALL JOINED OAK CLOSED-BACK CHAIR, CIRCA 1640

Having a plain back panel below a broad run-moulded top rail, the boarded seat with ovolo-moulded edge, raised on slightly bulbous columnar-turned front legs with ring-turned decoration, joined by plain stretchers all round, with numerous stamped ownership initials 'F G', 43.5cm wide x 41.5cm deep x 82cm high, (17in wide x 16in deep x 32in high)

£1,000 - 1,500



452

452 TP

A CHARLES I OAK JOINT STOOL, CIRCA 1630-40

Having a good triple-reeded top, lunette-carved rails and peg parallel-baluster over reel-turned legs, joined all round by run-moulded stretchers, 46cm wide x 27cm deep x 58.5cm high, (18in wide x 10 1/2in deep x 23in high)

£1,500 - 2,000



454

453 TP

A WILLIAM & MARY JOINED OAK HIGH-BACK SIDE CHAIR, CIRCA 1690

The slender fielded back panel framed by a scroll-pierced cresting and inward-facing scroll-ended uprights, the panelled seat raised on roundel-headed block and ball-turned front legs, joined by a twin-baluster turned fore-rail, and multiple rectangular-section stretchers unusually with upper moulded edge, 47.5cm wide x 39cm deep x 116cm high, (18 1/2in wide x 15in deep x 45 1/2in high)

£300 - 500

454 TP

A CHARLES I JOINED OAK, WALNUT AND MARQUETRY-INLAID ADOLESCENT'S OPEN ARMCHAIR, CIRCA 1640

The back panel with an inlaid flower-filled vase design, below a nulled-carved top rail, the robust scroll-ended downswept open-arms on parallel-baluster turned front supports, their design repeated on the front legs, boarded seat, and plain stretchers, 56.5cm wide x 54cm deep x 84.5cm high, (22in wide x 21in deep x 33in high)

£2,000 - 3,000



455

455 TP

A CHARLES II JOINED OAK 'REFECTORY-TYPE' TABLE, CIRCA 1660

The top of four thick boards, all rails with single black-stained flat run-moulding, raised on tapering columnar and ring-turned legs, joined all round by plain stretchers with an accentuated chamfered inner lower edge, 170.5cm wide x 72.5cm deep x 81.5cm high, (67in wide x 28 1/2in deep x 32in high)

£1,000 - 1,500

Provenance:

St. James Church, Heckmondwike, West Yorkshire.

456 TP

AN UNUSUAL EARLY 18TH CENTURY JOINED WALNUT GATELEG SINGLE DROP-LEAF TABLE, ENGLISH, CIRCA 1710-30

With three small 'frieze' drawers 'concealed' below the rounded and ovolo-moulded single drop-leaf, raised on block *knuckle* and baluster-turned legs, joined by turned stretchers to the front and sides, the single-gate with related turnings, closed: 63cm wide x 27cm deep x 72.5cm high, (24 1/2in wide x 10 1/2in deep x 28 1/2in high)

£1,200 - 1,800

457 TP

AN EARLY 18TH CENTURY JOINED ELM AND OAK FOLDING OR COACHING TABLE, ENGLISH, CIRCA 1710-30

Having an elm oval single-board square-edge top, hinged on a single frame, with columnar-turned legs joined by a turned stretcher, with single pivotal gate of similar design, on ball-turned feet, 69cm wide x 52.5cm deep x 69cm high, (27in wide x 20 1/2in deep x 27in high)

£800 - 1,200

This type of table was designed to fold completely flat for storage when not in use.



456



457



458

458 TP

A MID-17TH CENTURY FRUITWOOD JOINED AND BOARDED MURAL LIVERY CUPBOARD, CIRCA 1650-1700 AND LATER

With nulled and chip-carved frieze, above a pair of cupboard doors, each with two rows of four open ebonized-spindles, the projected base cupboard enclosed by a boarded door, decorated with line-incised hearts in a quatrefoil arrangement, and flanked by lozenge embellished boarded sides, the base board with extended moulded edge, 68.5cm wide x 26cm deep x 73cm high, (26 1/2in wide x 10in deep x 28 1/2in high)

£800 - 1,200



459

459 TP

A LATE 17TH CENTURY JOINED OAK TABLE-STOOL, ENGLISH, CIRCA 1680-1700

The single-piece top with ovolo-moulded edge, above plain rails, raised on columnar-turned legs joined by a rare H-form stretcher, with turned feet, 57.5cm wide x 33.5cm deep x 60cm high, (22 1/2in wide x 13in deep x 23 1/2in high)

£800 - 1,200

460 TP

A CHARLES II JOINED OAK CENTRE TABLE, CIRCA 1670

Having an end-cleated triple-boarded top, raised on ball-turned legs, joined by stretchers with run-moulded edges, 83cm wide x 57.5cm deep x 68cm high, (32 1/2in wide x 22 1/2in deep x 26 1/2in high)

£600 - 800

461 TP

A GEORGE III OAK TRIPOD OCCASIONAL TABLE, CIRCA 1770

The near-circular tilt-top raised on an ornate stop-fluted and wrythen turned column, on three downswept legs terminating in pad feet, 73cm wide x 71cm deep x 69cm high, (28 1/2in wide x 27 1/2in deep x 27in high)

£400 - 600

462 TP

A CHARLES II OAK MURAL CUPBOARD, CIRCA 1670 AND LATER

With period block printed lining paper

Having a dentil-moulded cornice, the single door with ten fruitwood turned open spindles above two applied lozenge centred panels, the base later re-shaped, the interior fitted with a central run of eight small drawers and lined with a green block printed paper designed with camels, roses and text, including *AN EVIL WOMAN IS LIKE A SCORPION*, 61cm wide x 18.5cm deep x 63.5cm high, (24in wide x 7in deep x 25in high)

£800 - 1,200



462



463 TP

AN INTERESTING CHARLES I JOINED OAK AND INLAID CHEST WITH DRAWER, CIRCA 1630-40

Carved with the Arms of Richard Kilburne, (1605-1678), of Kent
The hinged lid of five panels, the front with a wide central panel carved with arms - *[Argent], a chevron [azure] between three bald coots [sable, heads argent and beaks tawny]* beneath a visored helm topped by the crest *a bald coot [proper]* - enclosed within an arcade carved with hybrid serpent-type beasts, flanked by a knot-pattern parquetry-inlaid panel, also within a carved arcade and spaced by shaped foliate-carved pilasters with Ionic capitals, a long drawer below, carved with two serpent-carved reserves within dog-tooth inlaid border, the front stiles with pyramidal boss to base, each side with two upright lozenge-carved panels above a plain horizontal panel, possible historic adoptions, 160.5cm wide x 64cm deep x 104.5cm high, (63in wide x 25in deep x 41in high)

£20,000 - 30,000

Provenance:

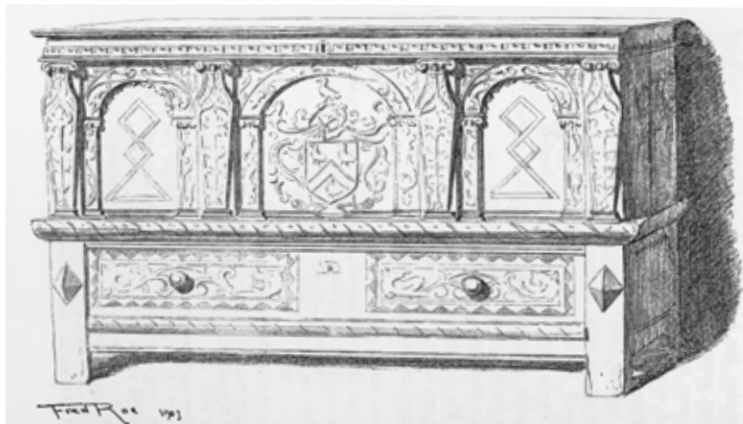
- Property of Richard Kilburne, (1605-1678), Fowlers House, Hawkhurst, Kent.
- Reputedly remaining at Fowlers house until the middle of the 19th century, when the then resident, Sir Edmund Hardinge, presented the chest to a descendant of the Kilburne family, a Mr Goodwin Kilburne, who bequeathed the chest to his son, George Goodwin Kilburne, (1839-1924), a painter specializing in accurately drawn interiors.

Illustrated:

F. G. Roe, *Old Oak Furniture* (1907), p. 299.

The chest is discussed pp. 297 - 300. The author records that after Richard Kilburne died in 1678, having lived at Fowlers House for approximately twenty-eight years, 'he left behind him an elaborately-carved piece of furniture, in the shape of a linen-chest with a long drawer under, having its centre panel decorated with the family arms'

Richard Kilburne worked as a lawyer, Staple Inn, London and also published, amongst other works, *A Topographie, or Survey, of the County of Kent* (1659).



Lot 463 illustrated, F. G. Roe, *Old Oak Furniture*



464

464 TP Y

A GEORGE III YEW-WOOD AND MAHOGANY HIGH-BACK WINDSOR ARMCHAIR, THAMES VALLEY, CIRCA 1780

The hooped back with four long spindles either side of a central splat, the single-piece splat fretted and unusually carved with scrolls, simple leaves, rosette-flowerheads and anthemion, the outsplayed arm bow on crook-shaped front supports, the bell-shaped mahogany seat raised on cabriole front legs with pad feet, the rear legs with low baluster-turning, and joined by a crinoline stretcher, 67cm wide x 52cm deep x 107cm high, (26in wide x 20in deep x 42in high)

£4,000 - 6,000

Literature:

For a mid-18th century cabriole leg Windsor chair with comparable carved splat and mahogany seat see Michael Harding Hill, *Windsor Chairs* (2003), p. 66. Another, almost certainly from the same workshop, in the Frederick Parker Chair Collection, London Metropolitan University [no. 142].

465 TP

A SET OF TEN FRUITWOOD, ELM AND BEECH WINDSOR CHAIRS, BUCKINGHAMSHIRE, CIRCA 1800-40

In the manner of the Markham Workshop, High Wycombe
Two include a pair of armchairs, each back with splayed scroll-ended uprights, a shaped stay rail and two baluster-profiled cross splats, all centred by a turned roundel, the elm saddle seat raised on single-ring and concave baluster-turned legs, connected by H-form elliptical turned stretchers, (8+2)

£1,000 - 1,500

Literature:

See Dr. B. Cotton, *The English Regional Chair* (2000), p. 82, fig. TV167, for a highly comparable Windsor armchair bearing the maker's stamp of 'W. Markham'. Although this maker is untraced the author notes that a Thomas Markham is recorded as a chair maker in High Wycombe in 1841, and a Henry and Joseph Markham in 1861, to whom it is possible that W. Markham was related.



465 (set of ten)



466

466 TP

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

In the manner of the Prior family workshop
Each hooped back with three narrow fretted splats with central roundel, and spaced by two spindles, the outsplayed arms supported on a similar short splat and crook-shaped front support mortised into the side of the elm saddle-seat, the single-ring and concave-turned legs joined by a crinoline stretcher, 56cm wide x 49cm deep x 92.5cm high, (22in wide x 19in deep x 36in high) (8)

£2,000 - 3,000

Literature:

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

467 TP

A MATCHED SET OF SIX VICTORIAN YEW-WOOD LOW-BACK WINDSOR ARMCHAIRS, LINCOLNSHIRE AND THE SURROUNDING AREA, CIRCA 1840

Each hooped back with four long spindles either side of a central stylized fleur-de-lys fretted splat, the arm bow with crook-shaped front supports, the elm saddle seat raised on single ring and concave-turned baluster-shaped legs, joined by a crinoline stretcher, 57cm wide x 46cm deep x 90.5cm high, (22in wide x 18in deep x 35 1/2in high) (6)

£1,500 - 2,000



467



468

468 TP

A CHARLES II JOINED OAK COFFER, NOTTINGHAMSHIRE, CIRCA 1660

With triple-panelled lid, the front with a pair of panels each centred by a flowerhead roundel, the top rail carved with demi-flower filled lunettes, the front muntin rail, stiles and base rail all with chip-carved flat run-moulding, interior till and key, *105cm wide x 47cm deep x 60.5cm high, (41in wide x 18 1/2in deep x 23 1/2in high)*

£600 - 800

469 TP

A NEAR-PAIR OF GEORGE IV YEW, ELM, BEECH AND ASH LOW-BACK WINDSOR ARMCHAIRS

One with the stamp of William Wheatland of Rockley, Nottinghamshire (fl.1822-28)

Of extremely similar design but of slightly different construction - namely the back spindles pass through the seat of the maker stamped example - each having a hooped back with three tapered long spindles either side of a stylized fleur-de-lys upper pierced splat, with two shaped frets to lower splat, three further underarm spindles and a baluster-turned front arm support, elm saddle seat, with one stamped 'WHEATLAND ROCKLEY' on side edge, the baluster-shaped legs with single-ring and concave turnings, connected by a crinoline stretcher, *56.5cm wide x 51cm deep x 93cm high, (22in wide x 20in deep x 36 1/2in high) (2)*

£800 - 1,200

The maker-stamped armchair with a 19th century hand-written [illegible] paper label nailed to the underside of the seat.

470 TP

A VICTORIAN ADOLESCENT'S YEW AND ELM WINDSOR ARMCHAIR, NOTTINGHAMSHIRE, CIRCA 1840-60

The hooped back with two long tapered spindles either side of a burr-yew fir-tree pierced central splat, three further underarm spindles and baluster-turned arm support, the elm saddle-seat raised on double ring-turned legs terminating in ball feet and joined by a crinoline stretcher, *47.5cm wide x 43cm deep x 81cm high, (18 1/2in wide x 16 1/2in deep x 31 1/2in high)*

£400 - 600



469



470



471



472



471

471

A PAIR OF EARLY 18TH CENTURY CARVED GILT-LIMEWOOD ANGELS, ENGLISH, CIRCA 1700 - 1730

Rendered with curly hair and feathered wings, an opposing pair, 37.8cm wide x 8cm deep x 34cm high, (14 1/2in wide x 3in deep x 13in high) (2)

£600 - 800

472 * TP

AN 18TH CENTURY CARVED GILTWOOD WINGED PUTTO, GERMAN

With curly hair and outstretched arms, one wing lacking, 57cm high

£700 - 1,000

473 Y

AN EBONISED AND 'TURTLE-SHELL' RIPPLE MOULDED WALL MIRROR, IN LATE 17TH CENTURY STYLE

The rectangular plate in a surround of alternating bands of half-round convex 'turtle-shell' and ripple-moulded ebonised wood, 65cm wide x 3cm deep x 86cm high, (25 1/2in wide x 1in deep x 33 1/2in high)

£1,500 - 2,000

474

A SMALL PAIR OF 18TH CENTURY GILTWOOD GIRANDOLES, ITALIAN

Centred by a small oval mirror plate beneath a shell-carved cresting and within a mantling of foliate scrolls, the apron carved as a grotesque mask, lacking candle branches, 23.5cm wide x 2.5cm deep x 37cm high, (9in wide x 0 1/2in deep x 14 1/2in high) (2)

£400 - 600



473



474





475

475

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

The brass of heavy gauge, decorated with *The Annunciation*, within a band of punched leaves, the rim with two bands of punched decoration, 37cm diameter

£1,000 - 1,500

Literature:

See K. Tiedemann, *Nuremberg Alms Dishes* (2015), pp. 38 - 9, Figure 28, for a very similar alms dish, with the same scene, a rim decorated with two bands of punches, and of the same deep and steep-sided form.



476

476

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

Centred with a swirling 'fischblasenmotive' pattern, within a circlet of Gothic text, and a further band of highly stylised foliage, and an outer border of punched leaves, the rim with two bands of punch decoration and rolled edge, 52.5cm diameter

£700 - 1,000



477

477

A SMALL 16TH CENTURY BRASS 'ALMS' DISH, NUREMBERG

The central boss formed from twelve swirling 'bubbles' within a border of punched flowerheads, the rim with a band of steeple-type punched decoration, and with rolled rim, 22.5cm diameter

£600 - 800

478

AN UNUSUAL 16TH CENTURY BRASS 'ALMS' DISH, NUREMBERG, CIRCA 1500-1550

Heavy, and decorated to the centre with an unusually large Gothic rose, within two bands of Gothic script, the border with two bands of punched decoration, and rolled rim, 46.5cm diameter

£800 - 1,200

479

A MID-16TH CENTURY BRASS ALMS DISH, NUREMBERG, CIRCA 1550, LATER MOUNTED WITH ENAMELLED ROUNDELS

The well decorated with a Gothic Rose of five lobed petals, and with punched rim with rolled edge, later mounted with thirteen enamelled copper roundels, of flowers in reds, greens and yellows against a blue ground, 40.5cm diameter

£400 - 600

480

**A VERY RARE MID-17TH CENTURY CARVED OAK 'PISS-POT'
LID OR COVER, DUTCH/ENGLISH, CIRCA 1630**

Circular, and with moulded edge, carved with a scene depicting a turbaned servant attending on a doctor, the doctor seated on an ornate chair upon a dais, wearing a hat, ruff and doublet, examining a urinal or urine flask held aloft in his right hand, 24cm diameter x 1.5cm high

£1,500 - 2,000

This rare survival is carved with a depiction of 'uroscopy', or the art of examining urine, a process which involved the decanting of a patient's urine into a flask, then examined by a uroscopist for colour, clarity, smell and taste. It was a practice which allowed for a diagnosis without the doctor every having to physically see or examine the patient. In *King Henry IV*, Sir John Falstaff's page takes his master's 'water' to the doctor, reporting back later with the verdict. Here, the patient's sample appears to have been brought to their physician by a servant, or possibly an apothecary. The practice was outlawed in England by the *College of Physicians* in 1555. Thomas Linacre, the founder of the College, banned apothecaries from carrying the water of their patients to the doctor and afterwards dispensing medicine on the basis of the doctor's opinion. It is very likely that popular demand saw the practice continue.

The analysis of urine was practiced by the Mesopotamians at least 6,000 years ago and, around 400 B.C., Hippocrates recommended its practice to physicians. Physicians' heavy reliance on uroscopy for diagnoses was questioned by some as early as the 14th century. After several other works condemning this practice when used as a sole tool for diagnoses, Thomas Brian, a Colchester physician, published *The Pisse Prophet, or Certain Pisse-Pot Lectures* in 1637. James Hart had earlier translated a 16th century text by the Dutch physician Peter Forestus, publishing it as *The Arraignment of Urines* in 1623. *Epiphaniae medicorum*, published in 1506, depicts a seated doctor examining a flask of urine, with a page or apothecary before him, very similar to the scene carved here.



478



480



479



481

481 TP

A CHARLES II JOINED OAK SETTLE, LANCASHIRE, CIRCA 1670

The back of four near-square fielded panels between a scallop-shell and leaf carved cresting and lower rail, the uprights with pyramid-finials, the downswept open arms with vase-turned front supports, with a rope-seat, raised on ball-turned front legs, joined by a fore-rail carved to match the cresting rail, and a vase-turned central rear leg, 183cm wide x 70cm deep x 116cm high, (72in wide x 27 1/2in deep x 45 1/2in high)

£1,500 - 2,000

482 TP

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

Having a triple-dome shaped and floral-carved cresting rail, above a horizontal leaf S-scroll carved panel, over a pair of single flowerhead and pointed-leaf carved panels, the downswept arms on columnar-turned front supports, the similar turned front legs joined all round by plain stretchers, 58cm wide x 55cm deep x 105cm high, (22 1/2in wide x 21 1/2in deep x 41in high)

£1,000 - 1,500

483 TP

A SET OF SIX JOINED OAK BACKSTOOLS, LANCASHIRE, CIRCA 1700

Each with a fielded arched back-panel, framed by an arched cresting and pyramid-finial surmounted uprights, with later stuff-over seat, on block and ball-turned feet, joined by a baluster-turned fore-rail and plain stretchers, 45.5cm wide x 43cm deep x 115.5cm high, (17 1/2in wide x 16 1/2in deep x 45in high) (6)

£800 - 1,200



482

484 TP

AN INTERESTING PAIR OF CHARLES II JOINED OAK BACKSTOOLS, LANCASHIRE, CIRCA 1680

Of tall slender proportions, each back-panel mainly flat-carved with a stylized spray of carnations enclosed within an arch, the scroll-shaped cresting rail level with back upright pyramidal-finials, the boarded seat with double-reeded edge, on block and ball-turned front legs, joined by a baluster-turned fore-rail and plain stretchers, the rear legs with accentuated rake, 45cm wide x 45cm deep x 116.5cm high, (17 1/2in wide x 17 1/2in deep x 45 1/2in high) (2)

£1,200 - 1,800

485 TP

A PAIR OF CHARLES II JOINED OAK BACKSTOOLS, LANCASHIRE, CIRCA 1680

Each having a back panel carved with a pointed-leaf quatrefoil centred by a wild rose, the arched scroll-profiled cresting with unusual paired circular piercings, the uprights with pyramid-finials, the boarded seat above run-moulded rails, raised on block and ball-turned legs, joined by a similar turned fore-rail and plain stretchers, on turned feet, 47cm wide x 42cm deep x 100cm high, (18 1/2in wide x 16 1/2in deep x 39in high) (2)

£700 - 1,000

486 TP

A 17TH CENTURY WALNUT AND NEEDLEWORK-UPHOLSTERED OPEN ARMCHAIR, FRANCO-FLEMISH

The rectangular padded back and stuff-over seat upholstered in floral needlework, the downswept scroll-ended open arms on inverted peg-baluster turned front supports, their design repeated to all legs, with X-form stretcher and bun feet, restorations, 65cm wide x 67.5cm deep x 127cm high, (25 1/2in wide x 26 1/2in deep x 50in high)

£700 - 1,000

487 TP

A JOINED WALNUT AND NEEDLEWORK UPHOLSTERED OPEN ARMCHAIR, FRANCO-FLEMISH, CIRCA 1700

The rectangular padded back and stuff-over seat upholstered with chocolate-velvet and needlework designed with exotic birds and fruiting plants, the acanthus-wrapped downswept and scroll-end arms raised on similar carved front supports, raised on peg-baluster turned legs joined by a similar turned H-form stretcher, with leaf-carved front leg blocks, and a scrolling-leaf carved and pierced fore-rail centred by a vacant cartouche, 66cm wide x 82cm deep x 115cm high, (25 1/2in wide x 32in deep x 45in high)

£600 - 800





488 TP

A LATE 16TH CENTURY ANGLO-GERMAN OAK, BEECH AND FRUITWOOD PARQUETRY AND MARQUETRY-INLAID 'NONSUCH' CHEST, CIRCA 1580

With boarded cleated lid, the boarded sides of dove-tailed construction, the front with a pair of applied architectural arcades, each with a pediment, and enclosing a marquetry design of slender towered buildings, all against a profusely marquetry-inlaid ground, each side with an iron bail-handle framed by further banded marquetry, on later bracket feet, the interior with a lidded till over two small drawers, all with chequer-banded inlay, with key, 123.5cm wide x 58.5cm deep x 67cm high, (48 1/2in wide x 23in deep x 26in high)

£6,000 - 8,000

Although the decoration on this chest is characteristic of 16th century German inlay, it is now thought to have been made in London, particularly around Southwark, from the second half of the 16th century, probably by immigrant German joiners and inlayers. The architectural decoration is popularly assumed to represent Henry VIII's celebrated Nonsuch Palace, Surrey, particularly with reference to the fanciful towers. However, it is more likely to have been derived from 16th-century printed designs, for example those published by Hans Vredeman de Vries, (1527-1604).

Literature:

Comparable examples illustrated, Percy Macquoid, *The Age of Oak* (1925), pp. 120 - 127, colour pl. VIII, figs 103-105; Victor Chinnery, *Oak Furniture: The British Tradition* (1995), p. 356, Fig.3:358; Margaret Jordain, *English Decoration and Furniture of the Early Renaissance 1500 - 1650* (1924), p. 267, figs. 374 & 375; and Oliver Brackett, *English Furniture Illustrated*, p. 92, fig. 26, in the collection of the Victoria and Albert Museum, London, [342:1, 2-1905].



489 (front)



490



489 (rear)

489

A LATE 17TH/EARLY 18TH CENTURY CARVED AND PAINTED ELM TRADE SIGN, PROBABLY FLEMISH

Advertising a tavern, and carved as a Bacchante perched atop a coopered barrel, a footed cup raised in his right hand, carved also to the reverse, 43cm wide x 5cm deep x 67cm high, (16 1/2in wide x 1 1/2in deep x 26in high)

£600 - 800

490

A LATE 17TH CENTURY WALNUT CORBEL, ENGLISH, WITH TRACES OF PARCEL-GILDING

Topped by a spray of flowers above a boldly-carved scroll, a winged mask below, 30cm wide x 15cm deep x 52cm high, (11 1/2in wide x 5 1/2in deep x 20in high)

£800 - 1,000

491

AN ELIZABETH I CARVED OAK HERALDIC FRIEZE OR RAIL, CIRCA 1600

Centred by a scroll-edged cartouche fitted with a probably later male mask, between a pair of supporters, the dexter supporter a griffin, the sinister supporter a dragon, the frieze ending with a grotesque-headed foliated scroll, 140cm wide x 7cm deep x 15.5cm high, (55in wide x 2 1/2in deep x 6in high)

£800 - 1,200



491



492

492 TP

A SET OF FOUR LATE 16TH/EARLY 17TH CENTURY CARVED OAK PEW ENDS, PROBABLY GLOUCESTERSHIRE, CIRCA 1600

Each topped by a leafy poppy-head finial above strapwork-carved shoulders and a carved rectangular reserve, one carved with a pair of opposing scaly dragons, another with a pair of opposing leafy hearts either side of a four-petalled flower, and two carved with pairs of addorsed leafy 'S'-scrolls, *approximately 29.5cm wide x 7cm deep x 117.5cm high, (11 1/2in wide x 2 1/2in deep x 46in high) (4)*

£1,500 - 2,000



493

493

A MID-16TH CENTURY OAK 'ROMAYNE'-TYPE PANEL, ENGLISH, CIRCA 1550

Topped by a profile portrait bust of a man with puffed and slashed sleeves, in a moulded circular surround, all atop an unusual winged male mask and a pair of scrolls, *22.5cm wide x 2cm deep x 49cm high, (8 1/2in wide x 0 1/2in deep x 19in high)*

£500 - 700



494 (one of six)

494

A FINE SET OF SIX LATE 18TH/EARLY 19TH CENTURY CARVED EBONY PANELS, POSSIBLY FRENCH, CIRCA 1800

Each carved with a Bacchanalian scene of satyrs, fauns, putti and rams, and reclining figures, each with an integral moulded frame carved with flower, leaves and strapwork, *41cm wide x 13.5cm deep x 22.5cm high, (16in wide x 5in deep x 8 1/2in high) (6)*

£800 - 1,200

495 TP

AN IMPRESSIVE PAIR OF LATE 17TH CENTURY CARVED OAK ARCHITECTURAL SPANDRELS, FLEMISH/DUTCH, CIRCA 1670

Carved as a curly-headed mask with feathered wings, forming an opposing pair, 55cm wide x 17cm deep x 66cm high, (21 1/2in wide x 6 1/2in deep x 25 1/2in high) (2)

£2,000 - 3,000

496

A LATE 17TH/EARLY 18TH CENTURY CARVED WALNUT CREST, FRANCO-FLEMISH, CIRCA 1700

Carved with a pair of putti, each holding a shield beneath a helm and before foliate and scroll-carved mantling, 80.5cm wide x 4cm deep x 23cm high, together with three carved walnut Corinthian pilaster capitals, 17.5cm wide x 5.5cm deep x 18.5cm high, (4)

£400 - 600

497

A MID-16TH CENTURY CARVED OAK PANEL, NORTHERN FRENCH, ST FRANCIS

The figure beneath an arch with foliate spandrels, a skull in his left hand, on a platform supported by a winged mask, 23cm wide x 2.5cm deep x 47cm high, (9in wide x 0 1/2in deep x 18 1/2in high)

£200 - 300

498

AN UNUSUAL MID-16TH CENTURY CARVED OAK PANEL, ENGLISH, CIRCA 1550

Topped by an unusual male portrait head of a bishop, wearing a mitre and with a flowing beard, atop a more conventional carving of a moulded saltire with leaf filled 'spandrels' between two uprights, one topped by a spiral, the other with a lozenge finial, 21.5cm wide x 1.5cm deep x 39cm high, (8in wide x 0 1/2in deep x 15in high)

£400 - 600

499

A MID-16TH CENTURY CARVED OAK PANEL, FRENCH, CIRCA 1550

Carved to the centre with a high relief male bust, beneath leaves, flowers and ribands, a pendant, waisted and edge-moulded rectangular cartouche below, 26cm wide x 4cm deep x 44.5cm high, (10in wide x 1 1/2in deep x 17 1/2in high)

£200 - 300



495



498



495



500 (open)

500 TP

AN UNUSUAL JOINED OAK CORNER TABLE, ENGLISH, CIRCA 1690-1710

Of triangular-form, the boarded top with rounded corners and a single-flap, raised on four baluster-turned legs with an applied splayed foot, unusually made without stretchers, *closed 101cm wide x 53.5cm deep x 72cm high, open 104cm deep*

£800 - 1,200

501 TP

A GEORGE III BOARDED OAK CLOSE STOOL, CIRCA 1760

Of hexagonal form, the single-piece top with applied cavetto-moulded edge, the six-sides with a high single bead-moulding, on a pointed-ogee plinth base, *43cm wide x 38cm deep x 48cm high, (16 1/2in wide x 14 1/2in deep x 18 1/2in high)*

£400 - 600



502

502 TP

A LARGE CHARLES I BOARDED OAK BOX, CIRCA 1640

The one-piece top with a run of dog-tooth and roundel-punched decoration to the front and sides, and with moulded edge, above a front board with chip-carved ends and deeply and profusely carved with pairs of leafy 'S'-scrolls forming addorsed hearts, the end boards carved with a fruit or budding plant within a frame of leafy 'S'-scrolls, flower-filled quadrant lunettes to each bottom corner, the projecting base-board with rounded edge, *72.5cm wide x 43cm deep x 28cm high, (28 1/2in wide x 16 1/2in deep x 11in high)*

£1,200 - 1,800

503 TP

A GEORGE II JOINED OAK, ASH, BEECH AND UPHOLSTERED STOOL, CIRCA 1740

The drop-in seat upholstered in floral needlework, raised on cabriole legs, joined by an H-form turned stretcher, on pad feet, *121cm wide x 55cm deep x 41cm high, (48in wide x 21 1/2in deep x 16in high)*

£600 - 800



504

504 TP

A CHARLES II JOINED OAK SIDE TABLE, CIRCA 1670

The triple-boarded top with square-edge, above a frieze drawer with applied lower moulded edge which continues on all rails, and with applied reeded corners, raised on reel-turned legs, joined all round by similar turned stretchers, *86.5cm wide x 57cm deep x 75.5cm high, (34in wide x 22in deep x 29 1/2in high)*

£800 - 1,000

505 TP

A WILLIAM & MARY OAK JOINT STOOL, CIRCA 1690

Having an ovolo-moulded edge top, lower edge moulded rails, and baluster over vase-turned legs, joined all round by plain stretchers, 47cm wide x 26cm deep x 53.5cm high, (18 1/2in wide x 10in deep x 21in high)

£600 - 800

506

A PAIR OF LATE 17TH CENTURY CARVED OAK PUTTI, OR 'BOYES', CIRCA 1670

An opposing pair, each modelled with curly hair and with one hand to their breasts, on later square plinths, 40cm high excluding later plinths, (2)

£2,000 - 3,000

507 TP

A MID-15TH CENTURY OAK FIGURAL CARVED CORBEL, ENGLISH, CIRCA 1460

Possibly of a King, carved with the head of a bearded man, with hair framing his face and a twisted torse-like band - possibly a coronet - about his brow, or alternatively a 'Green Man', 19cm wide x 31cm deep x 37cm high, (7in wide x 12in deep x 14 1/2in high)

£1,500 - 2,000

508 TP

A 14TH CENTURY GRANITE CORPUS CHRISTI ARCHITECTURAL SCULPTURE, BRETON, NORTHERN FRENCH, CIRCA 1350

Traces of ground decoration

The amber-coloured interior sculpture of Christ on the Cross retaining traces of historic painted ground decoration, mounted on a modern carboniferous fossil limestone rectangular plinth, 20.5cm wide x 18cm deep x 52cm high, (8in wide x 7in deep x 20in high)

£1,500 - 2,000



506



507



508



509

509

AN EARLY TO MID-18TH CENTURY SMALL 'FRUITWOOD' FIGURAL CARVING, ENGLISH, PROBABLY NORTH COUNTRY
Modelled as a reclining man, probably *Drunken Barnaby*, his head resting on his left hand, his legs crossed, 19.5cm wide x 6.5cm deep x 7cm high, (7 1/2in wide x 2 1/2in deep x 2 1/2in high)

£400 - 600

Drunken Barnaby was a character in Richard Braithwaite's 1638 Latin and English verse poem, *Barnabae Itinerarium or Drunken Barnaby's Four Journeys to the North of England*, which mainly described the fairs, taverns and hostesses encountered on a tour of the northern counties. The book was re-printed on a number of occasions in the 18th century. The 1723 edition includes an engraving, just before the page on which Part III begins (p. 69), of a similarly dressed man reclining in a landscape outside a town.



510

510

A 17TH CENTURY CARVED OAK MOUNT OR FINIAL

Carved as a lion couchant, with flowing curly mane, its front paws resting upon a scroll-edged vacant cartouche, 32cm wide x 8.5cm deep x 23.5cm high, (12 1/2in wide x 3in deep x 9in high)

£600 - 800



511

511

A 17TH CENTURY CARVED OAK FINIAL

Modelled as a lion rampant, its front paws resting on a shield, and on acanthus leaves, the front carved with a rose, on a later plinth, 30cm wide x 5.5cm deep x 13cm high, (11 1/2in wide x 2in deep x 5in high)

£800 - 1,200

512

A LATE 17TH/EARLY 18TH CENTURY POLYCHROME-DECORATED CARVED ELM HERALDIC FINIAL, ENGLISH, CIRCA 1700

The crest from a larger Royal Arms, 'the imperial crown proper, thereon a lion statant guardant or imperially crowned proper', 11.5cm wide x 10cm deep x 17cm high, (4 1/2in wide x 3 1/2in deep x 6 1/2in high)

£800 - 1,200



512

END OF SALE

Bonhams

AUCTIONEERS SINCE 1793



The Olive Collection

New Bond Street, London | Thursday 31 January, 2019

ENQUIRIES

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NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as “*Bidders*” or “you”. Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as *Auctioneer* of *Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams’* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller’s* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract* for *Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our *Buyer’s Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*. This will govern *Bonhams’* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an “as is” basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection

are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams’* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams’* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer’s Premium* payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. *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. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to £175,000 of the *Hammer Price*
20% from £175,001 to £3,000,000 of the *Hammer Price*
12.5% from £3,000,001 of the *Hammer Price*

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific *Sale* Information page at the front of the catalogue.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

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, shown beside the *Lot* number, 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*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

Bonhams' preferred payment method is by 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.

Payment may also be made by one of the following methods:

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 and should be made payable to Bonhams 1793 Limited.

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes or coins 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 or notes; this limit applies to both payment at our premises and direct deposit into our bank account.

Debit cards (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

Credit cards (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

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*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for

sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the ° of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

As a *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

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.

Olt 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 or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot*, it's fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.

- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams'* *Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8	FAILURE TO PAY FOR THE LOT	9	THE SELLER'S LIABILITY	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;			10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;			10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.9	to retain possession of, and on seven days written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and			11	GOVERNING 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.				All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	10	MISCELLANEOUS		
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

APPENDIX 2

BUYER'S AGREEMENT

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
- 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
- 3.1.1 the *Purchase Price* for the *Lot*;
- 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and
- 3.1.3 if the *Lot* is marked [AP], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and VAT and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the *Purchase Price* to us will title in the *Lot* pass to you. However under the *Contract for Sale*, the risk in the *Lot* passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS		
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.
7.1.1	to terminate this agreement immediately for your breach of contract;	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.
7.1.2	to retain possession of the <i>Lot</i> ;		
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;		
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT
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:
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
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
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
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:
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
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.
		9	FORGERIES
		9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.
		9.2	Paragraph 9 applies only if:
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
		9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
		9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
		9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
		9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
		9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
		9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
		9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
		10	OUR LIABILITY
		10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
		10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
		10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
		10.2.2	changes in atmospheric pressure; nor will we be liable for:
		10.2.3	damage to tension stringed musical instruments; or
		10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or	12.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
10.3.2	Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i>) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	it can be established that the <i>Lot</i> is a non-conforming <i>Lot</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or	12.8	In this agreement "including" means "including, without limitation".
	You may wish to protect yourself against loss by obtaining insurance.	the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or	12.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
10.4	Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.	the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements.	12.10	Reference to a numbered paragraph is to a paragraph of this agreement.
11	BOOKS MISSING TEXT OR ILLUSTRATIONS Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if: the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> . but not if: the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or	If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</i> , we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> . The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.	12.11	Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
			12.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
		12 MISCELLANEOUS	13	GOVERNING LAW All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
		12.1 You may not assign either the benefit or burden of this agreement.		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 <i>Website</i> www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.
		12.2 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.		APPENDIX 3
		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.		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.
		12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.		LIST OF DEFINITIONS "Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i> , to cover <i>Bonhams' Expenses</i> relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a <i>Hammer Price</i> which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i>). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> .
		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 <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.		

"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'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "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

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20th Century British Art

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Aboriginal Art

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African Modern &

Contemporary Art
Giles Peppiatt
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African, Oceanic

& Pre-Columbian Art
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American Paintings

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Benjamin Walker
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Australian Art

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Alex Clark
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Australian Colonial Furniture and Australiana

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John Sandon
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British Ceramics

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California & American Paintings

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Dessa Goddard
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HONG KONG
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AUSTRALIA
Yvett Klein
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Clocks

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Jonathan Snellenburg
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Coins & Medals

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U.S.A
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Contemporary Art

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U.S.A
Jeremy Goldsmith
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Entertainment Memorabilia

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U.S.A
Catherine Williamson
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European Ceramics

UK
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U.S.A
+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

Anastasia Orfanidou
+44 20 7468 8356

Golf Sporting Memorabilia

Kevin McGimpsey
+44 131 240 2296
Hamish Wilson
+44 131 240 0916

Irish Art

Penny Day
+44 20 7468 8366

Impressionist & Modern Art

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India Phillips
+44 20 7468 8328
U.S.A
Nathania Nisonson
+1 917 206 1617

Indian, Himalayan & Southeast Asian Art

H.K.
Edward Wilkinson
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U.S.A
Mark Rasmussen
+1 917 206 1688

Islamic & Indian Art

Oliver White
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Japanese Art

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U.S.A
Jeff Olson
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U.S.A
Caroline Morrissey
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HONG KONG
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Marine Art

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Mechanical Music

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Modern, Contemporary & Latin American Art

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