

Bonhams



The Olive Collection

New Bond Street, London | 31 January 2019



The Olive Collection

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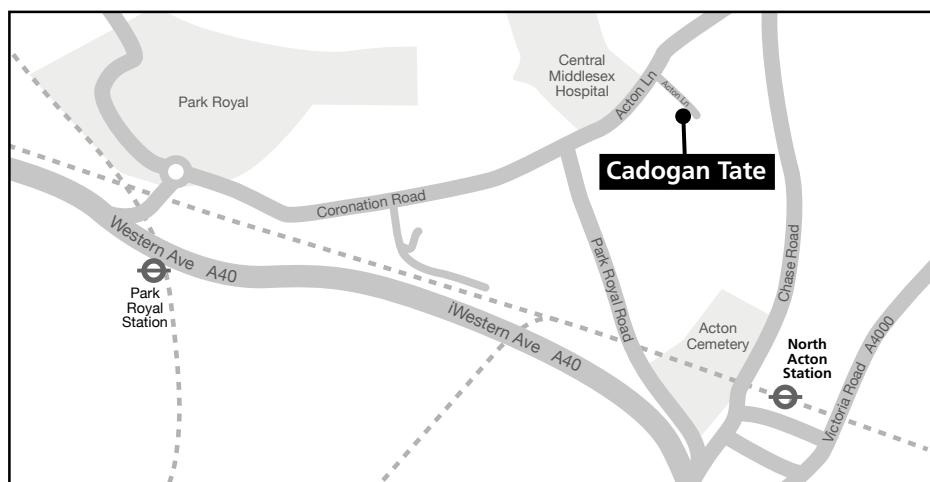
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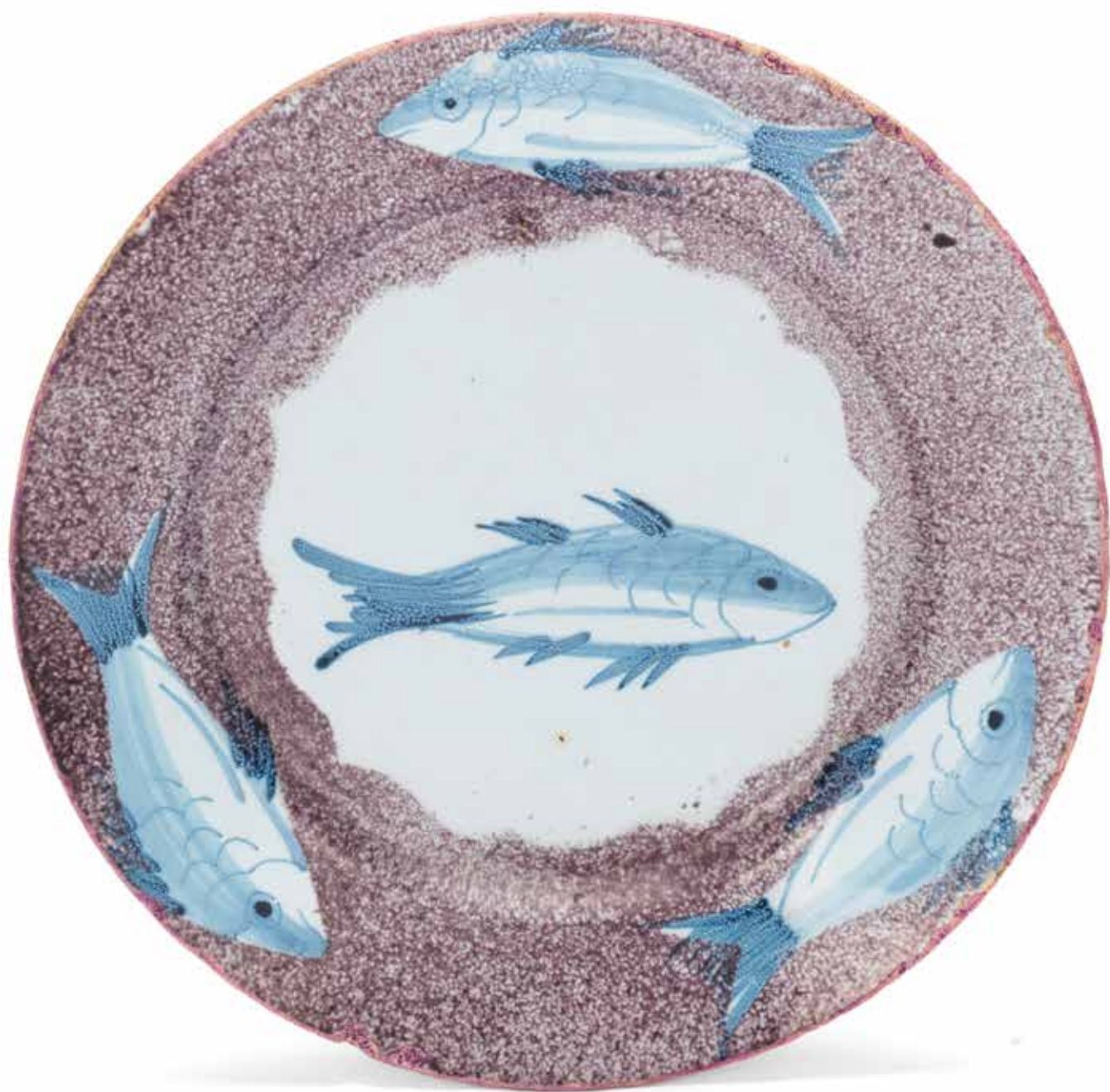
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THE OLIVE COLLECTION

I was lucky enough to grow up in a house full of antiques, behind my father's antiques shop which was in itself a source of fascination. The shop was in Wincanton, Somerset – then far off the beaten track. My father, Gabriel Olive, was one of the founders of the Regional Furniture Society, dedicated to the study of the rich diversity of British regional furniture-making traditions, and the social and cultural context of furniture from the earliest times to the present day. He brought to life the social context in which the antiques in his shop would have been made and used, and he kindled in me a childhood interest in antiques which has endured throughout my life.

One of my early memories is helping my father in his workshop, replacing lumps of wood crudely sawn out of some gothic carving that was reputed to have come from Wells cathedral. The right way to repair it was to insert a new block of timber and then carve it to shape. This is exactly the method used at the time when such oak furniture was constructed. See, for instance, the court cupboard (Lot 218) and its pillars, which are plain at the rear and distinctly oval in shape, obviously carved in situ out of green oak. The mouldings on the stiles of the panels at the side of the press were similarly scratch-moulded in situ. This seems a simple technique with a crude implement, but having tried to scratch-mould myself, I can confirm this requires skilled sharpening of the tool and the right green timber. There is a story to tell in every piece in this sale.

Another very early memory I have is examining piles of delftware sherds on the dining table, excavated by Louis Lipski and my father from the site of Ireson's delftware pottery in Wincanton. It was fascinating to see so many bits of plate stuck together

because the glaze had run, and surprising to see that almost all of it was plain white (with a pinkish hue). In those days there was plenty of Delft, probably from Ireson's factory, turning up as second-hand china in house sales in the environs of Wincanton. It wasn't valuable – my father put individual blue and white plates on the 5/- or 7/6 shelves with other bric-a-brac – and only the finer pieces were displayed individually in the shop. Much of the manganese delftware was 'powdered' decoration created without an outline, which I have since realised is a Wincanton characteristic. There is a plate like this in the sale (Lot 120).

With such an upbringing it is not surprising that my own collection consists mainly of oak furniture, delftware and country items. Vic Chinnery was a fellow founder, with my father, of the Regional Furniture Society and I was fortunate to be able to count him as a friend. I turned to Vic for advice when buying some of the more expensive items of furniture in my collection (and turning others down). What you see here are the pieces which passed muster after detailed examination and hours of discussion about likely provenance. I was fortunate that the period when I was building up my collection coincided with several important sales of delftware, slipware and treen. I was therefore pleased to buy from what have become legendary sales—the collections of Simon Sainsbury, Syd Levethan (Longridge) and John & Judith Adler among several others.

I hope you will enjoy looking at the items for sale in this auction as much as I have enjoyed discussing, selecting, buying, and living with them.

Pelham Olive, December 2018



1



2

1
A RHENISH 'TIGERWARE' JUG, A CISTERCIAN WARE TYG AND A BORDER WARE JUG, 16TH/17TH CENTURY

The stoneware jug in mottled brown saltglaze, 14.8cm high, the slender tyg with two long handles, glazed in dark brown, 17.4cm high, the border ware jug in course buff-coloured clay, the upper section dipped in an olive green glaze, 15cm high (3)

£800 - 1,000
 US\$1,000 - 1,300

Provenance:

The Sampson and Horne Collection, Bonhams sale 28 April 2010, lot 6 (border ware jug)

2
A MEDIEVAL EARTHENWARE JUG, 15TH/16TH CENTURY

Probably French and of ovoid form, the broad strap handle incised with three vertical grooves and crimped at the edges, the lower terminal impressed with four circular depressions in a horizontal line, finely turned bands below the rim, the upper section dipped in cream-coloured slip and streaked in green and brown, the lower section left mainly unglazed, 30.8cm high

£1,000 - 1,500
 US\$1,300 - 1,900

3
FOUR MEDIEVAL ENCAUSTIC FLOOR TILES, 14TH CENTURY

Probably from central or south west England, inlaid in cream clay with a formal design of two respectant or fronting birds imposed on a fleur-de-lys, each tile 13cm to 13.5cm square (4)

£500 - 800
 US\$630 - 1,000



3



4

4
FOUR PIECES OF HISPANO MORESQUE POTTERY, 16TH CENTURY AND 18TH CENTURY

Comprising a small dish painted in rudy lustre and blue with formal plants, *21cm diam*, a small plate with a bird in bright rudy lustre, *20.7cm diam*, and two small porringers or *scudellae* with simple side handles, also painted in rudy lustre, *16cm wide* (4)

£800 - 1,200
 US\$1,000 - 1,500



5

5
A MONTELUPO MAIOLICA DISH, LATE 17TH OR EARLY 18TH CENTURY

Painted with a soldier standing to attention with his rifle over his shoulders, against a typical yellow sky with formal mountains behind, the rim banded in green, *31cm diam*

£600 - 900
 US\$760 - 1,100



6

6
TWO ITALIAN MAIOLICA PHARMACY JARS, END 17TH CENTURY

Comprising a Savona albarello painted in blue with a figure of St. James and a crowned ciphers, probably for the Carthusian Order, *21cm high*, crowned shield mark, and a Syrup jar, possibly Paduan, painted in colours with a figure of St Anthony and a drug label 'Sy: Di ERIS:mo', *21.5cm high* (2)

£700 - 900
 US\$880 - 1,100

A very similar Savona albarello is in the Museum of the History of Science, no.43090. The syrup jar probably contained an extract of Hedge Mustard (*Erysimum*).



7

7 TP

A RARE ELIZABETH I OAK JOINT STOOL, CIRCA 1600

Having an ovolo-moulded top, the rails with central flat run-moulding and lower moulded edge, the heavy legs with a fluted-carved parallel-baluster over an accentuated reel-turning, joined by plain stretchers all round, 44cm wide x 26cm deep x 52cm high, (17in wide x 10in deep x 20in high)

£3,000 - 4,000
US\$3,800 - 5,000

Provenance:

With S. W. Wolsey, Buckingham Gate, London
Sold *Sotheby's*, 'An Important Collection of Sixteenth, Seventeenth and Eighteenth Century Furniture - Formed Under the Guidance of R. W. Symonds', London, 28 May 1982, Lot 22
The John & Judith Adler Collection
Offered *Sotheby's*, London, 24 February 2005, lot 118
Sold *Sotheby's*, 'The Age of Walnut and Oak', London, 14 September 2005, Lot 118

Literature:

Illustrated Edward T. Joy, *Chairs* (1980), p. 26, fig. 8.

Exhibited:

The Merchant's House, Marlborough, Wiltshire, 2005 - 2018.

8 TP

A SMALL ELIZABETH I BOARDED OAK CHEST, CIRCA 1600

The hinged lid with ovolo-moulded edge, the front with a linear-carved band filled with scratch-carved and punched-decorated domino-style motifs, and the chip-carved ends with paired vertical lines of small punched dots, the slab-ends projecting below the base board, their show-profile carved with a pointed-arch, and with shaped ends forming feet, also with three iron locks, 101cm wide x 35.5cm deep x 42.5cm high, (39 1/2in wide x 13 1/2in deep x 16 1/2in high)

£2,000 - 3,000
US\$2,500 - 3,800

Gabriel Olive, in an article entitled 'West Country Chests, Coffers and Boxes', *The Journal of the Regional Furniture Society* (1990), Vol. IV, pp. 49-70, illustrates a boarded chest, in Corfe Castle Church, documented in the Churchwarden's accounts as being made by a Henry Parlot. Although made much later than this Lot, in 1671, it has the same stepped V-cutaway supports, implying that this particular design, although fairly common, could be associated with the West Country. A further similarity is the presence of more than one lock. See footnote for Lot 236 relating to chests fitted with three locks, which strongly suggests former use within a church.



8

9

A RARE 15TH CENTURY CARVED OAK ANGEL MOUNT OR CORBEL, SOUTH-WEST ENGLAND

Modelled with peaked head-dress atop shoulder-length hair, wearing robes and holding a shield in oversize hands, *inked paper label to reverse reading 'Roof Angel / Date probably 15th century / from / North Liew [sic] Church / Devon.'*, 11cm wide x 6cm deep x 30cm high, (4in wide x 2in deep x 11 1/2in high)

£3,000 - 4,000
US\$3,800 - 5,000

Provenance:

Handwritten label to rear, reputedly from the Parish Church of Northlew Devon
Roger Warner, The High Street Burford, Oxfordshire
Sold *Christie's*, 'The Roger Warner Collection', 20 - 21 January 2009, Lot 44

The Church of St Thomas of Canterbury in Northlew, Devon, was substantially rebuilt in the 15th and early part of the 16th centuries. A bench-end is carved with the name William Kelly - one of the church's major benefactors - and the date 1537.



9



10 TP

**AN EXCEEDINGLY RARE HENRY VII JOINED OAK DOUBLE
PANEL-BACK ARMCHAIR, CIRCA 1530**

The back with two vertical panels, one topped by a Romaine-type profile portrait bust of an austere man, wearing a peaked cap, in a moulded circular surround, all atop a pedestal, with gadrooned moulded capital, a baluster stem issuing pomegranates and waisted scroll-edged plinth, the other panel with a female portrait bust, wearing a beaded headdress and open-necked gown, on a matching pedestal, the flat open-arms on reeded-scale carved front supports, the boarded seat supported on three sides, each with an apron pierced and carved with a central conforming gadrooned urn issuing scrolling grotesques, the legs joined by plain stretchers, professional restorations, 68.5cm wide x 41cm deep x 89cm high, (26 1/2in wide x 16in deep x 35in high)

£8,000 - 12,000
US\$10,000 - 15,000



There are very few recorded English oak open-framed armchairs dating from the early 16th century. Furthermore, compared with a single panel-back example, a double panel-back chair is rarer still. Two related chairs can be noted: one in the *Burrell Collection*, Glasgow [Museum No. 14.201], dated to circa 1540-70, has two vertical rectangular back panels, again delicately carved in the Renaissance-style, but instead with urns and arabesques. The other, formerly in the Clive Sherwood collection, sold *Sotheby's*, Olympia, London, 22 May 2002, Lot 256 has two back panels carved with leaf-filled lozenges. See also Lot 263 in this sale, for an armchair with a pair of linenfold-carved back panels, circa 1540. It is also possible to compare this lot to known single back panel armchairs of the same period. See, for example, a celebrated chair in the *National Museum of Wales Collection*, St. Fagans. Here the back is carved with the arms of Sir Rhys ap Thomas of Dynefwr, Carmarthenshire, (1449-1525). The chair is illustrated in Victor Chinnery *Oak Furniture: The British Tradition* (2016), p. 200, fig. 3:28, and dated to no later than 1525. A further chair, known only from a wood engraving, drawn in the early 19th century, also has a Romaine-type portrait panel, illustrated, *ibid.*, p. 202, fig 3:31. It appears that this chair may have had reeded-scale arm supports like those found here. Also, both chairs have a carved apron seat rail. A chair related to the Sir Rhys ap Thomas chair sold *Sotheby's*, Sussex, 19 and 20 June 2001, Lot 1265. It too has scale-carved supports to the flat arms, along with geometric seat aprons. Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700* (2009), p.77, pl.64, illustrates a chair, dated to 1625, again with a carved Romaine-type portrait back panel. Here the guilloche-carving to the crest and seat rails can be compared to the rails which frame the back of this lot. A further related chair sold in these rooms, 28 March 2018, Lot 481 (£43,200).

© Burrell Collection, Glasgow, Scotland / Gifted by Sir William and Lady Burrell to the City of Glasgow, 1944 / Bridgeman Images



A related chair in the Burrell Collection, Glasgow





Lot 11 illustrated R.W. Symonds, *Furniture Making in Seventeenth and Eighteenth Century England*, The Connoisseur

11 TP

AN ELIZABETH I/JAMES I JOINED OAK THREE-TIER BUFFET OR COURT CUP-BEARD, PROBABLY LONDON, CIRCA 1600-10

Having a shallow box upper tier enclosed by an associated hinged lid divided into two, with the remains of one original hinge to the rear of the well, with reeded and fluted top and middle rails, the lower two tiers with single-boards, raised on deeply reeded bulbous cup-and-cover front supports, with Ionic and Corinthian capitals, the back uprights stop-fluted, 130cm wide x 46cm deep x 106cm high, (51in wide x 18in deep x 41 1/2in high)

£4,000 - 6,000
US\$5,000 - 7,600

Provenance:

Eric Moller, Thorncombe Park, Surrey (see also Lot 218 from the same collection)
Sold Sotheby's, 'The Moller Collection', London, 18 September 1993, Lot 25
Sold Christie's, 12 July 2005, Lot 416

Literature:

Illustrated R. W. Symonds, *Furniture Making in Seventeenth and Eighteenth Century England* (1955), p. 14, pl. 27 & 28. The author notes on p. 22 that this 'cupboard is of high quality and was probably made in London'. R. W. Symonds, 'Plate, Court and Livery Cupboards', *Country Life*, Vol. CII, 26th December 1947, p. 1309, fig. 6 and R. W. Symonds, 'The Renaming of Old English Furniture', *The Antique Collector*, August 1948, p. 127, fig. 2.

A related three-tier buffet in walnut is illustrated Percy Macquoid, *A Record of the Collections in the Lady Lever Art Gallery, Port Sunlight, Cheshire, Formed by The First Viscount Leverhulme* (1928), Vol. III, p. 30, pl. 8.



12 TP

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

The lid with applied edge rails to simulate a single panel, the front with four linenfold panels, each vertically moulded to simulate pleats, the central 'drape' carved with a cross to each end and flanked by a ribbed rod, all within scratch-moulded rails, interior lidded till and indistinct handwritten paper label below lid, 153cm wide x 50.5cm deep x 67cm high, (60in wide x 19 1/2in deep x 26in high)

£4,000 - 6,000
US\$5,000 - 7,600

Provenance:

The Clive Sherwood Collection
 Sold *Sotheby's*, 'The Clive Sherwood Collection', Olympia, London, 22 May 2002, Lot 300

Literature:

This coffer is illustrated and discussed, 'Dendrochronology and the study of Furniture', Christopher Claxton Steven, *Antique Collecting*, June 1999, p. 6, fig. 4

For a discussion on the development of 'linenfold', see Victor Chinnery, *Oak Furniture: The British Tradition* (2016), pp. 378 - 381, where it is noted that earlier linenfold panelling tended to simulate curtains or hangings with folded top edges but straight bottoms, whereas later renderings were more stylised, when both edges of the panel were carved with folds. See also, Percy Macquoid, *A History of English Furniture, The Age of Oak*, (1925), pp. 12 - 18; and Charles Tracy, *English Medieval Furniture and Woodwork*, Victoria and Albert Museum (1988), pp. 164 - 171, for various types of linenfold panel. A related quadruple linenfold-carved coffer, again of both boarded and panelled construction, sold *Christie's*, South Kensington, 'The Manor House, Bramcote', 24 May 2001, Lot 335. The coffer is illustrated Victor Chinnery, *Oak Furniture: The British Tradition*, p. 30. fig. 4:20, and has scroll-profiled front spandrels which are likely to be similar in design to those originally found on this lot. A framed oak coffer with linenfold panelling, dated to circa 1500, with a raised moulded edge, again simulating a single panel, as found here, is in the collection of the *Victoria and Albert Museum* [Museum No. W.28-1930]. A further related Elizabethan example, also with carved ribbed folds and crosses to the linenfold panels, sold *Sotheby's*, 'The Age of Oak and Walnut', 28 September 2004, Lot 65.



13

A SLIPWARE TULIP DISH, STAFFORDSHIRE OR NORTH WALES, CIRCA 1680

with trailed cream-coloured slip decoration on a red ground, the centre with tulips and leaves within a band of dashes, the border with more tulip flowers and leaves, a dotted border inside the rim, *38cm diam*

£7,000 - 10,000

US\$8,800 - 13,000

Provenance:

By repute from Chirk Castle
With Garry Atkins

Exhibited:

The Merchant's House, Marlborough, Wiltshire, 2010-2018

A similar style of decoration is found on delftware chargers, the border of dashes around the cavetto on this example copying the blue dashes found on delftware examples.

According to tradition, a number of similar dishes were in use at Chirk Castle. The present lot was discovered in the house of a former servant at the castle and it was suggested the dish may have been carried out as a platter for leftovers from the kitchen.



14

14
AN ENGLISH SLIPWARE MODEL OF A CRADLE, PROBABLY STAFFORDSHIRE, CIRCA 1690-1700

Of slab construction with two rockers, the sides and triangular hood applied with globular knobs, the dark brown ground trailed in cream-coloured slip with feathered tulips within dotted borders, the initials 'ID' trailed on the hood, 27.3cm long

£6,000 - 8,000
 US\$7,600 - 10,000

Provenance:

Sotheby's sale 27 May 1975, lot 4
 Kahn Collection
 David E. Zeitlin
 With Mark and Marjorie Allen
 Syd Levethan, Longridge Collection, Christie's sale 25 May 2011, lot 141

Model cradles are believed to have been intended to commemorate weddings or births. A number are illustrated by David Barker and Steve Crompton, *Slipware in the Collection of the Potteries Museum and Art Gallery* p.99-102. Another is illustrated by Leslie B. Grigsby, *The Longridge Collection of English Slipware and Delftware* (2000), fig. S95 and is dated 1708.

15
AN ENGLISH SLIPWARE CIRCULAR DRAINER, LAST QUARTER 18TH CENTURY

Staffordshire or Northern England, of round form with a pie crust edge, the centre pierced with three rows of small holes, decorated with a continuous trail of yellow slip on a dark brown ground, 34cm diam

£1,600 - 2,000
 US\$2,000 - 2,500

Provenance:

The Sampson and Horne Collection, Bonhams sale 28 April 2010, lot 547



14 (detail)



15



16

A STAFFORDSHIRE OR YORKSHIRE SLIPWARE CLOCKFACE DISH, CIRCA 1715

The dial lightly press-moulded with a chapter ring and Roman numerals, the hands and numerals trailed in two tones of brown slip, a border of dots below the piecrust rim, 27.8cm diam

£6,000 - 9,000

US\$7,600 - 11,000

Exhibited:

The Merchant's House, Marlborough, Wiltshire, 2011-2018

This is one of three moulded designs recorded on English slipware dishes featuring clock faces. The others include the celebrated version by Samuel Malkin, of which two examples are known. One was presented to the British Museum by Ernest Allman, and the other was formerly in the Rous Lench and Longridge Collections and is illustrated by Leslie B. Grigsby, the Longridge Collection of English Slipware and

Delftware (2000), fig.S11. Both examples are signed in the mould 'Sam. Malkin The maker in burslam'. The Longridge dish also bears a moulded inscription 'The Christians dyal or a Cheap Watch for a poor Man' and is dated 1712. Fragments bearing this inscription were found in excavations at Massey Square in Burslem, close to the Malkin family pottery. The other clock face design is known from a single example also formerly belonging to Ernest Allman and now at Williamsburg, illustrated by Ronald Cooper, English Slipware Dishes (1968), pl. 266. This shows a full dial coloured in the same manner as the present lot and is inscribed with initials 'IC'. In all of these dishes the clock hands point to midnight, perhaps as a memento mori.

Moulded slipware dishes probably originated in Burslem where Samuel Malkin was the leading exponent. Excavations and recent research has found that the technique was adopted in other parts of the country, including Whitehaven in Cumbria and at Leeds, Midhope and Halifax in Yorkshire.



17

A STAFFORDSHIRE SLIPWARE DISH, CIRCA 1700-1720

Press-moulded with a figure on horseback, probably a Highwayman, holding a musket and sword, picked out in brown and chestnut slips against the cream-coloured ground, a rouletted formal border inside the piecrust rim, two holes for suspension at the top, 24cm diam

£12,000 - 18,000

US\$15,000 - 23,000

Provenance:

Thomas G. Burn, Rous Lench Collection, Christie's sale 29 May 1990, lot 73

Syd Levethan, Longridge Collection, Christie's sale 24 January 2011, lot 44

Literature:

Illustrated by Leslie B. Grigsby, the Longridge Collection of English Slipware and Delftware (2000), fig.S7

Exhibited:

The Merchant's House, Marlborough, Wiltshire, 2011-2018



Tom Burn's mantlepiece at Rous Lench Court. The highwayman dish can be seen between an owl jug and Samuel Malkin's clockface dish

A very similar dish with a wavy rim is illustrated by Bernard Rackham, Catalogue of the Glaisher Collection (1987), pl.16A and Early Staffordshire Pottery (1951), pl.20. It bears the initials 'WA' in low relief close to the head of the horse. Another related example is illustrated by Ross E Taggart, Catalogue of the Burnap Collection (1967), no.12. There are some similarities in style to dishes decorated with George and the Dragon.



18 TP

A RARE WILLIAM & MARY JOINED OAK AND GLAZED BOOKCASE OR DISPLAY CASE ON STAND, CIRCA 1690

Having a pair of eight-pane doors, enclosing three fixed shelves, with twin fielded-panelled sides, the stand with five baluster-turned legs, joined all round by plain platform stretchers, on ball-turned feet, 131cm wide x 41cm deep x 203cm high, (51 1/2in wide x 16in deep x 79 1/2in high)

£8,000 - 12,000
US\$10,000 - 15,000

Provenance:

The Timms family, 'Help Out' Mill, Odstone, Market Bosworth, Leicestershire
From 4th July 1972 with Roger Warner, The High Street, Burford, Oxfordshire
Sold *Christie's*, 'The Roger Warner Collection', South Kensington, 20 - 21 January 2009, Lot 318

Exhibited:

The Merchant's House, Marlborough, Wiltshire, 2009-2018.

According to Historic England, 'Help Out' Mill - a water drive corn mill - was owned by the Timms family from 1734, only passing out of their ownership on the death of Elijah T. Timms in 1970.

The family were of some means and in 1818 the mill and attached acres of land - the freehold of which was owned by the family - were recorded as being worth £1000. The census of 1841 records Samuel Timms, 60, as 'miller and farmer', living at the mill with his wife, Ann, and their two sons Richard and Elijah, then 20 and 18 respectively. By the time the census of 1861 was taken, Elijah, then 38, had taken over farming '153 acres' whilst running the mill. In 1901 and 1911, Elizabeth Timms, widow, is recorded as running the mill, helped by her son (also called Elijah) and several mill workers. The family were prosperous enough by then to keep a domestic staff.

The present brick-built mill and attached house - Top House Farm - date from the first two decades of the 19th century, and are on a site occupied by a mill since 1313. The name 'Help Out' Mill is said to derive from the mill's ability, thanks to its advantageous position on the River Sence, to supply other mills when water was in short supply.

See a celebrated set of twelve free-standing oak bookcases, made for the diarist Samuel Pepys [1633-1703], now in the collection of Magdalene College, Cambridge, with comparable glazed upper-sections.

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.



19

19 TP

A CHARLES II JOINED OAK AND SPINDLE-FILLED MURAL FOOD CUPBOARD, NORTH WALES, POSSIBLY MERIONETHSHIRE, CIRCA 1680

With a central door flanked by open panels, all filled with rows of multiple baluster-turned fruitwood spindles within a lip-moulded framework, twin-panelled sides, the single internal shelf cut-away to the centre in a broad semi-circle, 130.5cm wide x 44cm deep x 55cm high, (51in wide x 17in deep x 21 1/2in high)

£4,000 - 6,000
US\$5,000 - 7,600

20 TP

AN EXCEPTIONALLY LARGE JOINED OAK GATELEG DINING TABLE, ENGLISH, CIRCA 1700-20 AND LATER

Having a drop-leaf oval top of heavy boards, raised on columnar over baluster-turned legs, each long stretcher with central plain blocks and addorsed balusters to the gate position, the gates and end-stretchers also baluster-turned, on bold pear-shaped feet, incorporating re-used timbers, including one long carcass rail with the initial stages of carved-reefing, which was never completed and therefore used in the 17th century, 192cm wide x 183cm deep x 74.5cm high, (75 1/2in wide x 72in deep x 29in high)

£3,000 - 4,000
US\$3,800 - 5,000



20



21 TP

A RARE AND LARGE GEORGE III CHERRY-WOOD, WALNUT AND ELM COMB-BACK WINDSOR ARMCHAIR, THAMES VALLEY, CIRCA 1760

In the manner of John Pitt (d.1759) and Richard Hewett (d.1777)
The back with an outer lath and three tapering spindles either side of a plain vasiform splat, with eared stay-rail, the arm bow on further elliptical spindles and flattened in-curved front arm supports, the broad elm saddle-seat on four cabriole legs, united by an elliptical turned H-form stretcher, on pad feet, 63cm wide x 57cm deep x 109.5cm high, (24 1/2in wide x 22in deep x 43in high)

£5,000 - 8,000
US\$6,300 - 10,000

Provenance:

The Yates Family, *The George & Dragon Hotel*, Much Wenlock, Shropshire
From 20th September 1958, The Roger Warner Collection, Burford, Oxfordshire
Sold *Christie's The Roger Warner Collection*, 20 & 21 January 2009, Lot 50 (illustrated on the front cover of the sale catalogue)

Probate was granted on the estate of Frederick William Yates, retired 'licensed victualler' of the George (also George & Dragon) of Hospital (also Spittel) Street, Much Wenlock, in September 1958. The first Yates to run the inn was George Yates, from 1834, followed by his daughter Alice from 1850, and then his son George Yates, father of Frederick William, listed in the census of 1871 as 'Innkeeper' there. George ran the pub until 1892 when he was succeeded by his wife Mrs Jane Yates until 1900, when Frederick William took over. When he retired (in 1944) it was run by his son George Yates, and then on his death in 1948, by Imogen Atkinson Yates, his daughter in law. George Yates, when he died, was the oldest resident of Much Wenlock. He had been a bell-ringer and, as such, one of the last people to ring the curfew in Much Wenlock, which was abolished around 1910.

See Thomas Crispin, *The English Windsor Chair* (1992), p.11, for two related chairs by the highly-regarded chair-makers John Pitt and Richard Hewett. Both men worked in Slough, Berkshire, also as wheelwrights, and fortunately, in terms of historic furniture research, had the good foresight to attach a trade label bearing their name to the underside of their chair's seat. See also Bernard D. Cotton, *The English Regional Chair* (1990), p. 45, figs, TV14 & TV15, along with the dust jacket illustration and pl. 2 and also *The Journal of the Regional Furniture Society* (2005), Vol. XIX, pp. 20-32.

22 TP

A CHARLES II OAK JOINT STOOL, CIRCA 1660

Having a rounded square-edge top, the unusual flattened arch-shaped rails with central flat run-moulding, on columnar-turned legs, joined by plain stretchers all round, restorations, 43.5cm wide x 27cm deep x 57.5cm high, (17in wide x 10 1/2in deep x 22 1/2in high)

£1,000 - 1,500
US\$1,300 - 1,900

This stool is similar in design to Lot 26.

23 TP

A CHARLES II JOINED OAK SIDE TABLE, CIRCA 1660

Having a cleated twin-board top, the single frieze drawer with moulded lower edge and hung from the sides, raised on ball over elongated baluster-turned legs, joined by plain stretchers all round, 76cm wide x 55.5cm deep x 69cm high, (29 1/2in wide x 21 1/2in deep x 27in high)

£700 - 1,000
US\$880 - 1,300

24

A LARGE TURNED TIMBER WINOWING TRAY, PROBABLY INDIAN

Decorated with incised lines, 62cm wide x 59cm deep x 6cm high, (24in wide x 23in deep x 2in high)

£300 - 500
US\$380 - 630

25

A MID-16TH CENTURY CARVED OAK DRAWER FRONT, FRENCH, CIRCA 1530-50

Deeply carved with Gothic foliage and a pod either side of a vacant lock reserve, the bottom edge shaped with a pair of chamfered straight arches, 53cm wide x 3cm deep x 20cm high, together with **AN EARLY TO MID-16TH CENTURY LINENFOLD PANEL, ENGLISH, CIRCA 1530**, 23.5cm wide x 46.5cm high and **A 16TH CENTURY CARVED OAK MOUNT**, in the form of a leaf, 13cm wide x 16.5cm high, (3)

£150 - 200
US\$190 - 250

Provenance:

The drawer front and the mount both formerly in the collection of Roger Warner, The High street, Burford
Sold, *Christie's*, 'The Roger Warner Collection', South Kensington, 20 - 21 January 2009, Lot 391

26 TP

A CHARLES II OAK JOINT STOOL, CIRCA 1670

Having a double-reeded edge top, and unusual flattened arch-shaped rails with central flat run-moulding, on columnar-turned legs, joined by plain stretchers all round, with pear-shaped feet, 46cm wide x 28.5cm deep x 61.5cm high, (18in wide x 11in deep x 24in high)

£1,200 - 1,800
US\$1,500 - 2,300

For a similar stool in this sale see Lot 22.



22



23



26



27

27
**A FINE AND RARE BRISLINGTON
 DELFTWARE CHARGER, CIRCA 1675-90**

Of large size with a turn-over rim, painted in very bright blue, paler blue and bright yellow, with manganese outlines, a pointing Chinese figure stands by a low fence in a formal landscape, the lead glazed back with a turned footrim pierced for suspension, 33.2cm diam

£7,000 - 9,000
US\$8,800 - 11,000

Provenance:

Jonathan Horne, A Collection of English Pottery, Part XII(1992), no.323.
 Syd Levethan, Longridge Collection, Christie's sale 11 June 2010, lot 1217

Literature:

Illustrated by Leslie B. Grigsby, the Longridge Collection of English Slipware and Delftware (2000), fig.D102

Chinese figures in formal landscapes occur frequently on plates and small moulded dishes but this decoration is very rarely seen on traditional 'charger' shapes. The colouring on the present lot is remarkably bright and this points strongly to a Brislington origin during the reigns of Charles II or James II.



28

28
**A BRISLINGTON DELFTWARE MOULDED
 DISH OR SHALLOW BOWL, CIRCA 1680-
 85**

The shape and decoration inspired by Dutch Delft but using the distinctive colouring associated with Brislington, the deep dish moulded with twenty flutes forming a scalloped rim, painted in blue and yellow and outlined in manganese, with a formal Chinese landscape including three seated figures and a fence, 29.7cm diam

£2,000 - 3,000
US\$2,500 - 3,800

Provenance:

Syd Levethan, Longridge Collection, Christie's sale 14 June 2011, lot 1221

Literature:

Illustrated by Leslie B. Grigsby, the Longridge Collection of English Slipware and Delftware (2000), fig.D103

29

A CENTRAL EUROPEAN FAIENCE CHARGER, DATED 1680

Possibly Bohemian or Moravian, of large size, painted in blue, manganese, ochre and turquoise-green with a fruiting vine tree merged with the image of the Crucifixion, three angels in the branches of the tree holding goblets to catch the blood from The Saviour's wounds, two men at the base of the tree holding between them a pole hung with a large bunch of grapes, a townscape and other trees in the distance, the image flanked by banderols inscribed 'Anno Domini nativitate Jesu' Chriſte 16.80', the initials H.C and M.H inscribed at the base of the dish, 36.2cm diam

£1,500 - 2,000
US\$1,900 - 2,500



29

30

AN ENGLISH DELFTWARE EQUESTRIAN CHARGER, CIRCA 1710-30

Boldly painted in blue, yellow and green, the figure on horseback wearing armour and a plumed helmet, his sash flying behind, flanked by a sponged tree and another formal plant, a yellow line inside a 'blue dash' border around the rim, the underside with a tin glaze, 34.3cm diam

£3,000 - 5,000
US\$3,800 - 6,300

Provenance:

With Stoner and Evans
Benjamin F. Edwards III, Christie's sale 26
January 2010, lot 349

The identity of the sitter on this charger and on many related examples is open to debate. The tin-glazed back suggests an English origin and a date circa 1710-30. As such it is unlikely to depict William III, even though it is based on a print of William by T. van Meulen. In the past it has also been suggested these dishes depict Prince Rupert, but once again the dating evidence makes this rather unlikely. Frank Britton, in *English Delftware in the Bristol Collection*, discusses two similar chargers, 3.44 and 3.45, p. 63. He suggests that they probably portray the Old Pretender, James Francis Edward Stuart, only son of James I.



30



31



34



32

31

A BRISTOL DELFTWARE 'FARMYARD' PLATE, CIRCA 1720-50

Of simple 'pancake' profile, painted with a peacock in blue, red and bright yellow, standing among manganese sponged trees, a single blue line at the rim, 22.6cm diam

£1,200 - 1,500
US\$1,500 - 1,900

The Farmyard Series forms a distinctive group of plates, mostly originating from a single pottery in Bristol. Jonathan Horne discusses these, along with rather different London examples, in Sampson and Horne's 2007 catalogue, pp.7-11.

32

A BRISTOL DELFTWARE 'FARMYARD' PLATE, CIRCA 1720-30

Of simple profile without a footrim, painted with a proud peacock in blue, red and yellow, among manganese sponged trees, a single blue line at the rim, 22cm diam

£1,000 - 1,500
US\$1,300 - 1,900

Provenance:

Christie's sale 4 March 2007, lot 67

33

A BRISTOL DELFTWARE 'FARMYARD' PLATE, CIRCA 1720-30

Of unusually small size, the plate of 'pancake' profile without a footrim, painted in yellow, red and dark blue with a peacock standing among manganese 'sponged trees', a single blue line at the rim, 20.2cm diam

£1,000 - 1,400
US\$1,300 - 1,800



33



35



35

34

A BRISTOL DELFTWARE 'FARMYARD' PLATE, CIRCA 1720-50

Painted in very bright yellow, red and dark blue with a peacock standing on slender legs among 'sponged trees' in dark manganese, a single blue line at the rim, *22cm diam*

£500 - 700
US\$630 - 880

A closely related example is illustrated by Frank Britton, *English Delftware in the Bristol Collection* (1982), p.222, fig.14.9. It was Frank Britton's work to categorise the collection by subject matter that led to the term Farmyard becoming a popular name for this series of plates.

35

TWO SMALL DELFTWARE CHARGERS, EARLY 18TH CENTURY

Probably Friesian or Netherlandish, both with everted rims and turned feet and with lead glazed backs, one painted in blue outlined in black with a cockerel between sponged trees, with a blue dash rim, *22cm diam*, the other with a bird and similar sponged trees in blue, manganese and pale yellow, *21.8cm diam* (2)

£500 - 800
US\$630 - 1,000

Provenance:

Roger Warner Collection, Christie's sale 20 January 2009, lot 325

36

A LONDON DELFTWARE 'FARMYARD' PLATE, CIRCA 1720

The plate of flat profile without a footrim, painted in blue with a cockerel standing on a small mound between distinctive 'sponged' trees, further sponged vegetation in the foreground, within a border of concentric lines, *21.8cm diam*, indistinct potter's mark in blue

£800 - 1,200
US\$1,000 - 1,500



36

Provenance:

The Sampson and Horne Collection, Bonhams sale 28 April 2010, lot 339

This plate differs from the usual 'Farmyard Series' in the use of blue alone rather than colours and manganese for the sponged trees. A related plate, also just in blue depicts a goose in a very similar composition and was marked with a potter's mark in a similar manner, see Sampson and Horne's exhibition catalogue, 2007, fig. 07/04.



37



37, detail of the L-shaped stiles

37 TP

AN ELIZABETH I OAK BOARDED 'CLAMP-FRONT' CHEST, WELSH BORDERS, CIRCA 1600

Having a one-piece triple-reeded edge top with iron strap-hinges, the front carved with a double arcade left in relief against a stippled ground, the unusual design incorporating paired stags standing beneath stylized foliage, the stile supports carefully worked to wrap-around the edges of the boards, and profiled below the base board to form an inward facing leg, 97.5cm wide x 41cm deep x 61cm high, (38in wide x 16in deep x 24in high)

**£5,000 - 8,000
US\$6,300 - 10,000**

This chest appears to be of clamped-front construction, with side boards tenon-jointed within the stile supports: the boards simply 'clamped' in place. Lot 236 in this sale is made similarly. However, upon closer inspection, it becomes clear that the rectangular-section stiles are hollowed out for part of their height, creating an L-shape into which the boarded box rests. This innovative type of construction appears localized, with a number of related examples found mainly in the counties of Breconshire and Radnorshire. See Richard Bebb, *Welsh Furniture 1250-1950* (2007), Vol. I, pp. 144 - 148. From these recorded examples it would appear that similarly constructed chests found in churches are normally fairly plain, whilst the more elaborately decorated examples, such as this lot, were intended for domestic use. In nearly all instances the chests have shaped lower supports, the 'feet' turned inwards. It is interesting to note that on the rear backboard of this lot is a depository label for the village of Bodenham, Hereford, as Hereford is only sixteen miles from the Welsh border.



39



38

38 TP

A MID-17TH CENTURY JOINED AND BOARDED OAK MURAL CUPBOARD, YORKSHIRE, CIRCA 1640 - 60

Having a slightly projecting open-shelf, enclosed by three arcades, each arch leafy-carved, and spaced by paired female figural terms, both with flowing hair and holding a book, and flanked by male moustachioed terms with folded arms, above a cushion-moulded rail carved with scrolled-leaves, the shelf below enclosed by a spindle-filled gallery, pivot-hinged to each end to form doors, and framed by rails carved with a knot-pattern, professional restorations, 150cm wide x 26.5cm deep x 106cm high, (59in wide x 10in deep x 41 1/2in high)

£4,000 - 6,000
US\$5,000 - 7,600

This cupboard was probably intended to hold food. Hung on a wall, off the ground, the contents would have been protected from vermin, and the open and spindle enclosed shelves would have provided ventilation. The cupboards open design also allowed for the contents to be viewed, and as such an additional use may have been to store fragile, but attractive, drinking glasses.

39 TP

A PARTICULARLY SMALL BOARDED ELM CHEST, ENGLISH, CIRCA 1700

The well-figured single-piece hinged top with ovolo-moulded edge, the front and rear boards resting on 'ledges' formed to the end boards and held in place by clout nails, these boards then descending to form V-shaped cutaway feet, 41.5cm wide x 27cm deep x 40cm high, (16in wide x 10 1/2in deep x 15 1/2in high)

£1,000 - 1,500
US\$1,300 - 1,900

40 TP

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

The back with four narrow moulded slats mortised between the scroll-profiled cresting rail and a plain lower rail, the columnar and ball-turned uprights with integral ball finials, the panelled seat raised on block and ball-turned legs, joined by a turned fore-rail and multiple plain side and rear stretchers, 45cm wide x 46cm deep x 114cm high, (17 1/2in wide x 18in deep x 44 1/2in high)

£200 - 300
US\$250 - 380



41 TP

**AN INTERESTING CHARLES II JOINED OAK PANEL-BACK
OPEN ARMCHAIR, SOUTH-WEST YORKSHIRE/EAST
LANCASHIRE, PROBABLY BURNLEY AREA, CIRCA 1680**

The bold cresting deeply carved with floral motifs and a chip-carved double-scroll edging, above a symmetrical floral-carved back panel, within tight-scroll and cross-hatched carved back uprights and lower rail, scrolled serpent ear-pieces, and down-swept arms with punched-decorated upper edge, on baluster-turned front supports, the boarded seat with chip-carved ends, the seat rails carved with lunettes, the front legs baluster-turned and joined by plain stretchers all round, turned front feet, 62.5cm wide x 54cm deep x 123cm high, (24 1/2in wide x 21in deep x 48in high)

£4,000 - 6,000
US\$5,000 - 7,600

This chair is one of a select group which demonstrate many Yorkshire regional design features in terms of form, detail and construction, but predominantly exhibit distinctive linear carving, which is generally attributed to Burnley, Lancashire. Three related chairs are illustrated in Victor Chinnery, *Oak Furniture: The British Tradition* (2016), p. 433, figs. 4:128, 129 & 129a. A fourth, in the collection of Sir George Thursby, Ormerod House, Burnley, is illustrated M. Harris & Sons, *The English Chair* (1948), p.78, pl. VIII. See also David Knell, *English Country Furniture 1500-1900* (2000), p. 323, colour plate 75.

A pair of chairs in the collection at Rufford Old Hall, Lancashire, are virtually identical to this lot, with one main exception. Namely, the lower back rail to each chair is carved with the date '1689', along with the initials 'E O' to one [NT 783878], and 'M O' to the other [NT 783879]. The two sets of initials, along with a date, imply that the chairs were made to commemorate a marriage. The chair initialled 'E O' was exhibited 'Oak Furniture from Lancashire and Lake District', Stable Court Exhibition Galleries, Temple Newsam, Leeds, 26 September - 27th October 1973, [no. 24].



42 TP

A RARE MID-17TH CENTURY JOINED OAK AND ELM BOX-STOOL, ENGLISH, CIRCA 1650

The 'box' retaining its original interior with fitted boards divided into three compartments, enclosed by hinged seat boards with ovolo-moulded edge, each side carved and punched-decorated with a large single lunette, raised on multiple ring-turned legs, united by plain stretchers all round, original iron lock, 40.5cm wide x 38cm deep x 44cm high, (15 1/2in wide x 14 1/2in deep x 17in high)

£4,000 - 6,000
US\$5,000 - 7,600

Provenance:

The John & Judith Adler Collection
Sold *Sotheby's*, 'The Adler Collection', London, 24 February 2005, Lot 155

Illustrated:

Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700* (2009), p. 258, pl. 351. The author refers to this box-stool as 'fine and rare'

For a comparable box-stool, with similar carved decoration and interior divisions which are often lacking, see Victor Chinnery, *Oak Furniture: The British Tradition* (2016), p. 227, figs. 3:107 & 3:108.



Box interior with original dividers



Lot 42 illustrated Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700*, ACC, 2009



43

43 TP

A CHARLES II OAK COFFER WITH DRAWER, YORKSHIRE, POSSIBLY HALIFAX, CIRCA 1670

The hinged lid of two boards with ovolo-moulded edge, the front top rail deeply carved with a run of tight-scrolls and poppy-head terminals, above three panels, each panel carved with a filled-lozenge and pennant terminals, above a half-flower carved rail, a long drawer below, the drawer front divided into two and carved with a trail of stylized flowers, with similar decoration to the muntin-rails and extended stiles, chip-carved base rail, internal lidded till and regional oak lock-plate, 117cm wide x 50cm deep x 82.5cm high, (46in wide x 19 1/2in deep x 32in high)

£1,200 - 1,800
US\$1,500 - 2,300

Provenance:

The John and Christine Fennyhough Collection, 'Fairholm', Remuera, Auckland, New Zealand
Sold *Christie's*, The Fennyhough Collection, South Kensington, 2 July 2003, Lot 455

A collection of related Yorkshire furniture is on display at Shibden Hall, Halifax.

44 TP

AN EARLY- TO MID 17TH CENTURY BOARDED OAK COFFER, WEST COUNTRY, CIRCA 1600-50

With single-board hinged lid, the front carved with two bands, the first with flowing stylized leaf motifs, over a deeper run of nulling, centred by a daisy flowerhead framed by a punched-decorated circular surround with pointed projections to the intercardinal points in the manner of a compass, the slab-ends projecting slightly below the base board, and with cut-away ends to form feet, the iron lock-plate slightly off-centre, 111cm wide x 36.5cm deep x 48cm high, (43 1/2in wide x 14in deep x 18 1/2in high)

£1,500 - 2,000
US\$1,900 - 2,500



44



45 TP

A LARGE VICTORIAN JOINED OAK AND GLAZED BOOKCASE, CIRCA 1870

In the Aesthetic taste, in the manner of designer Bruce James Talbert (1838-1881), whilst working for Gillows & Co.

Having a spindle-filled gallery cornice, surmounted by a central arched floral-carved cresting, above five glazed doors, enclosing adjustable shelves, five panelled doors below, each end door centred with a large carved roundel depicting Aesop's fable of 'The Stork and the Fox', the remaining doors each with four panels, on a plinth base, 322cm wide x 49cm deep x 292cm high, (126 1/2in wide x 19in deep x 114 1/2in high)

£3,000 - 5,000

US\$3,800 - 6,300

Aesop (c.620-560 BC), the ancient Greek story teller, told a morality tale about a Stork and a Fox, in which the Fox invites the Stork to dinner, but only provides a shallow plate of soup which the bird is unable to partake of because of its long beak. In retaliation, when the Stork reciprocates, food is served in a long narrow necked bottle, which the Fox is unable to share.



(detail)



46

46

A BRISTOL DELFTWARE LARGE PLATE, CIRCA 1750-60

Probably Redcliff Back pottery of Richard Frank, painted in blue with an extensive landscape with two ladies in long, wide skirts walking beside tall 'sponged trees', a house at the right hand side, the scene filling the entire plate without a border, *33.6cm diam*

£700 - 1,000
US\$880 - 1,300

A plate from the Willett Collection, signed 'Bowen Fecit' was lost in the Alexandra Palace fire but as a result the name of Bowen is forever linked to a style of painting with European landscapes and sponged trees. Five separate plates and two flower bricks, all with the same scene as the present lot are illustrated by Frank Britton, English Delftware in the Bristol Collection (1982), figs 18.1-18.7. Another plate is illustrated by Anthony Ray, English Delftware Pottery (1968), pl.42, fig.80.



47

47

THREE ENGLISH DELFTWARE PLATES WITH EUROPEAN LANDSCAPES, CIRCA 1750-60

Each painted in blue, one of large size painted with figures in front of sponged trees, *30.8cm diam*, another with a gentleman and lady with hills behind and various sponged trees, *23.2cm diam*, the third smaller plate painted with a very detailed landscape including a lady hanging out washing, *22.2cm diam* (3)

£700 - 1,000
US\$880 - 1,300

Provenance:

The Sampson and Horne Collection, Bonhams sale 28 April 2010, lot 392



48

A PAIR OF BRISTOL DELFTWARE PLATES, AND TWO LARGER PLATES, CIRCA 1760

The pair and one of the larger plates all painted in blue with the well-known 'Weir' pattern, *23.2cm and 32.6cm diam*, the other large plate painted with a hut on an island in blue, manganese and green, *30.3cm diam* (4)

£500 - 800
US\$630 - 1,000

49

FIVE BRISTOL DELFTWARE PLATES WITH 'BIANCO-SOPRA-BIANCO' BORDERS, CIRCA 1760

Comprising a set of four with scalloped rims and a single plate with a plain rim, each with a 'bianco-sopra-bianco' border of pinecone motifs, the Chinoiserie centres painted in yellow, manganese and blue with a figure in front of a pavilion, *22.5cm and 22.8cm diam* (5)

£500 - 700
US\$630 - 880

Examples of the same pattern are recorded with inscribed dates of 1763 and 1764, see Lipski and Archer, Dated English Delftware (1984), figs. 629 and 631.



48



49



50

50

A DUTCH DELFT LARGE PLATE, CIRCA 1730-40

Painted in bright blue with a gentleman and lady standing in a garden by a low wall, their manservant holding a parasol, a 'sponged tree' to one side, 29.6cm diam

£400 - 600
US\$500 - 760

Provenance:

Edward & Millicent Carew-Shaw, Christie's sale 4 March 2007, lot 65

51

THREE ENGLISH DELFTWARE PLATES CIRCA 1752 AND 1772

One probably Bristol painted in blue with a border of three fish, the centre with peonies and a fence, 22.5cm diam, the other pair Bristol, perhaps Temple Backs Pottery, with a manganese 'cracked ice' ground and panels of blue Chinese pavilions, 23.2cm diam (3)

£400 - 500
US\$500 - 630

A very similar plate with cracked ice is recorded with the inscribed date 1772, while the same pattern with fish in polychrome is inscribed with the date 1752, see Lipski and Archer, Dated English Delftware (1984), figs. 669 and 553. See also Michael Archer, Delftware in the Fitzwilliam Museum (2013), figs. B.71 and B.104

52

THREE ENGLISH DELFTWARE PLATES, CIRCA 1748-50

One attributed to Lambeth High Street factory, with a powder blue and sgraffito ground and central blue Chinese figure among flowering plants, 22.2cm diam, another, probably London, painted in blue with the 'Queen of Sheba' pattern of an Oriental lady and attendants, 23cm diam, and a Liverpool plate painted with two cockerels in a Chinese garden, 21.7cm diam (3)

£500 - 700
US\$630 - 880

Examples of the first two patterns in this lot are both recorded with inscribed dates of 1748, see Lipski and Archer, Dated English Delftware, figs. 523 and 524



51



52



53



53

A DELFTWARE PICKLE DISH AND A PAIR OF SALTS, DUTCH OR POSSIBLY ENGLISH, CIRCA 1730-50

The pickle dish of fleur-de-lys shape painted in blue with a formal flower basket and scrollwork border, 8.6cm wide, marked with numerals 1 and 2, the salts of shallow, hexagonal fluted shape on three scroll feet, painted in blue with flowering plants, 8cm wide (3)

£600 - 1,000
US\$760 - 1,300

Provenance:

The salts with Mark and Marjorie Allen
Benjamin F. Edwards III, Christie's sale 26 January 2010, lot 368 (as English)



54

54

AN ENGLISH DELFTWARE BARBER'S BOWL, CIRCA 1740-50

London or possibly Liverpool, of circular shape, the rim with a hemispherical cut-out for the user's neck and a circular depression for soap, the deep centre painted in blue with various utensils of the barber's trade including a soap brush, razors and scissors, within a stylised feather-like border, pierced for suspension, 25.6cm diam

£3,500 - 5,000
US\$4,400 - 6,300

Provenance:

The Sampson and Horne Collection, Bonhams sale 28 April 2010, lot 191

Exhibited:

The Merchant's House, Marlborough, Wiltshire, 2010-2018

In his Victoria and Albert Museum catalogue, Delftware (1997), Michael Archer explains at length how these bowls were used and he reproduces as fig.41 an amusing illustration of the period showing a barber shaving a customer. The impression on the rim of the present lot was intended to hold a soap ball.



55

55

A DELFTWARE PLATE, DUTCH OR POSSIBLY LIVERPOOL, 18TH CENTURY

Thinly potted and finely painted in blue, the central panel with a 'Jumping Boy' by a pavilion, surrounded by groups of 'Antiques', Precious Objects and *mons*, with an outer border of chained diaper, the under-rim painted with three blossom sprays and with a 'Ting' mark within concentric lines, 22.6cm diam

£350 - 500
US\$440 - 630

Provenance:

J.M. Tenbosch Collection, exhibited in Liverpool, 1931
With Garry Atkins

The border design occurs on the 'Broken Scroll' pattern used on Bow porcelain and copied on English and Irish delftware, as well as Liverpool delftware copies of Pillement's 'La Pêche'.

56
AN ENGLISH DELFTWARE TEABOWL AND SAUCER, CIRCA 1750-60

Of simple shape, painted in blue with peonies issuing from rockwork, *the saucer 11.6 diam, the bowl 7.4cm diam (2)*

£1,000 - 1,200
US\$1,300 - 1,500



56

57
A LONDON DELFTWARE TEABOWL AND SAUCER ATTRIBUTED TO VAUXHALL, CIRCA 1715-25

Neatly potted and of small size, painted in red, blue and green with a cockerel, a formal vase of 'feathers', so-called 'banded hedges' and flowering plants, *the saucer 11.4cm diam, the bowl 7.3cm diam (2)*

£2,500 - 3,000
US\$3,100 - 3,800

Provenance:

Jonathan Horne, *A Collection of English Pottery, Part XIX*(1999), no.558
Syd Levethan, Longridge Collection, Christie's sale 11 June 2010, lot 1097

Literature:

Illustrated by Leslie B. Grigsby, *the Longridge Collection of English Slipware and Delftware* (2000), fig.D325

The pattern was found on the site of the Vauxhall pottery, see Roy Edwards, *ECC Trans, Vol.12, Pt.1, pl.56(c & d)*. A teabowl and saucer with a different version of the same pattern was sold by Bonhams, 7 September 2005, lot 12.



57

58
AN ENGLISH DELFTWARE TEA CANISTER, PROBABLY BRISTOL, CIRCA 1760

Of flattened octagonal shape with sunken side panels, very finely painted in blue with a single Chinoiserie figure on both main panels, the narrower panels painted with rococo scrollwork, fine diaper and fenced garden scenes respectively, further scrollwork on the top around the central circular neck, *11cm high*

£1,200 - 1,700
US\$1,500 - 2,100

Provenance:

With Sampson and Horne, their exhibition, 2009, fig.E
The Sampson and Horne Collection, Bonhams sale 28 April 2010, lot 204



58



59 TP

A GEORGE III SOLID AND WELL-FIGURED BURR-OAK CHEST OF DRAWERS, CIRCA 1760

The top of three boards with narrow double-reeded edge, above four long lip-moulded drawers, the wider top drawer cutting slightly into the inner edge of the applied end pilasters, on an inverted-breakfront plinth base, boarded sides, 94cm wide x 49cm deep x 81cm high, (37in wide x 19in deep x 31 1/2in high)

£4,000 - 6,000
US\$5,000 - 7,600

Provenance:

Roger Warner, The High Street, Burford, Oxfordshire
Sold *Christie's*, 'The Roger Warner Collection', South Kensington, 20 - 21 January 2009, Lot 335, catalogued as probably North Country

The slightly unusual design of this chest of drawers is in part due to the physical nature of burr-timber. Burr-wood is very hard to work with hand tools (or on a lathe) as the grain is twisted and interlocked. It is therefore not particularly easy to create tenon-joints for joined construction, hence boarded construction is mainly used throughout here.



60

60 TP

AN OAK COACHING TABLE, ENGLISH, CIRCA 1700-20

Having a square-edged oval boarded top, hinged on a single-gate frame, with columnar-turned legs and paired baluster stretchers, on pear-shaped feet, 78.5cm wide x 60cm deep x 67.5cm high, (30 1/2in wide x 23 1/2in deep x 26 1/2in high)

£1,200 - 1,800

US\$1,500 - 2,300

To allow for convenient storage when not in use this type of table was designed to fold completely flat. And, as its name suggests, transported for use outdoors.



61 TP

A BOARDED ELM SETTLE, PROBABLY WEST COUNTRY

Circa 1800, in the 16th century manner

The seat mortised through the slab-ends which are shaped at the top to form a rounded armrest, and cut-away at the base in the shape of a lancet arch to form feet, with shallow arched seat apron, 137cm wide x 34cm deep x 81.5cm high, (53 1/2in wide x 13in deep x 32in high)

£800 - 1,200

US\$1,000 - 1,500

A pair of boarded benches, in quartered oak, of very similar design to this lot, described as English, circa 1540 - 1560, were included in the 'BADA 90th Anniversary Exhibition', 'Essentially English', *Beedham Antiques Ltd.*



61



(rear)



Similar counter table illustrated *Ralph Edwards, Dictionary of English Furniture*, ACC, 1990

62 TP

A RARE HENRY VIII JOINED OAK 'COUNTER TABLE', CIRCA 1540

The boarded top with ovolo-moulded edge, historically adapted to hinge rather than slide, the front with three parchemin-carved panels, each with addorsed trilobe, above an ogee-profiled rail, centred by a carved cross and with each undulation filled with a stylized-leaf, the impressive single-panelled back with central upper key-hole, raised on multiple line-incised extended stile supports, the side rails with similar decoration, 98cm wide x 56cm deep x 74cm high, (38 1/2in wide x 22in deep x 29in high)

£4,000 - 6,000
US\$5,000 - 7,600

Provenance:

Roger Warner, The High Street, Burford, Oxfordshire
Sold *Christie's*, 'The Roger Warner Collection', South Kensington, 20 - 21 January 2009, Lot 365

The name 'counter table' describes a table with the top marked out with a series of lines and squares to assist with calculating accounts. Alternatively, a marked cloth could be used. The counted coins could easily be deposited into the chest by employing a sliding lid. It is now common to find the sliding top later hinged. Although these tables are rare, the *Burrell Collection*, Glasgow, has no less than three examples, all with parchemin panels, [Museum Nos. 14.358, 14:354 & 14,352], with one also carved with the arms of Scarborough and Ghisburn, Yorkshire. A counter table with linenfold-carved panels, is in the collection of the *Victoria and Albert Museum* [Museum No. W.49-1952].

For related illustrated tables see R. W. Symonds, 'The Counter Board', *The Connoisseur*, December 1951, p. 174, No. XII; Ralph Edwards, *The Dictionary of English Furniture* (1990), Vol. II, p. 147, fig. 3 and sold *Sotheby's* The Peter Gwynn Collection, London, 27th November 2001, Lot 3; S. W. Wolsey & R. W. Luff, *Furniture in England: The Age of the Joiner* (1968), pl. 122 and Victor Chinnery, *Oak Furniture: The British Tradition* (2016), p. 242, figs. 3:155 & 3:156.



63

63 TP

**AN EXTREMELY NEAR PAIR OF CHARLES II JOINED OAK
PANEL-BACK OPEN ARMCHAIRS, SOUTH-WEST YORKSHIRE,
CIRCA 1670**

Each having a back panel linear-carved with stylized flowerheads issuing from a single leafy stem, the arched double-scroll edged cresting carved with conforming floral motifs, with scroll-profiled and fluted ears, the uprights with split-baluster moulding, the slender downswept arms on ball-turned front supports, later rope seat, on ball and baluster-turned front legs, joined all round by plain stretchers, *57cm wide x 57cm deep x 111cm high, (22in wide x 22in deep x 43 1/2in high)* (2)

**£7,000 - 10,000
US\$8,800 - 13,000**

64 TP

**A PAIR OF 17TH CENTURY JOINED OAK AND FRUITWOOD
DOORS, BRITTANY, NORTHERN FRENCH, CIRCA 1680**

Almost certainly from a cupboard bed and intended to slide open and closed, each with four baluster-turned spindles, above four raised moulded panels, all enclosed within run-moulded rails, *49cm wide x 2.5cm deep x 89cm high, (19in wide x 0 1/2in deep x 35in high)* (2)

**£200 - 300
US\$250 - 380**



65 TP

**A GEORGE III OAK AND MAHOGANY CROSSBANDED
BUREAU, CIRCA 1780**

The crossbanded sloping fall enclosing a fitted interior of pigeon-holes and stepped drawers around a central cupboard, the front with four long drawers with scribed edge, on bracket feet, *95cm wide x 50cm deep x 102.5cm high, (37in wide x 19 1/2in deep x 40in high)*

**£500 - 800
US\$630 - 1,000**

Provenance:

Gabriel Olive, purchased circa 1970
Thence by family descent



66

A LONDON DELFTWARE ADAM AND EVE CHARGER, CIRCA 1670

Boldly painted with 'The Temptation', outlined in blue and boldly coloured in manganese, yellow, orange and two shades of green, the figures flanking the tree, the writhing serpent with the head of a demon in the branches, the blue dash rim banded in yellow, with a lead glazed back, 33cm diam

£4,000 - 6,000
US\$5,000 - 7,600

Provenance:

Clare Lees
The Sampson and Horne Collection, Bonhams sale 28 April 2010, lot 68

Exhibited:

The Merchant's House, Marlborough, Wiltshire, 2010-2018

Adam and Eve chargers enjoyed a long popularity. In his 1997 catalogue of Delftware in the Victoria and Albert Museum, section A13-21, Michael Archer discusses the origin and chronology of chargers decorated with 'The Temptation'. These ultimately derive from an engraving by Crispin van de Passe which Archer reproduces as fig.24. The present lot is a relatively early example of the subject and is likely to be from London.



67

A LONDON DELFTWARE 'GREEN MAN' CHARGER, CIRCA 1695-1700

Of traditional charger shape with a slightly everted 'blue dash' rim, painted in blue and green outlined in black with a primitive 'Wild Man' holding a club over his shoulders, naked save for a short skirt of leaves to protect his modesty, flanked by simple trees with yellow and russet fruit, the foreground striped in similar colours, the lead glazed back strongly tinted in green, 35.8cm diam

£15,000 - 25,000
US\$19,000 - 31,000

Provenance:

G. F. Glenny, Sotheby's sale 29 May 1956, lot 32
With Jonathan Horne, 1998, published in *A Collection of English Pottery Pt. XVIII*, fig.518
Syd Levethan, Longridge Collection

Literature:

Illustrated by Leslie B. Grigsby, the Longridge Collection of English Slipware and Delftware (2000), fig.D69

The Longridge catalogue refers to only two other recorded examples of this subject. One is in the Robert Hall Warren Collection in the Ashmolean Museum, illustrated by Anthony Ray (1968), pl.4, fig.12. The other was in the Simon Sainsbury Collection, sold by Christie's 18 June 2008, lot 170. Both of these show the same image but in reverse compared to the present lot, with different trees and with the clubs painted in green.

The subject has been identified variously as the 'Green Man' or the 'Wild Man'. Essentially these characters from mediaeval folklore are one and the same, a mythical inhabitant of the woods and mountains linked to May Day festivities.



68

**68
A GOOD ENGLISH DELFTWARE TULIP CHARGER, CIRCA 1680**

Probably Brislington, painted in blue, green, yellow and orange, the three tulip flowers and slender leaves unusually contained within a vase, the striped jar flanked by stylised scrollwork, the blue dash rim edged with narrow yellow and blue bands, 34cm diam

**£5,000 - 7,000
US\$6,300 - 8,800**

Provenance:

Roger Warner Collection, Christie's sale 20 January 2009, lot 144

Exhibited:

The Merchant's House, Marlborough, Wiltshire, 2010-2018

A related example, attributed to Brislington, is discussed by Michael Archer, *Delftware* (1997), p.91, fig. A33 and colour pl.19. Archer identifies similarities of decoration that form part of a small group apart from the main tradition of flower chargers. All can be seen in the decoration of this dish, the inclusion of a vase, often striped with foliate handles, the fan-like arrangement of leaves, the blobs of colour at the tips of the leaves and the large flowerheads. These characteristics occur on fragments from Brislington. For further examples see Bernard Rackham, *Catalogue of The Glaisher Collection* (1987) pl 105, figs 1488 and 1486 and Frank Britton, *English Delftware in the Bristol Collection* (1982), p 57, fig 3.21. A further very similar charger was sold by Bonhams 10 September 2008, lot 159.

**69
A LONDON DELFTWARE TULIP CHARGER, CIRCA 1680**

Painted with a formal spray of tulip and carnation flowers in blue, manganese, yellow and red-brown, among slender leaves in turquoise-green growing from a single bulb, the blue dash rim edged with a yellow band, lead glazed back, 32cm diam

**£2,000 - 3,000
US\$2,500 - 3,800**

Provenance:

Edward & Millicent Carew-Shaw, Christie's sale 4 March 2007, lot 69

This composition is unusual in placing two tulip flowers at the top of the spray instead of a single central tulip. A charger with this same arrangement is in the Victoria and Albert Museum, see Michael Archer, *Delftware* (1997), fig. A.27.



69



70

70

A BRISLINGTON DELFTWARE TULIP CHARGER, CIRCA 1720

Boldly painted in blue, red, yellow and green with a spray of three tulips, other formal flowers, slender leaves and seed pods, edged with concentric blue and yellow lines and a blue dash rim, with a tin glazed back, 34.2cm diam

£1,400 - 2,000
US\$1,800 - 2,500

Provenance:

Roger Warner Collection, Christie's sale 20 January 2009, lot 142

Exhibited:

The Merchant's House, Marlborough, Wiltshire, 2010-2018

In his catalogue *Delftware in the Fitzwilliam Museum* (2013) Michael Archer attributes this popular type to Brislington. Four examples are illustrated, figs. A65-A68.

71

A BRISTOL OR BRISLINGTON DELFTWARE TULIP CHARGER, CIRCA 1730-40

Painted in the centre with a large single tulip flanked by two stylised flowers and green grasses, within concentric line borders enclosing a formal stylised pattern of striped yellow fruits and blue and green foliage, the everted edge with a blue-dash rim, the underside tin glazed, 33.5cm diam

£2,000 - 2,500
US\$2,500 - 3,100

Provenance:

The Sampson and Horne Collection, Bonhams sale 28 April 2010, lot 73



71

An example of this well known type, in the Victoria and Albert Museum is illustrated by Michael Archer, *Delftware* (1997), fig.A40. Archer notes that a fragment of the border of a related charger was found by Pountney in Brislington. See also *Delftware in the Fitzwilliam Museum* (2013), figs. A70/A71. Two very similar chargers were in the Liane Richards Collection, Bonhams sale 13 April 2016, lot 31.



72

72

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

With moulded rim, and with curving lug handles, cast four times with the 'bird and implement' motif, a *goose's head erased, gorged*, an implement or key in its mouth, within a foliate frame or wreath, *16cm rim diameter x 11.5cm high*, together with **AN ASSOCIATED LEADED BRONZE PESTLE**, with finial and medial knop, *22cm high*, (2)

£400 - 600
US\$500 - 760

See M. Finlay, *English Decorated Bronze Mortars & their Makers* (2010), p. 76, for a very similar mortar.



73

73

AN UNUSUAL 17TH CENTURY TWIN-HANDLED LEADED BRONZE MORTAR, WITH PARTIAL 17TH CENTURY DATE

With angular lug handles and cast to one side with the initials T.I. and A.I. either side of a beaded rib, and to the other side 16?? and a cross moline, all between a pair of cords, *18cm rim diameter x 14cm high*

£800 - 1,200
US\$1,000 - 1,500

Exhibited:

The Merchant's House, Marlborough, Wiltshire, 2006-2018

74

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 11.5cm high*

£500 - 800
US\$630 - 1,000

Compare similar examples illustrated M. Finlay, *English Decorated Bronze Mortars & their Makers* (2010), pp. 75 - 6 and Figures 109 - 112, where it is noted that mortars decorated thus may have been made to mark or commemorate the Restoration of Charles II in 1660.



74



75 (detail)



76



77



75

76

A WILLIAM & MARY LEADED BRONZE MORTAR, FROM THE 'CUT-CARD' FOUNDRY, PROBABLY SOMERSET, DATED 1692

Cast with a 'cut-card' framing the date '1692' beneath the initial 'W', possibly 'WA', and with spreading moulded foot, 12.5cm rim diameter x 10cm high

£300 - 500
US\$380 - 630

Provenance:
Michael Finlay Collection

Literature:
Illustrated M. Finlay, *English Decorated Bronze Mortars and their Makers* (2010), p. 123, Fig. 244, where this group is described as having 'well cast' bodies, which 'often have dates on decorative panels which have the appearance of having been cut from thin card, parchment or some similar material and pressed into the mould, and although the mortars themselves are of good workmanship, the decoration is somewhat quaint in style'. The earliest known example of this type is dated 1684.

77

A SMALL MID- TO LATE 17TH CENTURY LEADED BRONZE MORTAR, FROM THE LONDON 'UNIDENTIFIED FOUNDRY', CIRCA 1650 - 80

Cast three times with a *dragon's head erased*, gorged and on a torse, with everted rim and footrim, 11cm rim diameter x 8.5cm high

£200 - 300
US\$250 - 380

Compare similar examples cast with this motif in M. Finlay, *English Decorated Bronze Mortars & their Makers* (2010), pp. 77-80 and Figures 128 & 129.

75

A JAMES I/CHARLES I LEADED BRONZE MORTAR, CIRCA 1620 - 30, BY WILLIAM LAND II OF HOUNSDITCH (FL. 1612-1637)

Thickly cast, the rim with the inscription WILLIAM LAND MADE ME, and with a band of scrolling foliate ornament at the waist, 16.8cm rim diameter x 13.3cm high, together with **AN ASSOCIATED LEADED BRONZE PESTLE, 17TH/18TH CENTURY**, with medial knop, 20cm high, (2)

£1,000 - 1,500
US\$1,300 - 1,900

Provenance:
The Spalding Collection
Sold *Christie's*, 12 November 2003, Lot 463

Exhibited:
The Merchant's House, Marlborough, Wiltshire, 2006-2018

Literature:
Illustrated M. Finlay, *English Decorated Bronze Mortars & their Makers* (2010), pp. 62-3, Figure 81, where it is noted that William Land II was the son of William Land of Bury St. Edmunds, 'but is known to have been working in Houndsditch in 1617/18', when he was paid for casting a bell.



78

**A FINE AND LARGE COMMONWEALTH
LEADED BRONZE MORTAR, DATED
1655, ATTRIBUTED TO ANTHONY
BARTLET OF WHITECHAPEL, LONDON
(FL. 1640-1675) OR POSSIBLY JOHN
CLIFTON (FL. 1632-1640) OF THE SAME
FOUNDRY**

Cast with a band of alternating crosses formy and fleurs-de-lis beneath the rim, the waist cast with the date '1665' and the initials 'IC' between a band of delicate foliage topped by alternating trefoils and heptafoils, 31.5cm diameter x 26.5cm high

**£1,500 - 2,000
US\$1,900 - 2,500**

Provenance:

Robert Spalding collection
Sold *Christie's*, 12 November 2003, Lot 478

Literature:

Illustrated M. Finlay, *English Decorated Bronze Mortars & their Makers* (2010), p. 67, Figure 89, where it is noted that the initials 'IC' to this mortar probably stand for John Clifton, foreman of Anthony Bartlet's foundry. A mortar with characteristic Whitechapel decoration is cast 'I C MADE ME FOR ALLEN TALBOTT 1632', so it is clear that Clifton occasionally cast his own mortars. See also *ibid.*, p. 180

Exhibited:

The Merchant's House, Marlborough, Wiltshire, 2006-2018



79

A GEORGE II SILVER TEA CADDY, MARK OF PAUL DE LAMERIE (1688-1751), LONDON, 1745

Oblong, with re-entrant corners, the sides chased with foliated scrolls, flowers and rocaille, the hinged cover with a rocaille, grotesque mask and shell finial, later engraved on each side with coat-of-arms, marked underneath, 9.5cm wide x 6cm deep x 13.5cm high, (3 1/2in wide x 2in deep x 5in high) weight 12oz. (402g)

£6,000 - 8,000
US\$7,600 - 10,000

Provenance:

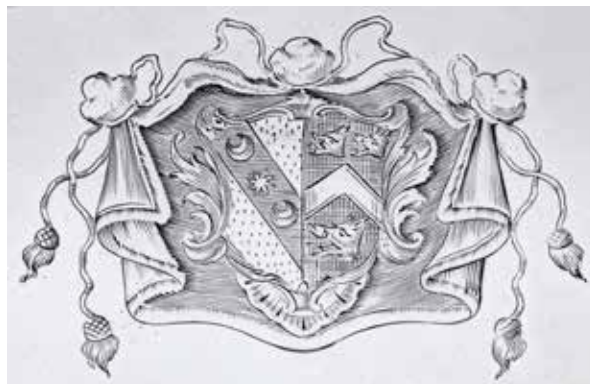
In the collection of George S. Palmer when sold to the Metropolitan Museum of Art in 1913.

Sold *Christie's*, 4 June 2013, Lot 354

Literature:

Bulletin of the Metropolitan Museum of Art, New York (April, 1906), Volume I, No. 5, p.70, notes that in that year George S. Palmer, of New London, Connecticut had 'lent a portion of his fine collection of table plate... [including]...a tea caddy by Paul Lamerie, 1745...'

The marks are as follows: Leopard's head crowned; K (London date letter for 1745-46); Lion passant (English quality mark for sterling); P L (script), crowned, pellet below (maker's mark for Paul de Lamerie). The arms on either side of this caddy were probably added in the 19th century to commemorate a marriage. One of the shields is engraved with the arms of HASELWOOD of Oldington and Bridgnorth, Shropshire *or, on a chevron gules between three owls sable as many lozenges ermine, on a chief azure three hazel branches or* and their motto *quod me mihi reddit amicum*. The other set of arms is more difficult to trace. Those to the sinister are possibly *or, on a bend azure an estoile between two crescents of the field*, for MURRAY. Those to the dexter have not been traced. Together, the arms may commemorate the marriage of Charles Knight Murray and Maria Haselwood in 1838.



A coat-of-arms is engraved to both the front and rear



80

AN EXCEPTIONAL EARLY LONDON DELFTWARE DRINKING CUP IN THE SHAPE OF A BOOT, CIRCA 1650

The free-standing vessel in the shape of a gentleman's riding boot compete with a spur at the back of the heel, the decorative sock around the boot painted in blue with ornamental patterns, inscribed at the rim 'OH. MY. HEAD', 17.5cm high

£16,000 - 25,000
US\$20,000 - 31,000

Provenance:

Jonathan Horne, A Collection of English Pottery, Part XII(1992), no.322.

Syd Levethan, Longridge Collection, Christie's sale 10 June 2010, lot 1044

Literature:

Illustrated by Leslie B. Grigsby, the Longridge Collection of English Slipware and Delftware (2000), fig.D358

Although models of shoes were popular in delftware, this is the only surviving example of a full length boot so far recorded. Fragments of a different model of boot were excavated at Rotherhithe. Michael Archer has suggested that the potter has attempted to depict a postilion's jackboot, a reinforced, heavy leather boot worn by the drivers of coaches or carriages. The inscription is presumed to refer to the effect of drinking too much liquor from this novelty vessel, or more particularly to the effect felt by the drinker the 'morning after'. The early date for this vessel is suggested by the patterns painted on the embroidered 'sock' around the boot, as related motifs are noted on a mug and a cup dated 1647 and 1650 respectively.



80 (reverse)



81

81
A LONDON DELFTWARE FUDDLING CUP, CIRCA 1635-40

With three conjoined baluster-shaped cups linked by twisted handles, each cup painted in blue with a motif of three lotus flowers and a leaf inspired by Wanli porcelain, 8.8cm high

£6,000 - 9,000
 US\$7,600 - 11,000

Provenance:

Louis L. Lipski, Sotheby's sale 10 March 1981, lot 3
 Simon Sainsbury, Christie's sale 18 June 2008, lot 27

A very similar example was in the Brian Morgan Collection, illustrated in 'Fair as China Dishes' (1977), p.21, fig.5. Two others with closely related decoration were sold by Beames, Hampton & Littlewood, 4 October 2016 and by Woolley & Wallis, 13 April 2010, lot 198.

82

AN ENGLISH DELFTWARE FUDDLING CUP, CIRCA 1715-30

London or Bristol, with four conjoined globular-shaped cups linked by twisted handles, each cup painted in dark blue with flowering plants and insects, the handles 'sponged' in blue, 7.4cm high, 11.7cm wide

£5,000 - 7,000
 US\$6,300 - 8,800



82

Provenance:

Sotheby's sale 15 April 1996, lot 333
 With Jonathan Horne
 Syd Levethan, the Longridge Collection, Christie's sale 3 November 2011, lot 189

Literature:

Illustrated by Leslie B. Grigsby, the Longridge Collection of English Slipware and Delftware (2000), fig. D295



83



83 (reverse)

83

AN ENGLISH DELFTWARE MODEL OF A SHOE, DATED 1685

Attributed to Brislington, modelled with a high heel painted in dark blue, the raised tongue applied with a large bow striped in yellow and blue, the same colours representing stitching on the toe, tongue and sides of the shoe, two rosettes painted at the back of the shoe, 15.8cm long, 10cm high

£3,000 - 4,000
US\$3,800 - 5,000

Provenance:

F.H. Garner, Sotheby's sale, 1 June 1965, lot 136
The Sampson and Horne Collection, Bonhams sale, 28 April 2010, lot 48

Literature:

Illustrated by Lipski and Archer, Dated English Delftware (1984), p.409, no.1705

Exhibited:

ECC Dated Ceramics exhibition, 2009

A pair of similar shoes with the same unusually large bows and dated 1688 is illustrated by Lipski and Archer, op cit, p.409. no.1708.



84

A PAIR OF ENGLISH DELFTWARE MODELS OF SHOES, CIRCA 1725

Probably London, with blue high heels and pointed toes, rectangular buckles applied below the rectangular tongues, painted in iron red and blue with trailing flowers, bands of cross-hatching running from the buckles to the toes to simulate braid, 11.1cm high (2)

£4,000 - 6,000
US\$5,000 - 7,600

Provenance:

Sotheby's sale 8 July 2008, lot 122
Benjamin F. Edwards III, Christie's sale 26 January 2010, lot 360

English delftware shoes were intended to bestow good luck on the owner, their form and decoration following changing fashions from the 1680s into the third quarter of the 18th century. Many are dated or initialled and most are painted only in blue, coloured examples being much rarer. A related polychrome pair with similar cross-hatched bands is illustrated by Leslie B. Grigsby, *The Longridge Collection of English Slipware and Delftware* (2000), fig.D363 and a range of dated shoes by Lipski and Archer, *Dated English Delftware* (1984), p.409-415.





85

85

A SPLENDID BRISTOL, LIMEKILN LANE, DELFTWARE POLYCHROME LARGE PLATE, CIRCA 1740-50

In the Chinoiserie taste, painted in red, blue, green and yellow with a church-like building alongside a diagonal tree, its red and yellow leaves forming a canopy at the rim of the plate, two birds in impossible flight flanking the scene, under-rim markings || + || in blue, 33.7cm diam

£2,500 - 3,500
US\$3,100 - 4,400

Provenance:

Syd Levethan, Longridge Collection, Christie's sale 11 June 2010, lot 1218

Literature:

Illustrated by Leslie B. Grigsby, the Longridge Collection of English Slipware and Delftware (2000), fig.D125

An identical dish is illustrated by Frank Britton, English Delftware in the Bristol Collection (1982), fig. 19.19. Another was sold by Christie's 1 June 1987, lot 3. A fragment of a similar dish was found on the site of the Limekiln Lane pottery.



86

86

A BRISTOL DELFTWARE POLYCHROME LARGE PLATE, CIRCA 1760

Painted rim to rim in a full palette of red, manganese, blue, yellow and green, with wispy bamboo growing among millet and peonies, a triangular fence to one side and a large flying insect above, 33.8cm diam

£1,200 - 1,800
US\$1,500 - 2,300

Provenance:

Sampson and Horne Collection, Bonhams sale 28 April 2010, lot 418

87

A BRISTOL DELFTWARE POLYCHROME DISH, CIRCA 1735-40

Probably Limekiln Lane, painted in red, green, yellow and blue with a bald-headed Chinese figure standing in front of a fretwork fence and waving a flag, in a simple landscape with a pine tree and rocks to one side, a single narrow blue line at the rim, 33.5cm diam

£1,000 - 2,000
US\$1,300 - 2,500

Provenance:

With Jonathan Horne, A Collection of English Pottery, Part XIV (1994), fig.394
Syd Levethan, Longridge Collection, Christie's sale 24 January 2011, lot 115

Literature:

Illustrated by Leslie B. Grigsby, the Longridge Collection of English Slipware and Delftware (2000), fig.D120. No other example of this curious design appears to have been published.



87

88

AN ENGLISH DELFTWARE LARGE PLATE, CIRCA 1750

Probably London, the border with a powder blue ground reserved with quatrelobed panels of plants and florets, the full centre with Chinese 'Antiques' including a model of a dog on a square stand and peonies in a vase, 33.5cm diam

£500 - 700
US\$630 - 880



88



89



92



90

89

TWO ENGLISH DELFTWARE POLYCHROME LARGE PLATES, PROBABLY BRISTOL, CIRCA 1740-60

Both painted with floral designs in red, blue and green, one with a central 'banded hedge' motif, the border with stylised insects, 33.5cm diam, the other with scattered sprigs with 'calligraphic' foliage, small buds picked out additionally in yellow, 32.8cm diam (2)

£800 - 1,200
US\$1,000 - 1,500

90

THREE LONDON DELFTWARE LARGE PLATES, CIRCA 1740 AND 1780

All in polychrome, one with a seated Chinese lady, 33.1cm diam, another with flowering plants and rocks within a red diaper panelled border, 35.2cm diam, the third with Chinese pavilions in red, blue and green, 33.5cm diam (3)

£500 - 800
US\$630 - 1,000

Plates with a closely related pattern to the first-named dish in this lot are recorded with the inscribed dates 1740 and 1742, see Lipski and Archer, Dated English Delftware (1984), figs. 463 and 488.

91

FOUR ENGLISH DELFTWARE POLYCHROME PLATES, CIRCA 1730-70

One painted with a bold geometric pattern in red, blue, yellow and green, 22.3cm diam, another painted with a Chinese landscape in blue, green, manganese and yellow, the border with daffodils, 22.5cm diam, together with a pair of plates painted in colours with flowering peonies, the leaves with *sgraffito* veins, within a yellow and red husk border, 22.7cm diam (4)

£550 - 750
US\$690 - 940



91

92

AN IRISH DELFTWARE PLATE AND ANOTHER PLATE, POSSIBLY IRISH, CIRCA 1760-70 AND 1748

Both with distinctive lobed rims, one painted in dark blue with the 'Two Deer and Fence' pattern within a 'Fitzhugh' border edged in orange, 22.8cm diam, the other plate with a scalloped and barbed rim, painted in bright blue with flowering rocks, 22cm diam (2)

£500 - 700
US\$630 - 880

The Two Deer pattern is discussed by Peter Francis, *Irish Delftware* (2000), pp.92-93. The other plate matches a well known service inscribed I.E.C. 1748, said to have come from Gosford Castle and made for John Crisp, owner of the Dublin pottery. More recent research, however, suggests a Bristol origin is more likely.



93

93

A PAIR OF ENGLISH DELFTWARE LARGE PLATES, CIRCA 1750

Painted in blue, red, yellow and green with a willow tree and a fancy peony flower on a stylised rock table, the border with repeating floral or pinecone motifs, the under-rims with a || * || motif, 33.5cm diam (2)

£500 - 800
US\$630 - 1,000

A plate with a closely related pattern is recorded with the inscribed date 1752, see Lipski and Archer, *Dated English Delftware* (1984), fig, 554.



94

94

TWO DELFTWARE PLATES ATTRIBUTED TO VAUXHALL, AND ANOTHER ENGLISH DELFTWARE PLATE, CIRCA 1715 AND 1740

One painted with formal leaves in red, green and blue within a border of linked dashes in blue, 22.3cm diam, the other with a square Chinoiserie panel on a diaper ground in red, blue and green, 22.4cm diam, together with another polychrome plate with a bird in a stylised tree within a panelled red diaper border, 22.5cm diam (3)

£650 - 800
US\$820 - 1,000

95

FOUR DELFTWARE PLATES, ENGLISH AND DUTCH, 18TH CENTURY

Comprising an English plate, probably Bristol, the washed deep blue ground reserving leaf-shaped panels of mimosa plants, 25.3cm diam, numeral 4 mark, two Dutch Delft large plates, attributed to Maklum, both with a distinctive panelled pattern, one in blue, the other in polychrome, 34.2cm and 32.7cm diam, P and numeral marks, and a British delftware large plate in blue with a simple plant and cellular borders, 37cm diam (4)

£500 - 700
US\$630 - 880

Provenance:

The first-mentioned Bristol plate with Louis Gautier
The Sampson and Horne Collection, Bonhams sale 28 April 2010, lot 404



95



96 TP

A GEORGE III OAK FOUR-POSTER BEDSTEAD, CIRCA 1800

The baluster and 'urn'-turned end-posts with square-section tapering ends and spade feet, the plain head posts joined by a twin-panelled headboard, together with a pelmet of 18th century crewel-work, decorated with flowers and birds, and hung from iron rods, 140cm wide x 295cm deep x 203.5cm high, (55in wide x 116in deep x 80in high)

£4,000 - 6,000
US\$5,000 - 7,600

Provenance:

Mr R. Bowerman, *The Antiquary*, Burford, Oxfordshire
 Purchased by Roger Warner in 1935
 Roger Warner's private collection, High Street, Burford, Oxfordshire, 1936 - 2009
 Sold *Christie's*, The Roger Warner Collection, 20 - 21 January 2009, Lot 333

See 'Roger Warner: Memoirs of a Twentieth Century Antique Dealer', *The Journal of the Regional Furniture Society*, Vol. XVII, 2013, p. 28, pl. 8, for an illustration of Bowerman's antique shop, on the opposite side of Burford High Street from Roger Warner's shop.



97 TP

**A RARE WILLIAM & MARY OAK-FRAMED AND UPHOLSTERED
TWO-SEAT SOFA, CIRCA 1695**

Upholstered with 17th century Bargello flame-stitch to the stuff-over seat and rectangular padded back including the reverse, in shades of crimson, sea-green and ochre wools, the scroll-ended downswept open arms on baluster-turned front supports, with three similar turned front legs, joined by plain stretchers, with pear-shaped front feet, 105cm wide x 65cm deep x 102cm high, (41in wide x 25 1/2in deep x 40in high)

£5,000 - 8,000

US\$6,300 - 10,000

Provenance:

Roger Warner, The High Street, Burford, Oxfordshire
Sold *Christie's*, 'The Roger Warner Collection', South Kensington, 20 -
21 January 2009, Lot 19





98 TP

AN OUTSTANDING 17TH CENTURY JOINED OAK COFFER WITH DRAWERS, NAMED AND DATED 1657

The twin-boarded hinged lid with applied slender egg-and-dart and delicate dentil-moulded edge, the top rail divided into three using solid and pierced downswept corbels, two end sections with matching carved strapwork, the third carved with a coat of arms within the Garter, with lion and unicorn supporters, three panels below, spaced by paired pillars on stop-fluted plinths, each end panel carved with a deep arcade, the arch filled with paired bird profiles, with one outstretched wing, centred by a Mannerist putto mask, each pillar carved with a different animal, seated on a mound - a cat, greyhound, stag and Talbot hound - all enclosing a panel nailed from behind and carved with paired S-scrolls, the central panel with a mantled shield, topped by a ducal coronet, and carved with the name and date 'Jane Corbett Februarie 7:1657', framed by flared and gadrooned-carved rails, with a foliate spray at each cardinal point, the two drawers below with similar framing rails centred by flowing flora, flanked by stiff-leaf corbels, the ends of the front stile supports with further carving, triple-panelled sides, 133cm wide x 61cm deep x 91.5cm high, (52in wide x 24in deep x 36in high)

£15,000 - 20,000
US\$19,000 - 25,000

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.



Exhibited:

The Merchant's House, Marlborough, Wiltshire, 2006-2018

A coat of arms within the Garter is carved to this chest's top rail, but has been mutilated by later (typical) alterations or adaptations to the lock and keyhole. Though partly defaced, the arms appear to incorporate a saltire. The encircling Garter indicates that the arms were those of a member of the Order of the Garter, as they alone were entitled to incorporate it into their arms. The arms of several members of the Order included a saltire: Neville (members of the Order since the 14th century), *gules, a saltire argent*; Fitzgerald, *argent, a saltire gules* and Guilford *or, a saltire between four martlets sable*.

The relationship between the arms of a member of the Order of the Garter and Jane Corbett, whose name is carved to the shield of the central panel, is unclear. Stylistically, the chest could be earlier than 1657, the date which accompanies Jane's name, and so it is possible that this inscription is a slightly later addition to what is an early 17th century piece of furniture. This impression is strengthened by the fact that the shield carved with her name has a cleaned-off appearance; most compellingly, however, it is topped by a ducal coronet, which no Corbett of the period in question had the right to bear. It is probable that the shield was once carved with the arms of a Knight of the Garter, also a Duke, which were later replaced to commemorate Jane Corbett.

A Jane Eves is recorded as marrying a Thomas Corbett on 7 February 1656 (1657) in the parish registers of Broseley in Shropshire [*The Parish Registers of Broseley, Shropshire 1570 – 1700*, edited by Alfred F. C. C. Langley (London, 1889)]. A child, Anne, presumably the first child of their marriage (given the date of her baptism), was baptised in the same parish on 24 November 1657. Two further children born to a Thomas and a Jane Corbett, Mary and William, were baptised on 1 April 1661 and 1 October 1663 respectively. That it is this Jane Eves who is commemorated on this chest is further suggested by the existence of a panel-back chair, which is carved with the date 1657 and the name Thomas Corbett.



The names Corbett and Eves were commonplace in Shropshire. Corbetts owned the eponymous Moreton Corbet Castle, twenty or so miles from Broseley, and were a family of considerable means. Other branches of the family lived at Caus and at Longnor, also in Shropshire. The will of William Corbett, joiner of Willey, Shropshire, was proved in 1654, and in it he left all of the tools of his trade, 'and all the tumber about my house that is unwrought' to his son Thomas. It could, therefore, have been this Thomas Corbett who made this furniture. Benthall Hall, less than two miles from Broseley, contains oak carvings not dissimilar from this chest. A map drawn by Samuel Parsons around 1621, called 'The Plott of Broseley', showing landholding in the district, described a coal seam inset as belonging to 'Eves', suggesting that Jane's family were involved in the lucrative Shropshire mining industry.





99

99 TP

A GEORGE III YEW, FRUIT-WOOD AND ELM HIGH-BACK WINDSOR ARMCHAIR, THAMES VALLEY, CIRCA 1790

In the manner of William Webb [fl.1792-1808]

The hooped back supporting four tapering long spindles either side of a central 'Chippendale-style' fretted splat, the gently outplayed armrest on spindle and front crook-shaped supports, the bell-shaped saddle-seat with scribed edge, raised on cabriole front legs and turned back legs with lower baluster-turning, joined by a crinoline stretcher, 58cm wide x 57cm deep x 107cm high, (22 1/2in wide x 22in deep x 42in high)

£1,000 - 1,500
US\$1,300 - 1,900

An extremely similar Windsor chair, bearing the trade label of William Webb to the underside of the seat, is illustrated in Thomas Crispin, *The English Windsor Chair* (1992), p. 14 & 23. See also Bernard D. Cotton, *The English Regional Chair* (1990), p. 46, fig. TV18.

100 TP

A GEORGE III BEECH AND ELM COMB-BACK WINDSOR ARMCHAIR, WEST COUNTRY, CIRCA 1790

Traces of historic green-paint

With seven hand-shaped back spindles supporting an arched and eared stay-rail, the three-part outplayed arms with flattened crook-shaped front supports mortised to the edge of the elm saddle-seat, on baluster-shaped and 'egg'-turned legs, joined by an elliptical-turned H-form stretcher, 62cm wide x 59cm deep x 95cm high, (24in wide x 23in deep x 37in high)

£400 - 600
US\$500 - 760

A near-identical chair, also with green-paint, formerly in 'The Parker Knoll Collection, sold *Christie's*, London, 24 September 1998, Lot 256.

101 TP

A PAIR OF JOINED WALNUT AND UPHOLSTERED HIGH-BACK SIDE CHAIRS, ANGLO-DUTCH, CIRCA 1700-1715

In the so-called Marot style, after Daniel Marot (1663-1752)

Each with an arched carved and pierced cresting centred by a basket of flowers, above a floral-carved and pierced splat with matching basket resting on a lambrequin pediment, flanked by paired shouldered-baluster 'bannister' turnings, the stuff-over seat upholstered in fringed crimson floral cut-velvet, raised on shouldered-baluster turned legs, united by similar turned H-form and arched foliate stretchers, 50cm wide x 51cm deep x 127cm high, (19 1/2in wide x 20in deep x 50in high) (2)

£600 - 800
US\$760 - 1,000

Provenance:

Purchased from William Clegg

Daniel Marot was a French-born architect, engraver and designer. He trained at the French court of Louis XIV, but as a Protestant was forced to flee to The Hague after the Revocation of the Edict of Nantes in 1685. In the Netherlands Marot worked at the palace of Het Loo, for the Stadholder, William of Orange-Nassau, who later became William III of England, bringing Marot with him to work at Hampton Court, Surrey. Marot's best work is now known through his engravings *Oeuvres de Sr. D. Marot, architect de Guillaume III*, published 1703.



100



101

102 TP

A CHARLES II JOINED BEECH AND HIDE-UPHOLSTERED BACKSTOOL, CIRCA 1670

The leather upholstery, which appears original, fastened with dome-headed brass nails to the back and padded seat, the seat is also typical stitched to the centre, the back uprights partly spiral-turned, with conforming turned front legs and fore-rail, with plain rear legs and stretchers, requires significant restoration for use, both uprights having broken at seat level and assembled for demonstration purposes only, 45cm wide x 37cm deep x 94cm high, (17 1/2in wide x 14 1/2in deep x 37in high)

£700 - 1,000
US\$880 - 1,300

Provenance:

Commander Fred Hart, Tinder House, Chipping Camden, Gloucestershire
Purchased by Roger Warner, The High Street, Burford, Oxfordshire, 17 August 1971
Sold *Christie's*, 'The Roger Warner Collection', 20 - 21 January 2009, Lot 296

103 TP

A CHARLES II JOINED OAK COFFER FRONT, WEST COUNTRY, POSSIBLY OTTERY ST. MARY, DATED 1676

With three panels, the central panel robustly carved with a leafy tulip plant, the outer panels each with an interlaced flowerhead quatrefoil, the muntin rails both carved with a stiff-leaf, the top rail with flowing flora, and the stiles with a single stiff stem, headed by the date '16' / '76', 123cm wide x 5cm deep x 68cm high, (48in wide x 1 1/2in deep x 26 1/2in high)

£100 - 150
US\$130 - 190

Provenance:

The Michael Dann Collection, the author of *The English Smile* (2005)

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.



102



104

AN IMPRESSIVE ENGLISH DELFTWARE PORTER MUG, DATED 1698

Of very wide form with cylindrical sides and a turned spreading foot, the generous strap handle with a curled lower terminal, painted in two tones of blue outlined in blue-black with two birds among Oriental plants, between simple borders, inscribed beside the handle with initials H/I:A 1698, 13.7cm high

£8,000 - 12,000

US\$10,000 - 15,000

Provenance:

John Philip Kassebaum, Sotheby's sale 7 October 1992, lot 84
Syd Levethan, Longridge Collection, Christie's sale 24 January 2011, lot 83

Literature:

Illustrated by Leslie B. Grigsby, the Longridge Collection of English Slipware and Delftware (2000), fig.D254

Exhibited:

The Merchant's House, Marlborough, Wiltshire, 2011-2018

A mug of related shape and decoration is illustrated by Frank Britton, English Delftware in the Bristol Collection (1982), p.88, fig.6.6. Wide tankards of generous proportions are traditionally known as Porter Mugs, Toast Mugs or Grace Mugs and had a ceremonial purpose for communal toasting. A delftware example dated 1663 was sold by Bonhams 3 June 2015, lot 7.



105

AN ENGLISH DELFTWARE ARMORIAL TANKARD, DATED 1644

Probably London, of wide cylindrical form with a thick strap handle and pronounced spreading foot, painted in blue with the arms of the Worshipful Company of Butchers, the shield, crest and supporters with simple foliate-scroll mantling, flanked by the initials W/ I-M and the date 1684, 13.5cm high, faint initials I D inscribed under the base

£7,000 - 10,000

US\$8,800 - 13,000

Provenance:

Sotheby's sale 4 February 1975, lot 29

With Jellinek & Sampson

Mr. & Mrs. R. Billington, Christie's sale 27 February 1989, lot 28

Syd Levethan, Longridge Collection, Christie's sale 24 January 2011,

lot 101

Literature:

Illustrated by Lipski and Archer, Dated English Delftware (1984), fig.790 and by Leslie B. Grigsby, the Longridge Collection of English Slipware and Delftware (2000), fig.D245





106

A LARGE ENGLISH DELFTWARE TANKARD, DATED 1766

Of generous size, cylindrical with a turned foot, finely painted in blue with a continuous hunting scene, a hare pursued by four riders and their pack of hounds, ruined buildings, mountains and a windmill behind and an elaborate tree at one side next to the handle, the base dated underneath '1766', 19.8cm high

£8,000 - 10,000

US\$10,000 - 13,000

Provenance:

Sotheby's sale 30 November 1962, lot 72
 Thomas G. Burn, Rous Lench Court, Christie's sale 29 May 1990, lot 25
 Syd Levethan, Longridge Collection, Christie's sale 25 May 2011, lot 228

Literature:

Illustrated by Lipski and Archer, *Dated English Delftware* (1984), p.190, fig.849. Also illustrated by Leslie B. Grigsby, *the Longridge Collection of English Slipware and Delftware* (2000), fig.D270

The tradition of drinking from stirrup cups after a hunt, presumably filled from a punchbowl, accounts for a number of recorded punchbowls in delftware painted with hunting scenes, and even a tray, perhaps for serving stirrup cups. Possibly as a result of this tradition, tankards with hunting scenes are surprisingly rare.



107



107 (reverse)

107

A LONDON DELFTWARE CAUDLE CUP, DATED 1676

Of squat shape with a concave base and single thickened handle, inscribed in blue with the names 'WILLIAM:CHIP' and 'ELIZABETH:CHIP' above the date 1676, the names between borders of alternate chevrons, 9cm high

£10,000 - 15,000

US\$13,000 - 19,000

Provenance:

F.W. Phillips
 Mrs. Sinclair, Sotheby's sale, 12 October 1954, lot 17
 Thomas G. Burn, Rous Lench Collection, Christie's sale 29-30 May 1990, lot 8
 Syd Levethan, Longridge Collection, Christie's sale 24 January 2011, lot 34

Literature:

Illustrated by Lipski and Archer, Dated English Delftware (1984), fig.780, also by Leslie B. Grigsby, the Longridge Collection of English Slipware and Delftware (2000), fig.D107

Exhibited:

Michael Archer, English Delftware at the Rijksmuseum (1973), cat. no. 43

The shape is known as a caudle cup and the decoration suggests this example was made for a marriage. Many examples of the shape were found at Pickleherring and other Caudle cups were made at Norfolk House. An example sold by Bonhams from the Sampson & Horne Collection was inscribed 'A Health to King Charles 2d', suggesting the shape was intended for toasting.



A display of delftware at Rous Lench Court. The 1766 hunting tankard and the 1676 caudle cup can both be seen in the centre



Wassail bowls are one of the only remnants of the tradition of wassailing, originally the practice of offering a drink to anyone who came to one's door in exchange for gifts. The word means, in Anglo-Saxon, 'be in good health'. Traditionally, the wassail is celebrated on Twelfth Night (either the 5th or 6th of January). By the time the following bowls were being made in England, the term had probably expanded to cover general merry-making, feasting or hospitality involving the formal offering of drinks. The large wassail cups or bowls were decorated with ribbons and rosemary and filled with a warmed mixture of ale or cider, roasted apples, nutmeg, cinnamon, cardamom and other spices and egg whites. The most elaborate wassailing suite is that formerly owned by Lord Cullen of Ashbourne, and now in the *Victoria and Albert Museum* [Museum No. W.8 to k-1976], which comprises a lignum vitae engine-turned bowl and cover and four cups together with a side table and a pair of candlestands, which are probably later additions. It has been suggested that the wassail bowl and four cups were presented by Charles I after the Battle of Naseby in 1645, and the table and candlestands were added to embellish an already famous wassailing suite (See E. H. Pinto, *Treen and other Wooden Bygones* (1969), pp. 48-52, Figs. 35-36). The two lignum vitae wassail bowls sold here would probably originally have been supplied with cups and a spice pot, the latter often part of the cover's finial, which might also have served to drain the cups. See also Lot 180 in this sale for a pottery wassail bowl.

A wassail bowl complete with cups and a spice pot, sold *Bonhams* 2011



108

**A GOOD MID-17TH CENTURY TURNED LIGNUM VITAE
WASSAIL BOWL, ENGLISH, CIRCA 1650**

The cover turned with multiple rings, and fitted with a later turned lignum vitae spire finial, the nearly straight-sided bowl turned with three groups of cords and with a lower rounded turning, on a ring-turned stem and a moulded spreading foot, 26cm cover diameter x 44cm high overall; 22.5cm bowl diameter x 26.5cm high

£4,000 - 6,000
US\$5,000 - 7,600

Exhibited:

The Merchant's House, Marlborough, Wiltshire, 2006-2018



109

THE HICKSTEAD PLACE WASSAIL BOWL: A RARE AND IMPRESSIVE ELIZABETH I/JAMES I SYCAMORE WASSAIL BOWL AND COVER, CIRCA 1600 - 1610

The broad and domed lid topped by a ball and spire spice-cup finial, the cup raised on a baluster-knopped stem and a turned and spreading foot, the cup decorated all over with pyrographic roundels and intersecting segmental line, *overall 26cm diameter x 42cm high*

£20,000 - 30,000

US\$25,000 - 38,000



Provenance:

Reputedly sold 30 April 1951, by Graves, Son & Pilcher, amongst other property from Hickstead Place: included in a lot with 'six Chinese decorated bowls of various sizes' for the sum of three pounds and five shillings

Presumably purchased by F. A. Turner and lent to Horsham Museum 1951 to circa 1980

Sold *Christie's*, Oak, Country Furniture, Folk Art and Works of Art, 3 November 1999, Lot 998

Sold *Christie's*, 'Syd Levethan: The Longridge Collection', 10 – 11 June 2010, Lot 1037

Literature:

Mentioned as at Hickstead Place in *The Sussex County Magazine*, Vol. 10 (1936), p. 93

Illustrated Edward H. Pinto, *Treen and Other Wooden Bygones*, p. 67, Fig. 29, and see pp. 50 - 51

Exhibited:

The Horsham Museum, Horsham, Sussex, circa 1950 - 1980

Hickstead Place in Twineham, Sussex still stands, its oldest parts dating to the 15th century. The manor of Twineham descended from father to son for more than two hundred years, and was then inherited by descendants, one after the other, without being sold. John Stapley

inherited it in 1546 and William, son of the latter, in 1568. Two Johns followed, in 1602 and 1608 respectively. If the cup is indigenous, it was possibly made to mark one of these early 17th century occasions. None of the surviving wills of Stapley owners of Hickstead Place in the 17th century mention the cup specifically.

Richard, the last of the Stapleys at Hickstead, died in 1762, leaving the manor to his elder daughter Martha, who four years later married James Wood. The latter died in 1806, and the property passed to their son James, at whose death without issue in 1831 Twineham passed to his nephew John son of John Wood, of Ockley in Keymer. His daughter Charlotte, who died before her father, married William Davidson of Muir House, Midlothian, and to him the manor came in 1877. At his death in 1916, Twineham passed to his daughter Miss Blanche Davidson.

There was an antique furniture dealer of 58 East Street in Horsham in West Sussex called Fred Turner, who would have been well placed to buy the bowl when it came up for sale in 1951. An F. A. Turner was also assistant curator of Horsham Museum in the 1940s [*Directory of Museums and Art Galleries in the British Isles* (1948), p. 149]. It is presumably this man who was commemorated by the re-erection of a water pump at Horsham Museum, which bears a plaque reading 'this pump was re-erected in memory of F. A. TURNER / A member of Horsham Museum Society 1920-1981'.



110

**A FINE CHARLES II TURNED LIGNUM VITAE WASSAIL BOWL
AND COVER, CIRCA 1660**

The cover turned with lines and rings, and with domed centre, the stem for a spice cup remaining, and with three cup finials (all probably later), the slightly tapering bowl turned with an upper cord, a pair of cords at the waist, and a half-round cord below, on a short stem and a turned and spreading circular foot, *overall 27cm diameter x 38cm high; bowl 25cm diameter x 28.5cm high*

£6,000 - 8,000

US\$7,600 - 10,000

Exhibited:

The Merchant's House, Marlborough, Wiltshire, 2006-2018

An almost identical example is illustrated on the far right of Plate 10 in O. Evan-Thomas, *Domestic Utensils of Wood* (1992). The illustrated example has the same shaped central finial and configuration of turnings to the bowl.



111

111
A RARE ELIZABETH I PAINTED SYCAMORE ROUNDEL OR TRENCHER CASE, CIRCA 1590

Of waisted form, and carved with bands of decoration, the underside branded with a triad of three initials, and with an inked inventory number 'HM.409' (twice), the underside of the cover also inked with an indistinct inscription and with an old indistinct collection label, 17.5cm base diameter x 8cm high

£2,000 - 3,000
 US\$2,500 - 3,800

Provenance:

Syd Levethan Collection
 Sold *Christie's*, 'Syd Levethan: The Longridge Collection', London, 10 - 11 June 2010, Lot 1277

See O. Evan-Thomas, *Domestic Utensils of Wood* (1992), p. 45, Plate 45, where a standing cup rests upon an almost identical trencher case, and is decorated with the same bands of geometric ornament.

112
A GEORGE III MAHOGANY-CASED WALL TIMEPIECE, CIRCA 1800 FRANCIS ATKINS (FL. 1739 - 1809), 35 CLEMENTS LANE, LONDON

The 11-inch brass dial with outer Arabic minute track encircling Roman hours and central engraved signature, 'Francis Atkins, LONDON', and with blued steel hands, enclosed by glazing with a cast brass concave bezel within a moulded mahogany border, the rear box enclosing a single fusee movement between plates united by four knopped pillars, the inside of the rear door with pasted trade label (partly illegible) for 'Burrows, Watch & Clock Maker, No. 36 King's Road East, Chelsea' and the inked date '23.6.49', 35cm diameter

£600 - 800
 US\$760 - 1,000

In 1835, an E. Burrows - watch and clock maker - is listed in a London trade directory as of 4 America Terrace, King's Road, Chelsea. By 1840, he had moved to No. 36 King's Road East and was still there in 1845. This clock was probably repaired or overhauled by him whilst he was there in 1849 and the label pasted to the inside of the rear door at that time.



112 (trade label)



112



113 TP

**A HIGHLY IMPRESSIVE EARLY 17TH CENTURY YEOWOOD
TURNER'S CHAIR, ENGLISH OR WELSH, CIRCA 1600 - 40**

Of triangular three-post form, with all parts turned on a lathe and mainly ribbed, the rails around the boarded seat jointed into substantial front supports with tulip-head terminals, each stamped five times with the initials 'H T', a considerable proportion of the original back rings and overall applied buttons (some ebonised) remain in place, further decoration provided in the form of punched crosses, *72.5cm wide x 66cm deep x 122cm high, (28 1/2in wide x 25 1/2in deep x 48in high)*

£10,000 - 15,000

US\$13,000 - 19,000

Provenance:

The Syd Levethan Collection
Sold *Christie's*, 'Syd Levethan: The Longridge Collection', London, 10 June 2010, Lot 1040

The renowned 'Holyoke Chair' or 'President's Chair', used at Harvard University graduation ceremonies since 1770, is similar in design to this 'throne'-like chair, *Harvard Art Museums/Fogg Museum* [Museum No. 979.1933]. A 19th century turner's chair in the *Victoria & Albert Museum*, London, [Museum No. W.24-1913], copies a period example at the Bishop's Palace, Wells, Somerset, which also relates to this Lot. The chair is illustrated in Ralph Edwards, *The Dictionary of English Furniture* (1986), Vol. I. p. 229, fig. 15. Another comparable chair found at Lanmaes House, Llantwit Major, Glamorgan, and now in the *National Museum of Wales Collection*, St. Fagans [Museum No. 1-2012], is illustrated Richard Bebb, *Welsh Furniture 1250-1950* (2007), Vol. I, p. 140, pl. 219. For further examples see Victor Chinnery, *Oak Furniture: The British Tradition* (2016), pp. 65 - 74, and Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700* (2009) pp. 164 - 169, although few of the illustrated chairs appear to display the visual impact of this outstanding example.

114 TP

A CHARLES I JOINED OAK COFFER FRONT, WEST COUNTRY, CIRCA 1640

With three panels, all carved with a leafy-filled arcade enclosing a flower-filled baluster-shaped vase, the upright rails carved with stop-fluting, with additional gouge-carving to the stiles, the top rail carved with various flowerheads within interlaced roundels, 141cm wide x 3cm deep x 55.5cm high, (55 1/2in wide x 1in deep x 21 1/2in high)

£100 - 150
US\$130 - 190

115 TP

A TABRIZ CARPET, NORTH WEST PERSIA

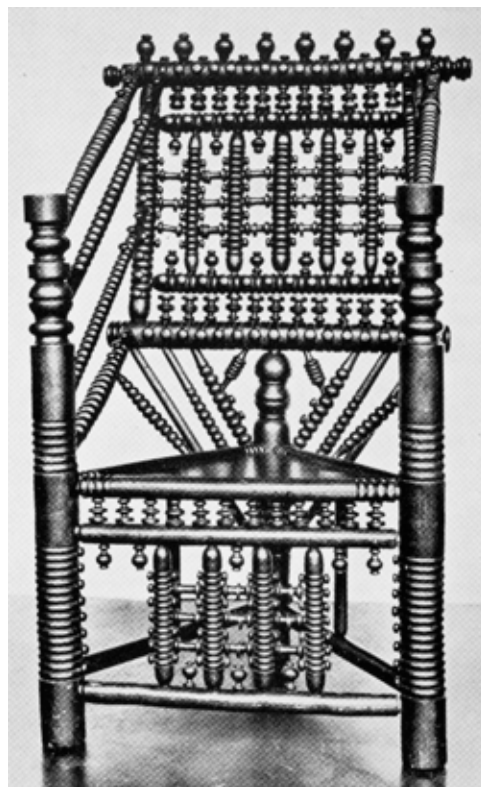
20th Century
Having an ivory central medallion, on an indigo ground, 463cm x 350cm

£300 - 500
US\$380 - 630

Please note that this lot is subject to the United States of America's embargo on the import of carpets, of Iranian origin, as of 6th August 2018.



113 (side)



Comparable turner's chair illustrated Ralph Edwards, *Dictionary of English Furniture*, ACC, 1990



116 TP

AN IMPRESSIVE CHARLES I JOINED AND BOARDED OAK MURAL TRENCHER CASE, CIRCA 1640

The upper shelf with dentil-moulded frieze and five leaf-carved arcades raised on columnar-turned supports, the lower shelf enclosed by a spindle-filled gallery, the central section pin-hinged as a door, 140cm wide x 16cm deep x 61.5cm high, (55in wide x 6in deep x 24in high)

£7,000 - 10,000

US\$8,800 - 13,000

Provenance:

Collection of J. Thorpe Perry, Pendower House, Cavendish Crescent North, The Park, Nottingham

Sold *Turner Fletcher Essex Auctioneers*, Pelham Street, Nottingham, October 1941, lot 446

John Thorpe Perry of the Park, Nottingham, was the son of John Maddock Perry, manufacturer and merchant of Nottingham. He was born at Park Terrace in 1860 and admitted a solicitor in 1881. In 1919, he commemorated the deaths in the First World War of his nephews Roby Myddleton Gotch and Philip Joseph Crook in a stained-glass window in Nottingham's High Pavement Unitarian Chapel. In 1966, the Thorpe Perry estate bequeathed money to Nottingham City Museums & Art Galleries. In the 1970s, the money was used to purchase the Gatty loan collection of Webb family furniture from Newstead Abbey, amongst other things.

A related trencher case, but with only four arcades and simple scratch-carving, formerly in the celebrated collection of John Fardon, sold *Christie's*, South Kensington, 1 May, Lot 305. It is illustrated in Victor Chinnery, *Oak Furniture The British Tradition* (2016). p.292, fig 3:323, and annotated 'This piece might [have been] used to store a variety of items including treenware, glassware, pewter or horn mugs, and delftware'.

© 1979, 2016, Estate of John Fardon



Related trencher case illustrated Victor Chinnery, *Oak Furniture: The British Tradition*, ACC, 2016



117 TP

AN UNUSUAL JAMES I JOINED OAK COFFER, WEST COUNTRY, DATED 1614

Having a quadruple-panelled hinged lid, the front also with four panels, each carved with a different flowerhead framed within a lozenge, and with a rosette to each corner, the two central panels respectively carved and pitch-filled with the initials 'E S' and the date '16 14', the top rail carved with stiff-leaf nulling, the front stiles and muntin-rails with guilloche, all carving lightly highlighted with punched-decoration, twin-panelled ends, the front and sides with scroll-profiled plain spandrels, 157cm wide x 57.5cm deep x 69.5cm high, (61 1/2in wide x 22 1/2in deep x 27in high)

**£2,000 - 3,000
US\$2,500 - 3,800**

Three pieces of paper of antiquarian interest are pasted to the underside of this coffer's lid. The first is a partially mutilated leaf from a broadsheet in Welsh, apparently an historical poem, the title beginning 'Hanse' which translates as 'History', which was printed (according to the legend at the bottom of the page) in 1699. The second is a doggerel verse concerning the controversy of the Seven Bishops, at its foot the drawn figures of a bird and a trident-like fleur-de-lys. The third is a modern transcription of the second.

The Seven Bishops were a group of Anglican bishops who defied James II by opposing his Declaration of Indulgence issued in 1688. The Declaration, not the first to be issued in the late seventeenth century, granted broad religious freedom in England by suspending the insistence on conformity to the doctrine of the Church of England. It allowed people to worship in their own homes or chapels as they saw fit, and removed religious oaths as a requirement of taking up public office. In May 1688, the Bishops of Ely, Peterborough, Chichester, St. Asaph, Bristol and Bath and Wells, and the Archbishop of Canterbury, asked to be excused from allowing the Indulgence to be read in their churches and, as a result, were tried for seditious libel (since their petition had been printed in London). In June, to the great embarrassment of the King, they were found not guilty. Despite their trial, five of the bishops remained loyal to James II after the Glorious Revolution and lost their bishoprics as a result.

The presence of this verse in support of the Seven Bishops alongside a verse printed in Welsh, might indicate that the chest's owner in the late 17th century was a supporter of William Lloyd, the Bishop of St. Asaph, grandson of David Lloyd of Henblas, Anglesey.

The chest is earlier than these events and how the two relate is not entirely clear. The plants carved to the front of the chest are (reading proper right to proper left) a carnation (or possibly a leek), a Tudor-type rose, a lily or fleur-de-lys, and a marguerite or daisy.



(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.



118

A SUPERBLY-PAINTED LIVERPOOL DELFTWARE BOWL, CIRCA 1748

Finely painted in bright blue, the full centre with a scroll-edged cartouche painted with 'A Midnight Modern Conversation' after Hogarth, the scene titled beneath, within a border of vines, the exterior with three landscape reserves on a neat diaper-pattern ground, one of the panels including a windmill, 25.8cm diam

£6,000 - 8,000

US\$7,600 - 10,000

Provenance:

Sotheby's sale 22 May 1984, lot 75

John Philip Kassebaum, Sotheby's sale 1 October 1991, lot 92
With Mark & Marjorie Allen

Benjamin F. Edwards III, Christie's sale 26 January 2010, lot 374

Two other delftware bowls are recorded with this subject. One from the Brian Morgan Collection was exhibited by Jonathan Horne, A Collection of English Pottery, Part IV, no.87. This is now in Winterthur Museum, no.1984.30. The other, a much larger bowl inscribed 'Lawrence Harrison 1748', is in the Thomas Greg Collection. This is illustrated as the frontispiece of Lars Tharp's book Hogarth's China (1997), where the source print is also discussed at length.

On these bowls the unknown delftware painter has achieved a quite remarkable degree of fine detail. One of Hogarth's most famous illustrations, A Midnight Modern Conversation is a most appropriate decoration to use on a punchbowl as in the centre of the scene a porcelain bowl, hung with lemon peels, sits on the table among the many revellers.

In 1810 Minister William Bentley visited a descendant of Massachusetts Governor J. L. Philips and was shown a "punchbowl of Delft" decorated with A Midnight Modern Conversation."



119

119

AN ENGLISH DELFTWARE BOWL, CIRCA 1760-75

Attributed to London, the exterior powdered in manganese, the interior painted in blue with four comical fish, one in the centre, the others swimming around the rim, 24.4cm diam

£2,000 - 3,000
US\$2,500 - 3,800

Provenance:

Kenneth Hammitt, Skinner's sale 11 December 1993, lot 20
Syd Levethan, the Longridge Collection, Christie's sale 24 January 2011, lot 151

Literature:

Illustrated by Leslie B. Grigsby, the Longridge Collection of English Slipware and Delftware (2000), fig. D319

Bowls with fish swimming inside were clearly popular with the export trade for many examples have been excavated at Williamsburg and other North American sites. Punchbowls decorated with fish are recorded and the inscription 'keep me swimming', inviting the owner to re-fill the bowl with punch as it gets emptied.

120

AN ENGLISH DELFTWARE PLATE, CIRCA 1740-50

Probably Wincanton, of plain profile without a footrim, the powdered manganese ground reserved with three blue fish swimming around the border, the central arabesque panel with a further fish, 22.7cm diam

£500 - 700
US\$630 - 880



120

Provenance:

Christie's sale 27 November 2012, lot 71

A number of designs are recorded with borders of fish on a powdered manganese ground, although it is unusual to find a further fish in the central panel. The traditional attribution to Wincanton for such plates is not confirmed by direct archaeological evidence, but Louis Lipski and Gabriel Olive (Pelham's father) found other powdered manganese shards at Wincanton and Gabriel collected a number of plates with related decoration in the area around Wincanton.



121

121

A VERY LARGE ENGLISH DELFTWARE PUNCHBOWL, CIRCA 1725

Of exceptional size, painted in blue with an intricate design of scallop shells and scrollwork forming reserves each with an Oriental plant motif, the interior with a flower basket painted by a different hand in blue and grey, *about 40cm diam, 21cm high*

£2,000 - 4,000
US\$2,500 - 5,000

Exhibited:

The Merchant's House, Marlborough, Wiltshire, 2005-2018



122

122

AN ENGLISH DELFTWARE FLUTED BOWL, CIRCA 1715-20

Probably Bristol, unusually moulded with eighteen vertical flutes, painted in dark blue with a lambrequin border above repeating Chinese plants, the interior with a heron among aquatic plants, concentric bands around the footrim, *25.5cm diam*

£800 - 1,200
US\$1,000 - 1,500

Provenance:

With Mark and Marjorie Allen
Syd Levethan, Longridge Collection, Christie's sale 3 November 2011, lot 206

Literature:

Illustrated by Leslie B. Grigsby, the Longridge Collection of English Slipware and Delftware (2000), fig.D309



123

Fluted bowls are surprisingly uncommon in English delftware. These required moulds to be carved whereas plain bowls were simply thrown on a potters wheel.



124

123

A RARE ENGLISH DELFTWARE FLUTED BOWL, CIRCA 1720

Probably Bristol, lightly moulded with sixteen vertical flutes and painted in red, blue and green with a series of Chinese emblems and 'Precious Objects', three pairs of winged Cupids in blue placed around the border, a series of concentric lines in blue above the footrim, the interior with further Chinese Precious Objects just in blue, 26cm diam, 14cm high

£2,500 - 3,500
US\$3,100 - 4,400

A small number of delftware punchbowls include cherubs within border decoration, although no other example combines these typically-European motifs with Chinese religious symbols. The colouring and bold style of painting used on this bowl is also remarkable.

124

A MASSIVE LONDON DELFTWARE PUNCHBOWL, CIRCA 1770

Painted in very dark blue, the centre with a songbird in a willow tree growing from a small fence, the exterior with a willow tree, fence, rocks and plants treated in a different manner and possibly by a different hand, a neat diaper border around the inner rim hung with squares and dots, 33.8cm diam

£800 - 1,200
US\$1,000 - 1,500



125

125

A DELFTWARE BOWL IN 'FAZACKERLY' COLOURS, CIRCA 1755-60

Probably Bristol, painted in the popular palette with flowering plants issuing from a simple fence, 22.4cm diam

£700 - 900
US\$880 - 1,100

Traditionally associated with a Liverpool family, Frank Britton and Michael Archer have both ascribed this type of 'Fazackerly' decoration to Bristol. The so-called 'lobster claw buds' seem to be a Bristol feature. For a matching bowl in the Brian Morgan Collection see Fair as China Dishes (1977), p.103, no.75 where it is also ascribed to Bristol.



126



127



128



129



130

126

A FIRST HALF OF THE 19TH CENTURY WROUGHT IRON TABLE RUSHNIP AND CANDLEHOLDER, PROBABLY IRISH, CIRCA 1800-50

With rectangular arm, twist-work stem and arm, the candlesocket a seamless cone formed from the end of the arm, set into a nearly square beech base, 27cm high

£150 - 200
US\$190 - 250

127

AN UNUSUAL MID-19TH CENTURY WROUGHT IRON SPRING-ACTION TABLE CANDLEHOLDER, CIRCA 1850

With lipped split cup socket, fulcrum hinge and spring to the stem, on a base of three rectangular-section legs terminating in boot-shaped feet, 25cm high

£200 - 300
US\$250 - 380

Provenance:

The John & Judith Adler Collection
Sold *Sotheby's*, 'The Adler Collection', London, 24 February 2005, Lot 189

128

AN UNUSUAL 18TH CENTURY STANDING RUSHLIGHT HOLDER, POSSIBLY SCOTTISH

The stem topped by a flattened hook-form holder, the sprung jaw with scroll terminal, adjusting on the stem by means of a sprung stop, and with hanging hook, the base with a divergent pair of hooked feet at one end, and a single hooked foot at the other, 63cm high

£200 - 300
US\$250 - 380

129

A LATE 18TH CENTURY WROUGHT IRON TABLE RUSHNIP AND CANDLEHOLDER, PROBABLY WELSH

The jaws, stem and arm with filed and notched decoration, the end of the arm flattened and rolled to form the candle socket, set into a domed base, 27cm high

£300 - 500
US\$380 - 630

130

A FIRST HALF OF THE 19TH CENTURY WROUGHT IRON TABLE RUSHNIP, POSSIBLY SUSSEX, CIRCA 1800-50

With round-section stem and round-section curving arm terminating in a pointed ball counterweight, on a later rounded rectangular stained oak base, 22.5cm high

£200 - 300
US\$250 - 380

Similar examples are illustrated in R. Ashley, *The Rushnip & Related Holders: A Regional View* (2001), p. 208, Photo 167.



131

131

AN EARLY TO MID-19TH CENTURY WROUGHT IRON TABLE RUSHNIP AND CANDLEHOLDER, IRISH, CIRCA 1800 - 1830

The stem wrythen and terminating in a knob, the arm rectangular-section and terminating in an open, wrapped candle socket, on a 'crown'-form base of four rectangular-section legs attached to a ring, 33.5cm high, together with **A WROUGHT IRON TABLE CANDLEHOLDER AND NIP, PROBABLY CONTINENTAL**, with wrythen stem, the three feet with line decoration, 50.5cm high, **THREE DOUBLE-VALVE CRUSIE LAMPS**, of various sizes, the largest 16cm high, and **A SINGLE VALVE IRON OIL LAMP**, on a stem, 31.5cm high, (6)

£300 - 400
US\$380 - 500

Provenance:

Both candleholders and the crusie lamps formerly in the John & Judith Adler collection
Sold *Sotheby's*, 'The Adler Collection', 24 February 2005, part Lot 189



132

132
AN UNUSUAL WILLIAM & MARY MARQUETRY WALNUT LACE BOX, CIRCA 1690

The lid veneered in walnut, and with floral spandrels, the central oval a stag hunt, with dogs and a horseman, and a hunter on foot, the front and sides with floral marquetry panels, the leaves stained green, raised on turned bun feet, 52.5cm wide x 39.5cm deep x 17.5cm high, (20 1/2in wide x 15 1/2in deep x 6 1/2in high)

£800 - 1,200
 US\$1,000 - 1,500

Provenance:

Heywood Manor, Boldre, Hampshire
 Sold *Sotheby's*, 'The Heywood Manor Collection', London, 12 October 1984, Lot 33



133
AN ELIZABETH I/JAMES I CARVED OAK BOARDED DESK BOX, CIRCA 1600-1620

With secret compartment beneath false baseboards, the fixed top board carved with the (probably later) initials 'AL' spaced by a cross and with chip-carved ends, the slope with moulded front edge and enclosing an interior with a shelf fitted with a drawer, the end boards boldly carved with floral roundels, the front board stop-fluted, and with a well carved egg-and-dart base moulding, 60.5cm wide x 44.5cm deep x 25.5cm high, (23 1/2in wide x 17 1/2in deep x 10in high)

£1,000 - 1,500
 US\$1,300 - 1,900

The secret compartment beneath false base-boards is a rare feature. The lock-plate was probably added circa 1830-7, as it is stamped '8' and 'BUCKN??' above a 'W' beneath a crown.



133



133 (open)



134



135

**134
AN EARLY TO MID-19TH CENTURY STRAW-WORK OR
MARQUETERIE DE PAILLE BOX, FRENCH**

Possibly prisoner-of-war work, the hinged lid decorated with scenes of houses at a harbour, the coloured interior with further buildings, 26cm wide x 17.5cm deep x 10.5cm high, (10in wide x 6 1/2in deep x 4in high)

£300 - 500
US\$380 - 630

**135
A LARGE ELIZABETH I/JAMES I BOARDED OAK BOX, CIRCA
1580-1620**

The lid with ovolo-moulded edge and iron strap-hinges, the front carved with tall and slender nulling, with egg-and-dart carved base-mouldings to the front and sides, the underside of one lid board with a recess-carved heart motif, 83cm wide x 48.5cm deep x 23cm high, (32 1/2in wide x 19in deep x 9in high)

£700 - 1,000
US\$880 - 1,300



135



Heart motif to the underside of the lid



136 TP

AN EXTRAORDINARY JAMES I JOINED OAK DOUBLE PANEL-BACK OPEN ARMCHAIR, PROBABLY WELSH, DATED 1624

Having a magnificent and tall fan-carved cresting, with tight-scrolls to the top edge and a group of three carved initials and/or dates to the lower edge, reading from the left, 'I H STP', '1624 MC', '1624' [it would appear an initial after 'STP' has been historically removed], the back with a deeply carved panel, unusually designed with a geometric-filled arch, with cusped lower edge, and raised on reeded pillars, enclosing one large and two small trident motifs or stylized angular fleur-de-lys, with leaf-and-berry upper spandrels, and all framed by radiating bands, above a narrow panel carved with bold nulling, between two matching carved horizontal back rails, the uprights with full-length scrolled 'ears', the horizontal arms with a shallow curve, and each with an eccentric superstructure, carved as a stylized female with naked torso, and square stepped finial, the rear return rail carved with matching arch motifs, on turned and double-fluted carved front supports, the boarded seat with ovolo-moulded edge, with matching null-carved seat rails, on multiple-turned front legs, joined by plain stretchers all round, 76cm wide x 53cm deep x 153cm high, (29 1/2in wide x 20 1/2in deep x 60in high)

£8,000 - 12,000

US\$10,000 - 15,000



Provenance:

Private collection, Vale of Neath, West Glamorgan, Wales, where the chair was photographed and the image held at the National Museum of History, St. Fagans, Cardiff
Sold *Sotheby's*, London, 10 September 2007, Lot 124

Armchairs featuring carved figural secondary supports above traditional arms are exceptionally rare. Presently only two further examples are known. One is in the Burrell Collection, Glasgow, [no. 14.70], and the other, formerly at Cold Overton Hall, Leicestershire, sold *Sotheby's* London, 10th October 1986, Lot 138.

The statuesque proportions of this lot, combined with the use of unfamiliar motives and iconography, ensure that this chair takes on a 'throne'-like appearance, suggesting that it was intended for a specific function. Conversely, it could be argued that the chair's main unique feature, the additional arm supports, merely act as 'wings', to provide extra support for cushions when placed around the sitter and secured in place by ties or ribbons. See Victor Chinnery *Oak Furniture: The British Tradition* (2016), p. 206. Indeed, this use of 'wings' is found on two related chairs, one dated 1659 in the Burrell Collection [no. 14.202], and the other formerly in the Clive Sherwood Collection, dated 1656, and sold *Sotheby's*, Olympia, London, 22 May 2002, Lot 405. Attributed to Lancashire, these two dated chairs are thought to have been made for William Stanley (1640-1670) a younger son of the Earl of Derby [*ibid.*, 398]. However, apart from the obvious additional arm support neither of the Stanley chairs bares any true resemblance to this lot. The arm superstructure is merely a scaled-down version of the main arm, and as a result their use for cushion support seems more likely, whilst the impractical carved extra arm supports found here suggest an elaborate and grandiose statement of authority, rather than a simple practical use.

The unusual combination of dates and initials to this chair's cresting rail are difficult to decipher. However, the chair may have had a ceremonial function, possibly in a church, as the initials 'STP' are known to stand for 'Sacrae Theologiae Professor' or Doctor of Sacred Theology, and are found elsewhere on monuments in English and Welsh churches to denote holders of the degree of Doctor of Divinity. For instance, a monument to Stephen Hales (1677 – 1761), eminent botanist and inventor of ventilators, was raised by Princess Augusta, George III's mother, in the south transept of Westminster Abbey: the letters 'S.T.P.' follow his name. A ceremonial function for the chair might account for the fact that at least two pairs of initials are present, the second pair added when the incumbent or office-holder changed.

For related chairs see Victor Chinnery, *Oak Furniture: The British Tradition* (2016), p.211, figs. 3:59 & 3:60 and p. 300, figs. 4:54 & 4:55, and Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700* (2009), p. 84, pl. 76. Michael Dann, *The English Smile* (2005), pp. 123-127, [item 21], illustrates a chair with a similar fan-cresting and nulled-carved rails. The back panel is also framed with 'slanted strips' as found here. This chair is dated to circa 1550-60 and described as English.

© Burrell Collection, Glasgow, Scotland / Gifted by Sir William and Lady Burrell to the City of Glasgow, 1944 / Bridgeman Images



Related armchair in the Burrell Collection, Glasgow





137



137 (detail)



138

137 TP

AN IMPRESSIVE GEORGE III FRUITWOOD AND ELM BOARDED HIGH-BACK BOWED CANOPY SETTLE, WEST COUNTRY, CIRCA 1800

Having a raked back of multiple upright slender boards and narrow canopy 'shelf', winged-shaped slab ends, interior scroll-ended armrests on columnar-turned front supports, and a single-board well-figured elm seat, 199cm wide x 70cm deep x 151cm high, (78in wide x 27 1/2in deep x 59in high)

£2,000 - 3,000
US\$2,500 - 3,800

Provenance:

A Welsh Quaker Meeting House, removed circa 2005
Sold *Christie's*, London, 28 February 2006, Lot 64, when catalogued as lime-wood

David Knell, *English Country Furniture 1500-1900* (2000), pp. 348-350, illustrates several high-back settles, all attributed to the West Country.

The settles bowed-form adds to the stability of the piece, which together with the high-back can often create an effective room-divider. Furthermore, the enclosed sides and a back extending to floor level, adds a significant degree of comfort for the sitter, since they are virtually impervious to drafts.

138 TP

A CHARLES I OAK JOINT STOOL, CIRCA 1640

Having a triple-reeded edge top, the shallow rails with a pattern of alternating chip-carved crescents and punched dots, with parallel-baluster over reel-turned legs, joined all round by run-moulded stretchers, 46cm wide x 27cm deep x 56cm high, (18in wide x 10 1/2in deep x 22in high)

£1,000 - 1,500
US\$1,300 - 1,900

Provenance:

The John and Christine Fennyhough Collection, 'Fairholm', Remuera, Auckland, New Zealand
Sold *Christie's*, 'The Fennyhough Collection', South Kensington, 2 July 2003, Lot 465



139

139 TP

A COMMONWEALTH/CHARLES II JOINED OAK AND POLYCHROME-STAINED COFFER, DORSET, CIRCA 1650-70

Having a boarded lid, the front with three panels, each panel incised-carved with radiating tulips and then stained in shades of 'burnt umber', 'cadmium red' and 'lamp black', the front rails and extended stiles similarly carved and stained with elliptical motifs, the top rail also carved with the initials 'I L', 115cm wide x 47cm deep x 67cm high, (45in wide x 18 1/2in deep x 26in high)

£2,000 - 3,000
US\$2,500 - 3,800

Provenance:

The Tiger Collection
Sold *Sotheby's*, London, 29 October 2008, Lot 268

Exhibited:

The Merchant's House, Marlborough, Wiltshire, 2008-2018

Victor Chinnery, *Oak Furniture: The British Tradition* (2016), p. 312, fig. 3:373a, illustrates a chest of near identical design, which is almost certainly from the same workshop. The author writes that 'the decoration of this chest is typical of a small group of chests and boxes from Dorset, some dated early in the 1650s. The designs are drawn out with a thinly incised V-gouge line, and the spaces coloured with a thin paint or stain. The red and blue-black stains are used only for accent, and much of the wood was left uncoloured'. David Knell, *English Country Furniture 1500-1900* (2000), p. 52, pl. 8, illustrates another related chest, and notes that although the distinctive decoration is particularly associated with Dorset, variations have also been found in neighbouring Devon and Somerset, and as far away as the Hertfordshire/Essex border.

140

A VICTORIAN GRAINED PINE BOX, DATED 1874

With cleated hinged lid, all-over grained to resemble oak, 57cm wide x 33cm deep x 30cm high, (22in wide x 12 1/2in deep x 11 1/2in high)

£80 - 120
US\$100 - 150

141

A CHARLES I BOARDED OAK BOX, CIRCA 1630

The pin-hinged two-plank lid with chip-carved ends and run mouldings to front and back, the front board carved with a bold run of pairs of adorsed 'S'-scrolls above a band of punch decoration, and with chip-carved ends, 64.5cm wide x 40cm deep x 26.5cm high, (25in wide x 15 1/2in deep x 10in high)

£300 - 400
US\$380 - 500

142

A CHARLES I/COMMONWEALTH/CHARLES II BOARDED OAK BOX, CIRCA 1640-60

The two-plank lid with line-carved edge, the front and sides carved with scaly stylised dragons with arrow tongues and foliate tails, 60cm wide x 39.5cm deep x 18cm high, (23 1/2in wide x 15 1/2in deep x 7in high)

£400 - 600
US\$500 - 760



143 (side)



143 (front)

143

AN EXCEPTIONAL LONDON DELFTWARE 'BOSSSED' TANKARD, DATED 1653

Of tall cylindrical form tapering slightly inwards and decorated with 'bossed' ornament in neat rows, inscribed in blue on the front with a crowned cartouche inscribed B./G.W. 1653, flanked by scrollwork and with a grotesque mask below, *19cm high*

£30,000 - 40,000
US\$38,000 - 50,000

Provenance:

6th Marquess of Bute, Christie's sale 5 December 1994, lot 3
Syd Levethan, Longridge Collection, Christie's sale 10 June 2010, lot 1047

Literature:

Illustrated by Leslie B. Grigsby, the Longridge Collection of English Slipware and Delftware (2000), fig.D235

Exhibited:

The Merchant's House, Marlborough, Wiltshire, 2010-2018

After throwing, the rows of small bosses were individually pushed through the soft clay to create a subtle and most pleasing effect. A specialty of the Southwark potters, bossed wares were mostly left in plain white, such as a white tankard of identical form also in the Longridge Collection and shown alongside the present lot in Leslie Grigsby's catalogue, p.263. A posset pot with similar bossing, in the Glaisher Collection in the Fitzwilliam Museum, is painted in blue with a related cartouche dated 1651, see Lipski and Archer, *Dated English Delftware*, fig.889 and also the Glaisher Collection Catalogue, pl.85b, fig.1319.



144

A LONDON DELFTWARE PUZZLE POSSET POT, DATED 1674

Bearing the arms of the Worshipful Company of Merchant Taylors, the cylindrical vessel applied with two most-elaborate handles and two slender, tubular spouts serving separate chambers, painted in blue, one side with the armorial shield of the Merchant Taylors and a cartouche inscribed W/T E 1674, both within foliate scroll mantling, the reverse with two panels of flowering plants inspired by Chinese porcelain, both sprays flanked by flying insects and with a snail on an upper leaf, 13.5cm high, 26cm wide across the handles

£12,000 - 15,000

US\$15,000 - 19,000

Provenance:

With Jellinek and Sampson

John P. Kassebaum, Sotheby's sale 1 October 1991, lot 13

Syd Levethan, Longridge Collection, Christie's sale 25 May 2011, lot 148

Literature:

Illustrated by Lipski and Archer, *Dated English Delftware* (1984), p.204, fig.903, and by Leslie B. Grigsby, *the Longridge Collection of English Slipware and Delftware* (2000), fig.D275

This posset bears a simplified version of the arms of the Merchant Taylors' Company with a decorative shell in place of the Company's crest of a lamb. On two other London delftware vessels, a caudle cup of 1688 and a mug of 1694, the potters chose to leave out the supporters, crest and motto of the Company and just placed the shield among leaf-scroll mantling, see Lipski and Archer, *op.cit.*, p.177. A posset pot in Colonial Williamsburg, dated 1676 depicts the arms of another London company, the Carpenters, within a very similar leaf-scroll and shell cartouche (Lipski and Archer, fig.904).



144 (reverse and underside)

Also in Williamsburg, a mug dated 1674, clearly by the same hand as the present lot, combines the arms of the Salters' Company with almost identical flowering plants complete with a snail (Lipski & Archer, fig.776).

Although puzzle jugs take many different forms, it is exceptional to find a Posset pot created as a puzzle vessel. One spout functions normally to suck the contents from the posset pot, while the second spout opens into a secret chamber filled from the base. No similar example is recorded.



145

A LONDON DELFTWARE OCTAGONAL PLATE, DATED 1687

Possibly Pickleherring Pottery, painted in two tones of blue and outlined in black with a sitting figure of a Chinaman in a stylised rocky landscape, inscribed E.H 1687, within a border of ox-head-like motifs and sunbursts, 20.3cm wide

£3,000 - 5,000
US\$3,800 - 6,300

Provenance:

M.L. Clarke, Christies sale 5 April 1934, lot 79
 Dr. F.H. Garner, Sotheby's sale 2 March 1965, lot 152
 Joseph V. Vizcarra, Illinois, Sotheby's sale 13 April 1984, lot 384
 John Philip Kassebaum, Sotheby's sale 1 October 1991, lot 51
 Syd Levethan, Longridge Collection, Christie's sale 11 June 2010, lot 1169

Literature:

Illustrated by Lipski and Archer, Dated English Delftware (1984), fig.162 and by Leslie B. Grigsby, the Longridge Collection of English Slipware and Delftware (2000), fig.D107

Exhibited:

The Merchant's House, Marlborough, Wiltshire, 2010-2018

A related octagonal plate also dated 1687 with initials E.E was sold by Bonhams 20 May 2015, lot 7 and is now in the Rosalie Sharp Collection, see 'China to Light Up a House' (2016), fig. E6. Another from the same set is in the Greg Collection in the Manchester City Art Gallery. A related border decoration was found on the Pickleherring site.

146

AN ENGLISH DELFTWARE OCTAGONAL PLATE, CIRCA 1685-90

Possibly Pickleherring Pottery, painted in two tones of blue and outlined in black, the centre with a seated Chinese figure in a stylised rocky landscape, the border with stylised ox-head motifs and sunbursts, 20.2cm wide

£600 - 800

US\$760 - 1,000

Provenance:

Bertie W. Guest

The Sampson and Horne Collection, Bonhams sale 28 April 2010, lot 53

Exhibited:

The Merchant's House, Marlborough, Wiltshire, 2010-2018

The shape and border decoration links this plate to the previous lot. Although attributed by Jonathan Horne to Brislington, the same border has been excavated at Pickleherring.

147

AN ENGLISH DELFTWARE OCTAGONAL PLATE, CIRCA 1690

Thickly potted with concave sides, painted in dark blue with highly-stylised Oriental plants and an insect around a square scholar's stand, 19cm wide

£1,000 - 1,500

US\$1,300 - 1,900

Exhibited:

The Merchant's House, Marlborough, Wiltshire, 2010-2018

148

A DELFTWARE PLATE, LONDON OR BRISLINGTON, CIRCA 1690

Painted in two tones of light blue outlined in blue-black, the centre with a Chinese figure seated in a very formal landscape within concentric lines, the border with two further, identical figures and other rockwork, 21.4cm diam

£400 - 600

US\$500 - 760

Provenance:

The Sampson and Horne Collection, Bonhams sale 28 April 2010, lot 51

For related decoration see Michael Archer, Delftware (1997), p.204



146



147



148



149

149

A LARGE MID-17TH CENTURY LEADED BRONZE SKILLET, BY JOHN PALMAR OF GLOUCESTERSHIRE AND CANTERBURY (FL. 1621-56)

The handle crisply cast with the inscription 'IOHN PALMAR', the words spaced by a lozenge, the end of the handle cast with a mask, an open brace below the handle, the legs of 'D'-section, flat on their inner faces, ribbed on their outer faces, 22cm bowl diameter x 16cm bowl height

£400 - 600
US\$500 - 760

See R. Butler & C. Green, *English Bronze Cooking Vessels & their Founders 1350-1830*, Exhibition Catalogue (2003), p. 81, for a skillet with the same handle pattern more heavily worn.

150

FOUR 17TH/18TH CENTURY LEADED BRONZE SKILLETS, ENGLISH

The first late 17th century, probably by the Fathers Foundry, of Montacute, Somerset, the handle with faint inscription beginning 'PRAIES' before becoming indistinct, with small solid wedge beneath the handle, and plain 'D'-shaped legs, 17cm bowl diameter x 14cm bowl height, the second a four pint skillet, late 18th century, possibly by the Warner Foundry of London, the handle cast '4P' and moulded for the rest of its length, a wedge beneath the handle, the legs of 'D'-section, with a flat outer face and a rounded inner face, 22.5cm bowl diameter x 17cm bowl height, the third a small skillet, early 17th century, of West Country type, with wiped finish and no apparent scratch-mark, with open handle brace and ribbed legs, 13cm bowl diameter x 14cm bowl height, the fourth mid-17th century and possibly by John Palmar of Canterbury (fl. 1621-56), of brassy metal, an open brace beneath the handle which has been cast from an incomplete handle pattern, and ribbed legs with diagonal hatching, 20cm bowl diameter x 14cm bowl height, (4)

£400 - 600
US\$500 - 760



152

See R. Butler & C. Green, *English Bronze Cooking Vessels & their Founders 1350-1830*, Exhibition Catalogue (2003), pp. 49-64 for skillets from the Fathers Foundry and a skillet with the full inscription 'PRAIES GOD FOR ALL'; pp. 127-8 for other skillets from the Warner Foundry of London, marked with their capacity and p. 157, for a skillet like the third example in this lot, of West Country type.

151

A 17TH CENTURY LEADED BRONZE CAULDRON, ENGLISH

Of typical form, with angular handles, bag-shaped body and three ribbed legs, no apparent scratch-marks, 25.5cm rim diameter x 22.5cm high, together with **A 17TH CENTURY LEADED BRONZE CAULDRON, CONTINENTAL**, with articulated iron handle, angular lug handles and three tapering and outswept feet, 22cm rim diameter x 27cm high, (2)

£200 - 300
US\$250 - 380

152

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

With scratch-mark in the form of an 'H', with diverging uprights and extended bar, with angular lug handles, and high ribbed legs with a collar above the foot, possible traces of red paint/colour to the legs, 29cm rim diameter x 29cm high, together with **AN IRON CAULDRON HOOK**, articulated, 27cm high, (2)

£300 - 500
US\$380 - 630



Scratch-mark



Scratch-mark

153

A LARGE AND UNUSUAL LAST HALF OF THE 17TH CENTURY LEADED BRONZE CAULDRON, ENGLISH, PROBABLY WEST COUNTRY

With everted rim and angular lug handles, the body with a central band of saltires forming a lattice between a pair of wires or cords, on three ribbed feet each issuing ribs running up the side of the body, 43.5cm rim diameter x 34cm high

£1,000 - 1,500
US\$1,300 - 1,900

Provenance:

Roger Warner, High Street, Burford, Oxfordshire
Sold *Christie's*, 'The Roger Warner Collection', South Kensington, 20 - 21 January 2009, Lot 262

This cauldron bears two scratch-marks, one a downward pointing arrow-type mark, the other a capital 'I' with a bar across the middle. These marks are reminiscent of those used by either James Fathers or John Fathers II of the Fathers Foundry in Montacute, Somerset, or by the founder known as Floweree of Salisbury, Wiltshire, who operated there in the 17th century.

Neither of these foundries, however, are known to have produced cauldrons with a decorative band about the middle. Here, a series of saltires are enclosed by a pair of wires, a method of decoration which most closely resembles an anonymous cauldron with the legend 'GOD SAVE OVR KING JAMES', the words also bounded by a similar pair of cords. The latter cauldron has been attributed to the West Country. This cauldron also shares the decorative ribs running up the body from the feet. A cauldron in the *Burrell Collection* (Inventory No. 5 & 6/163), is decorated with the legend 'I AM SOOVND AND SWET'.

See R. Butler & C. Green, *English Bronze Cooking Vessels & their Founders 1350 - 1830* (2003), pp. 49 - 67 and pp. 145 - 6.



154

A COLLECTION OF TWENTY-SIX BRASS AND IRON COOKING IMPLEMENTS, MAINLY 18TH AND 19TH CENTURY

To include a late 17th/early 18th century brass salamander, with crown-shaped handle terminal, 36cm high, together with six iron meat or log forks, the largest 62cm high, two iron meat skewers, the largest 78cm high, a 19th century brass and copper chestnut roaster, 50cm high, six brass and iron skimmers, one with a turned wooden handle, the largest 76.5cm high, two 17th/18th century draining slices, the largest 48cm high, and eight ladles, some with draining holes to their spouts, the largest 55cm high, all apparently unmarked, (26)

£1,200 - 1,800
US\$1,500 - 2,300

Provenance:

Part Roger Warner Collection, Burford, Oxfordshire
Sold Christie's, 'The Roger Warner Collection', South Kensington, 20 - 21 January 2009, Lot 285



155

A SMALL COLLECTION OF BRASS AND IRON COOKING EQUIPMENT

To include a brass wall-mounted hook, with pierced backplate, faceted pillar and pierced hook, 28cm deep x 15cm high, a late 18th/early 19th century brass spit engine or bottle jack, marked 'JOHN LINWOOD WARRANTED', and numbered '1', together with rotating wheel and rod, the spit engine 35cm high, and a meat hook, with adjustable brass handle, and iron pincers engraved with decorative motifs, stars and wavy lines, and marked 'PATENTEE' several times, 51cm high, (5)

£300 - 500
US\$380 - 630

156

A COLLECTION OF IRON COOKING EQUIPMENT

To include three 18th/19th century adjustable, trammel-type pot hooks, the largest of 14 stops, and numbered '3', and struck twice with the maker's mark 'JD', the main stem 123cm high, and a 19th century iron spit, with integral crank at one end, 170cm wide, (4)

£300 - 500
US\$380 - 630

157

THREE 18TH CENTURY IRON COOKING IMPLEMENTS

Including a wafering iron, the plates decorated with sprays of flowers, one centred with the mark of a crown within a circle of pellets and triangles, 75.5cm high, a larkspit, with three pairs of prongs, 60cm high, and a kettle tilter, with scroll terminal, 50.5cm wide, (3)

£200 - 300
US\$250 - 380



154



159



155



160



158

A PAIR OF 17TH CENTURY IRON SPIT DOGS

Having broadening stems topped by bun-shaped finials and decorated with hatched lines, each issuing a pair of hooks, on divergent front feet, *26cm wide x 54cm deep x 51cm high*, together with a further pair of spit dogs, probably 18th century, and two pairs of low andirons, or firedogs, sometimes referred to as 'creepers', (8)

£400 - 600

US\$500 - 760

159

A PAIR OF LATE 17TH/EARLY 18TH CENTURY WROUGHT IRON FIRE TONGS, DUTCH, CIRCA 1700

With wrythen decoration, *54.5cm high*

£200 - 300

US\$250 - 380

160

A LARGE PAIR OF 18TH/19TH CENTURY ELM AND BRASS BELLOWS, ENGLISH

Of typical form, with close-nailed leather bag, the rear board pierced, and with knopped brass nozzle, *30cm wide x 18cm deep x 82.5cm high*, together with **A PAIR OF EARLY 19TH CENTURY ELM AND FRUITWOOD BELLOWS**, the fruitwood board carved with a concentric boss, and with brass nozzle, *23cm wide x 5cm deep x 56cm high*, (2)

£400 - 600

US\$500 - 760

Provenance:

The larger of the bellows sold *Bonhams*, 'The Sampson and Horne Collection', London, 28 April 2010, Lot 228

161

A LATE GEORGE III STEEL AND IRON FOOTMAN, CIRCA 1820

The plate pierced with a four-pointed star, and with a spade, a diamond, a heart and a club, on cabriole front supports, *36.5cm wide x 29cm deep x 24.5cm high*, together with **FOUR 19TH CENTURY BRASS, IRON AND TIMBER TRIVETS**, of various shapes and sizes, one of adjustable depth, *the largest 30cm high*, (5)

£200 - 300

US\$250 - 380



162



163

162

AN ENGLISH DELFTWARE SCALLOPED PLATE, MID 18TH CENTURY

Of very distinctive shape, thickly-potted with a lobed and scalloped rim, painted in bright polychrome with a Kakiemon-inspired pattern of flowering plants by a short fence, the border with scrollwork enclosing stylised plant motifs, 24cm diam

£500 - 700

US\$630 - 880

Provenance:

Sold in these rooms, Phillips, 3 June 1998, lot 331
 Syd Levethan, Longridge Collection, Christie's sale 24 January 2011, lot 160

Literature:

Illustrated by Leslie B. Grigsby, the Longridge Collection of English Slipware and Delftware (2000), fig.D130

An example of the same shape, in the Victoria and Albert Museum appears to be copied from French (Rouen) faience, see Michael Archer, Delftware (1997), fig.B140.

163

A LONDON DELFTWARE RETICULATED DISH, CIRCA 1750

The small circular shallow dish with a notched or piecrust rim and a pierced border of geometric shapes individually cut out and outlined in blue, the centre painted with Chinese Precious Objects including a vase, fungi and a leaf with *sgraffito* veins, 19.5cm diam

£1,400 - 1,800

US\$1,800 - 2,300

Provenance:

Syd Levethan, Longridge Collection, Christie's sale 25 May 2011, lot 207

Literature:

Illustrated by Leslie B. Grigsby, the Longridge Collection of English Slipware and Delftware (2000), fig.D191

A related dish is discussed by John Austin, British Delft at Williamsburg (1994), no.192



164

164
TWO ENGLISH DELFTWARE LARGE SERVING DISHES, CIRCA 1760

Of long octagonal shape, painted in blue with a formal Chinese landscape with buildings and a pine tree on an island, a diaper border around the cavetto and a cell border at the rim, 42.5cm wide (2)

£600 - 800
 US\$760 - 1,000

165
A LONDON DELFTWARE SAUCER DISH AND A PAIR OF PLATES, CIRCA 1780-90

From the Lambeth High Street Pottery, Thomas Morgan and Abigail Griffith, the plain circular dish painted in manganese and green with a formal basket of vines, within a blue feathered rim, 22.2cm diam, the pair of plates painted in manganese with a central daisy-like flower and a border of swags pendant from a feathered rim, 22.5cm diam (3)

£500 - 700
 US\$630 - 880

For both patterns on examples in the Victoria and Albert Museum see Michael Archer, Delftware (1997), figs. B182-B184. The same border of festoons occurs on the Lunardi Balloon plates and matching fragments were found by Dr. Garner in Lambeth.



165



166

166
SEVEN BRISTOL DELFTWARE PLATES, ALL WITH BIANCO-SOPRA-BIANCO BORDERS, CIRCA 1750-65

Comprising a set of three with polychrome centres of two Chinamen in a garden, one holding a teapot, 22cm diam approx, two others with scalloped rims and Chinese landscapes in blue, 22.5cm, the other two of plain shape with versions of the 'Plantation' pattern also in blue, 22.5cm, the borders all with pinecone motifs in white on the heavily-blued glaze (7)

£800 - 1,000
 US\$1,000 - 1,300



167



168



169



167

TWO LONDON DELFTWARE PLATES, CIRCA 1740

Both of plain profile without footrims, one painted in blue, manganese and green with a spouting dolphin flanked by stylised ships, the border with Precious Objects, 22.2cm diam, the other in blue with a swan in a very simple landscape, the rim banded in pale manganese, 23cm diam (2)

£600 - 1,000
US\$760 - 1,300

Provenance:

The dolphin plate with Alistair Sampson
The swan plate from the Sampson and Horne Collection, Bonhams sale 28 April 2010, lot 397

For similar plates with these curious spouting dolphins see Frank Britton, *English Delftware in the Bristol Collection* (1982), fig. 14.25, Michael Archer, *Delftware in the Fitzwilliam Museum* (2013), fig.B27 and Leslie B. Grigsby, *the Longridge Collection of English Slipware and Delftware* (2000), fig.D152.

168

TWO ENGLISH DELFTWARE PLATES, CIRCA 1750

Both probably London and with powdered manganese grounds, one with a polychrome centre of Chinese 'Antiques', the powder manganese border with incised ornament picked out in yellow, 22.5cm diam, the other with a Chinese figure standing beside plants and a fence in green, yellow, red and blue, within an unusually-shaped powdered manganese border, 22.2cm diam (2)

£800 - 1,000
US\$1,000 - 1,300

Provenance:

The Sampson and Horne Collection, Bonhams sale 28 April 2010, lot 407

For the figural design see Anthony Ray, *Robert Hall Warren Collection* (1968), pl.82, fig.162



170



171

169

TWO DELFTWARE PLATES WITH POWDER MANGANESE GROUNDS, CIRCA 1750

One Bristol or possibly Wincanton with a central flower basket in red, the border with reserves of carnations and fleur-de-lys, 22.4cm diam, the other with an octagonal landscape panel in blue, the powdered manganese ground with sgraffito ornament, 22.2cm diam (2)

£350 - 450
US\$440 - 570

A matching plate in manganese and red is illustrated by Frank Britton, *English Delftware in the Bristol Collection* (1982), fig. 15.45. Another is shown by Michael Archer, *Delftware in the Fitzwilliam Museum* (2013), fig. B39. Powdered manganese grounds have long been associated with Wincanton though a similar use of manganese was clearly popular in London, where flower baskets in red were a feature used at the Vauxhall pottery. In his 2007 Sampson and Horne exhibition catalogue, fig.39B, Jonathan Horne published a set of plates in the same colouring that had been found in the attic of Yarlington House, near to Wincanton.

170

FOUR ENGLISH DELFTWARE POLYCHROME PLATES, SECOND QUARTER 18TH CENTURY

All of so-called pancake type without footrims, painted in colours with formal plant and mimosa-like leaf patterns, one including a parrot on a spray of 'calligraphic' leaves, 21.7cm to 22.7cm diam (4)

£600 - 800
US\$760 - 1,000

A very similar plate with a parrot is illustrated by Leslie B. Grigsby, the *Longridge Collection of English Slipware and Delftware* (2000), fig. D148

171

TWO PAIRS OF ENGLISH DELFTWARE POLYCHROME PLATES, SECOND QUARTER 18TH CENTURY

All of plain shape without footrims, one London pair painted in red, blue and green with a formal pattern of fuchsia-like flowers hung from a red ribbon border, 22.3cm diam, the other pair probably Bristol, with a primitive plant spray with calligraphic foliage, within radiating border panels containing arrows in yellow, 22.3cm diam (4)

£600 - 1,000
US\$760 - 1,300

Provenance:

The first pair Edward & Millicent Carew-Shaw, Christie's sale 4 March 2007, lot 63

The second pair Sampson and Horne Collection, Bonhams sale 28 April 2010, lot 383



172



detail of the unusual top tier cupboard



Lot 172 illustrated Victor Chinnery, *Oak Furniture: The British Tradition*, ACC, 2016

172 TP

A SMALL AND INTERESTING ELIZABETH I JOINED OAK THREE-TIER BUFFET OR COURT CUP-BOARD, CIRCA 1580

The single-board top with egg-and-dart underfrieze, above a highly unusual narrow cupboard masquerading as a traditional frieze, enclosed by two slender boarded doors, each deeply reed-carved and pin-hinged, and centred by a leaf-carved corbel, which slides to reveal a lock, and with a matching corbel to each end, the middle-tier with a similarly carved front rail, raised on reeded cup-and cover and parallel-baluster front supports, 99cm wide x 38cm deep x 119.5cm high, (38 1/2in wide x 14 1/2in deep x 47in high)

£10,000 - 15,000
US\$13,000 - 19,000

Provenance:

Sold *Sotheby's*, London, 19 December 1969, Lot 141 [£2,800], to *Barling of Mount Street Ltd.*, London
Sold 20 December 1969 [£2,940], to John David Drummond, 13th Viscount Strathallan, 17th Earl of Perth, [1907 - 2002], Stobhall Castle, Perthshire
Sold *Bonhams* Edinburgh, 'Stobhall - The Property of Viscount Strathallan', 2 May 2012, Lot 363

Literature:

Illustrated Victor Chinnery, *Oak Furniture: The British Tradition* (2016), p. 273, fig. 3:253

Victor Chinnery notes that the term 'cup-board' has its origins in the Middle Ages, when it described a side table of one or more tiers for holding or displaying valuable plate and food, or for serving from during meals - literally a 'board' for 'cups'. The origin of the term 'court', although much disputed, may possibly be associated with the French for 'short', since almost without exception, 'court cup-boards' stand lower than average eye level, so that the top of all boards has a finished surface.



173



© 1979, 2016, F. E. Anderson

Lot 173 illustrated Victor Chinnery, *Oak Furniture: The British Tradition*, ACC, 2016

173 TP

AN EARLY 18TH CENTURY OAK GATELEG OCCASIONAL TABLE, ENGLISH, CIRCA 1700-10

Having an oval drop-leaf top, with baluster over ball-turned legs joined by plain stretchers, with matching gates, closed: 26cm wide, open: 63cm wide x 57cm deep x 60.5cm high, (24 1/2in wide x 22in deep x 23 1/2in high)

£1,500 - 2,000
US\$1,900 - 2,500

Provenance:

F. E. Anderson, Welshpool, Montgomeryshire
Sold *Christie's*, South Kensington, London, 7 July 2004, Lot 464

Literature:

Illustrated Victor Chinnery, *Oak Furniture: The British Tradition* (2016), p. 263, fig. 3:230, annotated as being made in chestnut



173



174

174 TP

A CHARLES I BOARDED OAK MURAL OPEN GLASS-CASE, WEST COUNTRY, CIRCA 1640

The slightly recessed pediment with crescent-carved applied front edge mouldings, above two further shelves, the middle-shelf enclosed within a double-scroll and prominent flowerhead centred arch, and with a cusp-profiled and punched-decorated front moulding, with stiff-leaf carving to the applied front edge and base mouldings, 65cm wide x 14cm deep x 94.5cm high, (25 1/2in wide x 5 1/2in deep x 37in high)

£2,000 - 3,000
US\$2,500 - 3,800

Provenance:

Gabriel Olive Collection
Purchased by Roger Warner, Burford, Oxfordshire, in 1967
Sold *Christie's*, 'The Roger Warner Collection', South Kensington, 20 - 21 January 2009, Lot 53

Included with this Lot is an annotated and dated envelope containing two small pieces of detached moulding, given by Gabriel Olive, the present vendor's father, to Roger Warner. Never having been repaired, this envelope has been a constant presence on the top shelf of this glass case for over half a century.



175

175 TP

A MID-17TH CENTURY JOINED AND BOARDED OAK PART TESTER-BED HEADBOARD, ENGLISH, CIRCA 1650

Historically converted to an overmantel
Surmounted by a shelf, the front edge cusp-carved and punched-decorated, above a pair of panels, each incise-carved with a leaf-filled arch enclosing a large lozenge, centred by a vertical nailed board carved with a single flowering stem against a stippled ground, and flanked by round ended fluted uprights, 136.5cm wide x 10cm deep x 70cm high, (53 1/2in wide x 3 1/2in deep x 27 1/2in high)

£400 - 600
US\$500 - 760



176

176 TP

A CHARLES I JOINED AND BOARDED OAK MURAL FOOD CUPBOARD, WEST COUNTRY, PROBABLY GLOUCESTERSHIRE OR SOMERSET, CIRCA 1640

Having a one-piece top, the single-panel door incise-carved with a double-heart motif against a stippled ground, and with pierced holes conceived as part of the design, framed by run-moulded rails, a single interior shelf, 63cm wide x 32cm deep x 62cm high, (24 1/2in wide x 12 1/2in deep x 24in high)

£800 - 1,200
US\$1,000 - 1,500

The presence of pierced holes to the door panel implies this wall cupboard was intended for food storage, with the holes providing the necessary ventilation to prevent the food spoiling. Gabriel Olive, who owned an antique shop in Somerset for forty years, considered this double-heart motif indicative of an attribution to Somerset. See Victor Chinnery, *Oak Furniture: The British Tradition* (2016), p. 285, fig. 3:294, for a related cupboard, which is also carved with this regional motif. See also *ibid.*, p. 402 and p. 415.

177 TP

A GEORGE III CHERRY-WOOD, ASH AND ELM COMB-BACK WINDSOR SIDE CHAIR, THAMES VALLEY, CIRCA 1780

The fan-shaped back with three laths and two pairs of hand-shaped spindles, supporting a flattened-arched and eared curved stay-rail, the elm saddle-seat having a flat front with shaped underside, the ring-centred elliptical turned legs with simple upper and lower raised turnings, the legs mortised through the seat and joined by an H-form stretcher also elliptically turned, 43.5cm wide x 35cm deep x 93.5cm high, (17in wide x 13 1/2in deep x 36 1/2in high)

£700 - 1,000

US\$880 - 1,300

Provenance:

John Bonython Collection

Sold *Christie's*, South Kensington, 7 July 2004, Lot 316

Exhibited:

Included in a 2003 exhibition held at Godolphin House, Cornwall [chair no. 14]

The exhibition at Godolphin House charted the development of the Windsor chair, with the emphasis on Cornish examples. A handwritten label bearing the name 'Bonython' underneath the chair's seat refers to John Bonython, who conceived the exhibition, writing the introduction and catalogue entries, with the assistance of John Scholfield and Dr. Bill Cotton. The exhibition catalogue lists this chair as probably originating from the West Country. However, the presence of back laths, particularly in cherry-wood, suggests a Thames Valley regional attribution, although the chair is slightly primitive and idiosyncratic in design compared to a typically accomplished Thames Valley produced chair.

178 TP

A RARE EARLY GEORGE III MAHOGONY COMB-BACK WINDSOR CHAIR, WEST COUNTRY, CIRCA 1760

The back with five long splayed spindles and projected shaped stay-rail, the three-part 'horse-shoe'-shaped armrest on similar spindle and baluster-turned front supports, the broad bell-shaped and flat-fronted saddle-seat raised on baluster-turned legs, joined by an elliptical-turned H-form stretcher, 66.5cm wide x 52cm deep x 106cm high, (26in wide x 20in deep x 41 1/2in high)

£1,500 - 2,000

US\$1,900 - 2,500

Provenance:

John Parnaby Collection, the Library, Netherhampton House, Salisbury, Wiltshire

Sold *Duke's*, 'Auction on the Premises', Netherhampton House, 16 June 2003, Lot 271

An identical mahogany Windsor Chair is illustrated Michael Harding-Hill, *Windsor Chairs* (2003), p. 30, upper left. The author writes that this 'unusual' chair was meant to be used indoors, probably in a library or as a hall chair, as opposed to early Windsor chairs of lightweight, portable design, which were intended to be used outdoors, 'probably for use in pleasure gardens that were becoming so fashionable' [*ibid.* p. 24].



177



178



Comparable cupboard illustrated Ralph Edwards, *Dictionary of English Furniture*, ACC, 1990



Chromolithograph by S. Slocombe, illustrating The 'Wynn Cupboard', Percy Macquoid, *A History of English Furniture: The Age of Oak* (1925)

AN IMPRESSIVE HENRY VIII JOINED OAK AND WALNUT LIVERY CUPBOARD, CIRCA 1530, WITH RESTORATIONS

The front following a traditional arrangement for enclosed livery cupboards dated to the first-half of the 16th century - divided into three horizontal sections or registers - the top centred by a 'Romaine'-type profile bust of a male, wearing a feathered cap, his arm dressed in a slashed and puffed sleeve drawn towards his face, within a carved wreath and with leaf-and-berry spandrels, flanked by a pair of boarded doors, both carved with a climbing flowering plant (possibly hops), and one with a pair of birds resting in the branches, the middle-section with a pair of drawers, each drawer front carved (including under-cut carving) with tracery roundels spaced by leaves and berries, a cupboard door below carved with intricate Celtic knots, and repeated flower terminals and strawberries, flanked to the left by a panel carved overall with tracery quatrefoils centred by a flower, and to the right by a panel carved with swirling foils spaced by leaves-and-berries, all nine carved elements having the same carved rope border, all front rails guilloche-carved, each side with three fine linenfold-carved panels, all positioned horizontally and thereby overlooking the original intention to simulate hanging cloth, but still retaining delicately punched-decorated ends and a suggestion of rings for the cloth to run on a rail, an impressive panelled back, on extended stile supports, 153cm wide x 48.5cm deep x 132.5cm high, (60in wide x 19in deep x 52in high)

£60,000 - 80,000

US\$76,000 - 100,000

Provenance:

Sotheby's, 'Catalogue of Good English Oak Furniture and Treen', London, 14 May 1982, Lot 32

Purchased on the advice of the late Victor Chinnery, the respected author of *Oak Furniture: The British Tradition* (2016)

Exhibited:

The Merchant's House, Marlborough, Wiltshire, 2004-2018

The rarity of this high-status cupboard is enhanced by the presence of drawers. Drawers were seldom found on late 15th to early 16th century English furniture. Furthermore, they are normally comparatively crude, with the drawer simply running on the base-board, or supported either on carcass rails and/or a simple under-bearer. Here, however, the drawers which appear to be original, are supported not only by the frame, but importantly by the edges of their base boards. Both drawer side linings are inset, allowing the base-board edges to be exposed and engaged within grooved drawer runners fitted to the frame of the cupboard. This method of construction allows for smooth operation of the drawers.

For related early 16th century English cupboards, having a similar three-level arrangement of drawers, fixed-panels and cupboard doors, see: Murray Adams-Acton, *Apollo*, 'Early Oak cupboards and Hutches', May 1933, pp. 181 - 186. *The Burrell Collection*, Glasgow, has no less than six comparable cupboards. Two of them have linenfold panelled sides [Museum Nos. 14.416 & 14.425], one has pierced cupboard doors [museum no. 14.417], and another has similar tracery carving [Museum No. 14.417]. The remaining two cupboards are both highly celebrated examples - one [museum no. 14.413] is illustrated in Murray Adams-Acton, *Domestic Architecture and Old Furniture* (1929), p. 46a, fig. 82a and again in Ralph Edwards, *The Dictionary of English Furniture* (1986), Vol. II, p. 184. The other, known simply as the 'Wynn Cupboard' [Museum no. 14.436], has the addition of a canopy superstructure, but again with the same arrangement of cupboards and drawers. It was made for John Wyn ap Maredudd (d. 1550), of Gwydir Castle, Conwy Valley, around 1525-1545. This cupboard is illustrated in Percy Macquoid, *A History of English Furniture: The Age of Oak* (1925), colour plate III, and also in Richard Bebb, *Welsh Furniture 1250 - 1950: A Cultural History of Craftsmanship and Design* (2007) Vol. I. p. 202, pl. 325.

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.



A cupboard carved with Romaine profile busts is in the *Victoria and Albert Museum*, London, [Museum No. W.11-1986]. One further example, but only a cupboard front, is in the collection of Cotehele House, Cornwall, [NT347771], illustrated *ibid.* p. 161. Apart from the Cotehele cupboard front all of these listed examples have plain or simple scratch-moulded frames. It is unusual to find carved framing rails. However, it is not without precedent, and examples of early 16th century English pieces of furniture with guilloche-carved framing rails are known. See for example a coffer, dated to circa 1510-20, with double guilloche-carved front rails and stiles, illustrated in Michael Dann, *The English Smile* (2005), pp. 17 - 23 [no.3]. Guilloche carving is also present on two early 16th century English chairs in this sale, see Lots 10 and 263.

Although this cupboard's various carved front designs initially appear remarkably diverse (whilst taking into account the matched drawers, and similar treatment to the upper doors) an overall unity is present. Each panel, door and drawer front are framed by the same wrythen or rope border. Without question the profile portrait panel is the most eye-catching panel. Although there is an element missing from his raised hand, he is clearly holding something to his mouth or nose, and was probably, therefore intended to be emblematic of either taste or smell, an allegorical reference appropriate for a food cupboard.



180

A RARE EWENNY WASSAIL BOWL AND COVER, DATED 1832-33

Glazed in yellow over a white slip and with sgraffito decoration, the eighteen plain strap handles with zig-zags and circles, a border of interlocking circles below the rim, a leafy stem and the inscription 'WIM Clay pits/ 1833' below the rim, a leafy stem and the inscription 'WIM Clay pits / 1833' below the handles, the high domed cover with a figure of a man kneeling before a round table surrounded by birds and two foxes, one with a mouse in its mouth, inscribed 'William/ James/ Tonyrevil/ Jany 12th/ 1832', 39cm high (2)

£5,000 - 7,000
US\$6,300 - 8,800

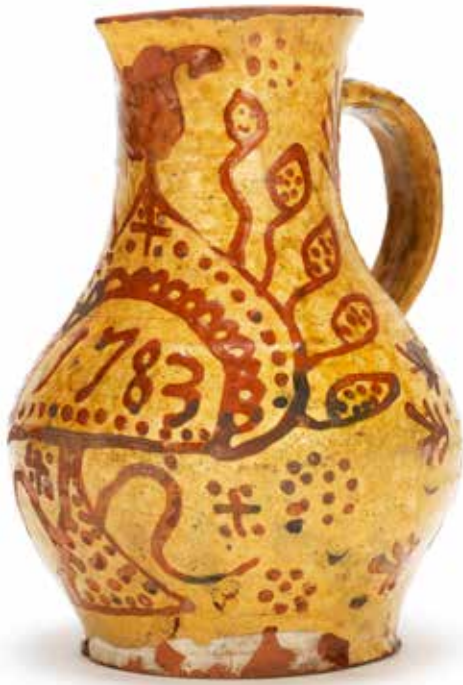
Provenance:

Bonhams sale 9 October 2010, lot 76

Literature:

Illustrated by J M Lewis, *The Ewenny Potteries* (1982), p 77.

Wassail bowls were used in 19th century Wales at New Year when groups of revellers would progress from house to house spreading good cheer. The bowls were filled with spiced ale. The communal nature of the custom is emphasised by the multiple handles which may have been entwined with decorative ribbons. Extant examples bear dates in the range 1825-41. They may have been made for parish use so that the inscription refers to the donor of the bowl rather than the owner. A report in the *South Wales News* of 30 April 1892 is reproduced by Lewis, *op cit*, p.73 and refers to William Williams, a potter at Claypits who made wassail bowls in the 1820s for other parishes at a cost of one guinea each. A closely related example inscribed 'THOMAS ARTHUR maker Ewenny Glamorganshire South Wales November 26 1823' is illustrated by Gwyneth and Ieuan R Evans, *Ewenny Potteries, Potters and Pots* (2001), p.111, fig.154.



181

181

A SLIPWARE LARGE JUG, DATED 1783

Attributed to Ewenny, of distinctive baluster shape applied with a broad strap handle, trailed in chestnut-coloured slip onto the mottled pale yellow ground with flowers and leaves, a semi-circular panel below the spout inscribed with the date 1783, flanked by seedpods and surmounted by a tulip. 25.6cm high

£3,000 - 4,000
US\$3,800 - 5,000

Provenance:

Syd Levethan, Longridge Collection, Christie's sale 11 June 2010, lot 1193

Literature:

Illustrated by Leslie B. Grigsby, *The Longridge Collection of English Slipware and Delftware* (2000), fig.S88

Although slip-trailed rather than sgraffito-decorated, the distinctive shape and body colour of this jug suggests a Ewenny origin. Compare with the jug of similar height, attributed to Ewenny and dated 1784 illustrated by J.M.Lewis, *The Ewenny Potteries* (1982), p.71.

182

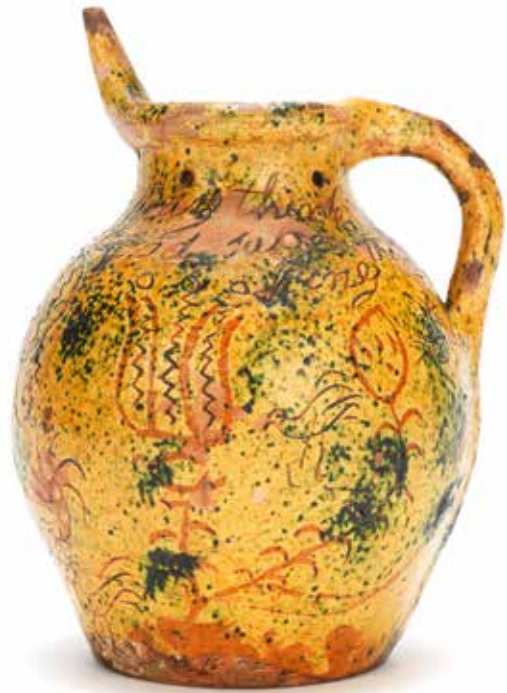
A DONYATT SLIPWARE PUZZLE JUG, DATED 1826

Of ovoid form with a tubular handle and spout and a distinctive upward-pointing spout, glazed in yellow with slight green sponging and decorated in sgraffito with flowers, leaves and birds, a square panel below the spout inscribed 'J+C 1826', the pierced neck inscribed 'When this you see pray think on me' and 'God save The King', 23.2cm high

£800 - 1,300
US\$1,000 - 1,600

Three similar jugs are illustrated by David Barker and Steve Crompton, *Slipware in the Collection of The Potteries Museum and Art Gallery* (2007), p.76-78

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.



182

183

A DONYATT SLIPWARE SUGAR POT, DATED 1813

Of ovoid shape with two lug handles applied on the shoulder, glazed in yellow with slight green sponging and decorated in sgraffito with bands of whorls and zig zags, inscribed around the circumference 'If aney shuger you have got pray put it in This Little pot' 1813', 13cm high

£200 - 400
US\$250 - 500

Provenance:

The Sampson and Horne Collection, Bonhams sale 28 April 2010, lot 545



183



184



185



186

184

A STAFFORDSHIRE CREAMWARE COFFEE POT AND COVER, A JACKFIELD JUG AND A CREAMWARE TANKARD, CIRCA 1760-80

The coffee pot and cover naturalistically modelled and coloured to simulate a cauliflower, *24.4cm high*, the jug of baluster form and applied with a wide strap handle, *21.5cm high*, the cylindrical mug with leafy swags picked out in green against the sponged black and brown ground, *15.8cm high* (4)

£350 - 500
US\$440 - 630

185

TWO WORCESTER MASK JUGS, CIRCA 1770

Of large size, the bodies moulded with overlapping cabbage leaves, the spouts formed as the face of a bearded man, one printed in blue with sprays and sprigs of flowers from the 'Natural Sprays Group' (II.C.7), the other with the rare 'Heavy Naturalistic Floral Prints' pattern, *22.7cm and 23cm high*, the first with crescent mark (2)

£200 - 400
US\$250 - 500

186

A COLLECTION OF FIFTEEN SCOTTISH POTTERY CARPET BOWLS, 19TH CENTURY

in a variety of striped and sponged patterns in different colours, ranging in size from *4.3cm to 8.9cm diam* (15)

£500 - 800
US\$630 - 1,000

Provenance:

Roger Warner Collection, Christie's sale 20 January 2009, lot 199



187



188

187

A NAPOLEONIC PRISONER OF WAR DOMINO BOX, EARLY 19TH CENTURY

With two sliding covers, inlaid with bone and fruitwood geometric plaques, containing fifty-five green-stained dominoes, and a single die, *the box 30.5cm wide x 5.5cm deep x 4.5cm high (56)*

£300 - 400
US\$380 - 500

188

A REGENCY STONE-SET HORN SNUFF MULL, SCOTTISH, CIRCA 1814

The domed white metal cover set with a stone and decorated with thistles, and fitted with a silver mount engraved 'Robert Wilkie / Seelly Head / Obt. 14 Novr 1814', *9cm high*

£300 - 500
US\$380 - 630

189 Y Φ

A LATE 18TH CENTURY SCRIMSHAW WALRUS TUSK, DATED 1790

Engraved to one side 'A Trifle from Greenland' above a pair of coloured conjoined hearts and a walrus head, the other side engraved with three ships, and the initials 'RG' and the date 1790 within an urn, *5cm wide x 3cm deep x 27.5cm high, (1 1/2in wide x 1in deep x 10 1/2in high)*

£500 - 700
US\$630 - 880

Provenance:

Sold *Bonhams*, 'The Sampson and Horne Collection', London, 28 April 2010, Lot 680



189



190

191



AN UNUSUAL 18TH CENTURY SPOUTED LEATHER BOMBARD, ENGLISH

With stitched seams and foot, and later metal liner, 43cm high

£700 - 1,000
US\$880 - 1,300

Provenance:

The John & Judith Adler Collection
Sold *Sotheby's*, 'The Adler Collection', London, 24 February 2005, Lot 208

191

A 19TH CENTURY TIMBER DOCKYARD MODEL OF A THIRTY GUN FRIGATE

Of the keel and hull, with pinned wales, and pierced for thirty guns, traces of paint and pitch or bitumen, 139cm wide x 36cm deep x 29cm high, (54 1/2in wide x 14in deep x 11in high)

£600 - 800
US\$760 - 1,000

192

AN 18TH CENTURY CARVED BOXWOOD IMPLEMENT WITH INTEGRAL CHAIN, POSSIBLY A DISTAFF

The chain of three chip-carved links above a profusely chip-carved stem, alternating between square and waisted sections, and some lantern sections where the timber beneath is visible, each side carved with a different geometric motif, tapering to a notched point, 41cm high including chain

£200 - 300
US\$250 - 380

Provenance:

The Ernest Hopwell Collection
Sold *Bonhams*, Chester, 24 April 2013, Lot 240

This lot is carefully made from a single piece of wood in the manner of a Welsh love spoon.



192



194



193



195



193

A 16TH CENTURY DECORATED LOWER QUERN STONE

Octagonal, and with an engaged column formed from a pair of opposing balusters at either end, and carved with two rings, one - also carved with a tongue - forming a spout for grain, 25.5cm wide x 20cm deep x 13cm high, (10in wide x 7 1/2in deep x 5in high)

£800 - 1,200
US\$1,000 - 1,500

194

A GEORGE III ENGRAVED HORN SNUFF BOX, DATED 1798

The lid engraved with the name 'Richard Jones' and the date '1798', and a place-name, probably 'Leayton', within a Vitruvian scroll border, 10.5cm wide x 6cm deep x 3.5cm high, (4in wide x 2in deep x 1in high)

£200 - 300
US\$250 - 380

195

AN INTERESTING EARLY TO MID-18TH CENTURY WHITE METAL-MOUNTED OAK SNUFF BOX, CIRCA 1710 - 1750

Of oval form, the lid with white metal mount engraved with Charles II hiding in the Boscobel oak, an angel offering him the Crown, a pair of horsemen in the landscape below, and the motto 'SACRA IOVI QUERCUS', the underside with an oval mount engraved with the words 'Passive / Obedience & ? / Non-Resistance / Restor'd in ye year / 1710', 7.5cm wide x 5.5cm deep x 1.5cm high, (2 1/2in wide x 2in deep x 0 1/2in high)

£2,000 - 3,000
US\$2,500 - 3,800

Provenance:

John David Drummond (1907-2002), 13th Viscount Strathallan, 17th Earl of Perth, Stobhall Castle, Perthshire
Sold *Bonhams*, Edinburgh, 'Stobhall - The Property of Viscount Strathallan', 2 May 2012, Lot 93

Several boxes of this type are known, commemorating Charles II's escape from capture - by hiding in an oak tree - after the Battle of Worcester in 1651. The words 'sacra iovi quercvs' mean 'Oak Sacred to Jupiter', a reference also found in Ovid's *Metamorphoses*. The other inscription is a reference to the doctrine of obedience, or non-resistance to government even when resistance is justified, which was a prevalent theme amongst doctrinal thinkers in the later 17th and early 18th centuries, and which became one of the central tenets of Jacobite ideology.

Although many are dated around 1710, and often described as having been made in the reign of Queen Anne, these boxes were probably Jacobite objects, possibly made as late as 1745 and the Jacobite Rebellion when Charles Stuart attempted to regain the British throne. They were probably intended as Royalist mementoes or signs of support for the cause which flourished after the Jacobite's final defeat at the Battle of Culloden. Charles Stuart, much like his predecessor, found himself escaping persecution under various guises before returning back to France after the battle in 1746. Some believe that the original Boscobel oak tree in which Charles II hid was used to make these boxes and other royal mementoes: a descendant now marks its site.

Similar boxes - all with apparently unmarked silver mounts - sold *Bonhams*, 27 January 2015, Lot 269 [£5,250]; *Christie's*, New York, 20 May 2015, Lot 330 [\$6,250] and London, 9 December 2011, Lot 472 [£4,500]



196

AN ENGLISH DELFTWARE APOTHECARY SYRUP JAR, DATED 1666

Globular on a spreading foot, applied with a turned nozzle and a strap handle with a slight thumbrest, painted in blue with an Angel Head cartouche, inscribed 'S:DE:PRASSIO', the date 1666 with a curlicue below, 16cm high

£4,000 - 6,000
US\$5,000 - 7,600

Provenance:

Syd Levethan, Longridge Collection, Christie's sale 25 May 2011, lot 155

Literature:

Illustrated by Leslie B. Grigsby, the Longridge Collection of English Slipware and Delftware (2000), fig.D398. Mentioned by Lipski and Archer, Dated English Delftware (1984), p373, fig.1615B. Also illustrated by Deborah Scott, 'English Apothecary Jars' The Antique Collector January 1985, p.55, fig.4.

Four other jars from the same set are recorded by Lipski and Archer, op.cit., figs.1615-1615D. These were presumably made for a pharmacy in London operating in the wake of the Great Plaque. Their set of jars survived the fire that ravaged London in the year inscribed on each vessel. Syrup of Prassio, prepared from the leaves of white horehound, was used to treat sore throats and chest conditions.



197 (detail)



197



198

197

A LONDON DELFTWARE APOTHECARY SYRUP JAR, DATED 1694

Globular on a spreading foot, decorated in blue beneath the spout with an 'Apollo Head' cartouche, the head flanked by peacocks, the label inscribed 'S: E: MORIS.', the date 1694 below placed either side of a panel painted with a cockerel, festoons of fruit and tassels hung from a grotesque mask beneath, 19cm high

£2,000 - 4,000
US\$2,500 - 5,000

Provenance:

Syd Levethan, Longridge Collection, Christie's sale 11 June 2010, lot 1116

Literature:

Illustrated by Leslie B. Grigsby, the Longridge Collection of English Slipware and Delftware (2000), fig.D406.

This jar is not recorded by Lipski and Archer, Dated English Delftware (1984), although others from the same set are listed as figs.1659 and 1659A. For this unusual dated set the sign or badge of a cockerel replaces the usual angel head beneath the cartouche drug labels and this may relate to the name of the pharmacy. The jar probably contained a syrup extracted from mulberries.

198

A PAIR OF ENGLISH DELFTWARE APOTHECARY SYRUP JARS, CIRCA 1730-50

The globular bodies with simple trumpet spouts at the back and raised on wide spreading feet, painted in blue with shell, cherub and angel head cartouches inscribed with the drug names O:SAMBUC. and O:LAURIN., 19cm high (2)

£1,000 - 1,500
US\$1,300 - 1,900

Sambucus oil was prepared from the leaves and berries of the Common Elder and was widely used to treat inflammations and abscesses including toothache and gout. Laurin oil was prepared from the berries of the Bay-laurel.



199

199

FOUR ENGLISH DELFTWARE PHARMACY JARS, CIRCA 1730-50

All painted in blue with shell, Cupid and angel head cartouches, one syrup jar inscribed S:ROSAR:, 18.5cm high, the other three ovoid jars inscribed E:E:SCORD:, U:BASIL:NIGR: and U:E:GU:ELEM:, 18.5cm high (4)

£800 - 1,200

US\$1,000 - 1,500

Provenance:

The ovoid jars Roger Warner Collection, Christie's sale 20 January 2009, lot 71

200

A LONDON DELFTWARE PILL SLAB, PROBABLY MORTLAKE, CIRCA 1785

Of octagonal shape, painted in blue with the full arms of the Society of Apothecaries, with scrollwork mantling and complete with unicorn supporters, the motto OPIFERQUE PER ORBEM DICOR in manganese on a scroll below, the edge of the pill slab also in manganese, pierced for suspension, 30.5cm high, 25.8cm wide

£4,000 - 6,000

US\$5,000 - 7,600

Provenance:

The Sampson and Horne Collection, Bonhams sale 28 April 2010, lot 181

Exhibited:

The Merchant's House, Marlborough, Wiltshire, 2010-2018

A likely date of manufacture is suggested by a very similar, although smaller example from the S.J. McManus Collection that was inscribed in diamond point on the reverse 'J Butler 1785'. This was sold by Bonhams 12 November 2014, lot 16 and illustrated by Lipski and Archer, *Dated English Delftware* (1984), p 392. Fragments similar to the present lot were found in the Museum of London's excavations at Mortlake within a context datable to 1775-1800, see Sloane, Hoad, Cloake, Pearce and Stephenson, *Early Modern Industry and Settlement* (2003).



200



201



201 (reverse)

201

AN ENGLISH DELFTWARE HAND WARMER, CIRCA 1680-1700

Probably London, modelled in the form of a book, the spine with four horizontal straps in high relief, the boards outlined around the edge in a similar manner and secured by two delicate fasteners, painted in blue on both sides to simulate tooling with formal floral and foliate motifs, the spine with simple florets, *14cm high*

£6,000 - 8,000

US\$7,600 - 10,000

The raised straps around the edge of the boards are most unusual, not being found on real books of the period. A related example also with raised ribs around the edges of the boards is illustrated by Leslie B Grigsby, *The Longridge Collection* (2000), fig.D394. English delftware books differ in construction, some with an open section at one end and others entirely enclosed save for a small hole.

202

A LIVERPOOL DELFTWARE PUZZLE JUG, CIRCA 1765-70

Of globular form with a cylindrical neck pierced with flowerheads and heart shaped petals, with a tubular handle and tubular rim with three short nozzles, inscribed in blue 'Here Gentlemen come try your skill I'll hold a Wager if you will...That you dont Drink this Liquor all...Without you spill or let some fall...', within a lobed cartouche flanked by two sprays of flowers, *18.5cm high*

£600 - 900

US\$760 - 1,100

A very similar jug inscribed with the same verse is illustrated by Michael Archer, *Delftware* (1997), p 259, fig.D6. For others see Bonhams sales 10 September 2008, lot 160 and 28 April 2010, lot 423.



202



203

203

AN ENGLISH DELFTWARE POSSET POT, PROBABLY BRISTOL, CIRCA 1710-30

With a round or baluster body applied with S-shaped handles and the remains of a spout on one side, painted in red, blue and green with floral sprays, some placed in panels on a scrollwork ground, 14.5cm high

£700 - 1,000
US\$880 - 1,300

Exhibited:

The Merchant's House, Marlborough, Wiltshire, 2010-2018

For related examples see Frank Britton, English Delftware in the Bristol Collection (1982), figs. 4.2 and 4.11



204

204

AN ENGLISH DELFTWARE POSSET POT, CIRCA 1730-40

Probably Bristol, of baluster shape with two strap handles and a slender, tubular spout, painted in blue with simple plants with calligraphic leaves, a stylised loop border at the rim, 16.5cm high

£400 - 600
US\$500 - 760

205

AN EXCEPTIONALLY LARGE STAFFORDSHIRE 'SCRATCH BLUE' SALTGLAZE LOVING CUP, CIRCA 1760

Of bell shape with twin strap handles and a turned foot, incised on both sides with bold floral sprays beneath borders of shaped diaper panels, a border of flowers and winged insects within the interior, the incised decoration picked out in cobalt-blue, 22.8cm high

£600 - 900
US\$760 - 1,100

Provenance:

The Sampson and Horne Collection, Bonhams sale 28 April 2010, lot 193

206

A VAUXHALL DELFTWARE FRUIT BASKET, CIRCA 1750

Of shallow circular form with a pierced border of interlaced circles, painted in blue with the Lotus pattern after a Chinese prototype, 25cm diam

£400 - 700
US\$500 - 880

Provenance:

Louis L. Lipski, Sotheby's sale 10 March 1981, lot 215
With Jonathan Horne

This is one of a pair of identical baskets from the Lipski Collection, the companion now in the Victoria and Albert Museum and illustrated by Michael Archer, Delftware (1997), fig. G15. Dennis Cockell found matching fragments at Vauxhall, see his ECC paper, Some Finds of Pottery at Vauxhall Cross (1974), pl.134.



205



206



207 (part)

207

TWO LONDON DELFTWARE TAVERN MEASURES, CIRCA 1800, AND VARIOUS OINTMENT POTS

The measures in two different sizes, baluster form with grooved necks and loop handles, painted with formal motifs in dark blue on the front, *13cm and 16.5cm high*, together with five pharmacy ointment pots, all in excavated condition, one painted with simple blue ornament, and one larger in white still containing its original contents (7)

£400 - 600
US\$500 - 760

208

AN ENGLISH DELFTWARE FLOWER BOWL, CIRCA 1720-40

Of circular form, the fixed cover with two rows of pierced holes and reduced to fit at a later date, painted in blue with flower sprigs on a dotted ground, *9.5cm high*

£400 - 700
US\$500 - 880

Provenance:

Roger Warner Collection, Christie's sale 20 January 2009

209

A LONDON DELFTWARE HORS D'OEUVRES TRAY, CIRCA 1750-60

Probably Lambeth High Street, William Griffith, finely moulded with six individual compartments, painted in blue with a repeating floral spray and a diaper border at the rim, raised on five small pad feet, *20.8cm wide*

£500 - 700
US\$630 - 880

Two examples of the same shape, from the Mellor Bequest in the Victoria and Albert Museum are illustrated by Michael Archer, *Delftware* (1997), p.331, figs. G.10 and G.11



208



209



The well-figured top



The impressive underside of the top

210 TP

A GOOD CHARLES II ELM TURNER'S TRIPOD TABLE, CIRCA 1680

Having a well-figured single-piece circular dished top, raised on a bold baluster-turned column and dome-shaped socle, on three turned splayed legs, 50cm wide x 49cm deep x 66cm high, (19 1/2in wide x 19in deep x 25 1/2in high)

£6,000 - 8,000
US\$7,600 - 10,000

Provenance:

With Alistair Sampson Antiques Ltd., London
Syd Levethan Collection
Sold *Christie's*, 'Syd Levethan: The Longridge Collection', London, 10 June 2010, Lot 1061, when Catalogued as ash

Exhibited:

The Merchant's House, Marlborough, Wiltshire, 2010-2018

Victor Chinnery, *Oak Furniture: The British Tradition* (2016), illustrates a related table, formerly in the John Fardon Collection, p. 63, fig. 2.69. Sold *Christie's*, 1 May 1996, Lot 287.



211 TP

A GOOD AND INTERESTING GEORGE III ASH, SYCAMORE AND PINE PRIMITIVE CHAIR, CIRCA 1800

With traces of historic red-paint

The back with bold round-ended chamfered uprights, and two central serrated 'leaf-blade' splats, mortised between two horizontal back rails and the rear seat edge, and topped by a matching round-ended finial, the out-splayed flat-arms peg-jointed through the back uprights, and with slightly in-curved front supports, the generous solid seat with straight front edge and rounded corners, on four splayed hand-shaped legs mortised-and-wedged through the seat, 62.5cm wide x 61.5cm deep x 122.5cm high, (24 1/2in wide x 24in deep x 48in high)

£8,000 - 12,000
US\$10,000 - 15,000

A comb-back Windsor chair with a related 'serrated'-edge splat is illustrated Thomas Crispin, *The English Windsor Chair* (1992), p. 61, p. 2:26. The author remarks that the chair is possibly of 'estate' construction due to its rather eclectic style and construction, which is probably the case here. See also Robert Young, *Folk Art* (1999), p. 152, bottom left, for a comb-back chair with a comparable scalloped splat. The chair is again attributed as English, although Irish, or possibly Scottish, regional attributions could also be suggested for this one-off idiosyncratic chair.



© 1979, 2016 John Fardon Estate

Similar table to Lot 210 illustrated Victor Chinnery, *Oak Furniture: The British Tradition*, ACC, 2016



212

212 TP

A LARGE CHARLES II JOINED OAK GATELEG DINING TABLE, CIRCA 1680 AND LATER

Having an oval drop-leaf top, each section formed from two thick boards, with deep rails to each end only, and both with a cusp-profiled lower edge, on elegant spiral-turned legs, each pivotal-hinged gate with matching turnings, all stretchers spiral-turned, except for ball-turned end-stretchers, on squat-turned feet, 183cm wide x 153.5cm deep x 74.5cm high, (72in wide x 60in deep x 29in high)

£700 - 1,000
US\$880 - 1,300



213

213 TP

A SMALL GEORGE II JOINED OAK AND 'MAHOGANY' BUREAU, CIRCA 1740

The cleated sloping fall enclosing a fitted interior of small drawers and pigeon holes, and centred by a detachable cupboard enclosed by an arch-recessed boarded door and flanked by stop-fluted 'book'-slides, once removed a former lock position is revealed to its rear, the front with a pair of slender drawers over three long drawers, on high bracket feet, 68.5cm wide x 41cm deep x 89cm high, (26 1/2in wide x 16in deep x 35in high)

£700 - 1,000
US\$880 - 1,300

Provenance:

Sotheby's, 'The Age of Oak and Walnut', London, 13th September 2006, Lot 100 (where catalogued as oak and walnut)



213 (interior detail)



214

214 TP

A CHARLES I JOINED OAK FORM OR LONG STOOL, CIRCA 1640

Having a single-piece top (which may have been altered, rather than replaced), and lunette and leafy-carving to all rails, on columnar-turned legs joined by an H-form stretcher, with a particularly broad moulded cross-stretcher, 182cm wide x 27cm deep x 50.5cm high, (71 1/2in wide x 10 1/2in deep x 19 1/2in high)

£1,500 - 2,000
US\$1,900 - 2,500

Provenance:

With Ronald A. Lee Ltd., Bruton Place, London, circa 1976
A hand-painted inscription to the underside of the seat probably reads: 'Bullifant Loan 6'. Presently, no Bullifant loan, collection or bequest has been identified.

215 TP

A JOINED OAK PRESS CUPBOARD, ENGLISH, CIRCA 1700-20

Having a pair of panelled doors with applied arched and geometric mitre-mouldings, above two conforming horizontal panels and two short drawers, on stile feet, interior hanging pegs, 136cm wide x 53cm deep x 186.5cm high, (53 1/2in wide x 20 1/2in deep x 73in high)

£1,000 - 1,500
US\$1,300 - 1,900

An early 20th century depository label to the rear reads; 'Humphrey Bros. Stanley St, Depository Southsea'.



215

216 TP

AN UNUSUAL CHARLES II BOARDED OAK CHEST, WEST COUNTRY, CIRCA 1660

Having a single-plank lid, the front divided into three fictive panels, each incise-carved with a rosette-centred lozenge and framing lunettes, above applied boarded legs imitating notched turnings, the slab-ends extending to form shaped supports, 100.5cm wide x 33.5cm deep x 63cm high, (39 1/2in wide x 13in deep x 24 1/2in high)

£600 - 800
US\$760 - 1,000

A significant amount of care has been taken, in terms of the carved design and the applied front 'legs', to create the appearance of a joined piece of furniture.



216



217

217 TP

A LATE ELIZABETH I/JAMES I ASH TURNER'S ARMCHAIR, CIRCA 1600-20

Of triangular three-post form, with all parts turned on the lathe and mainly ribbed, apart from triangular seat boards, the back of six-spindles mortised between horizontal rails, the top rail embellished with buttons, finials and pendants, the substantial front supports with tulip-head terminals, each stamped five times with the letter 'T' and a series of dots, losses, 69cm wide x 62cm deep x 110cm high, (27in wide x 24in deep x 43in high)

£3,000 - 5,000
US\$3,800 - 6,300

218 TP

AN IMPRESSIVE JAMES I JOINED OAK COURT CUPBOARD, WEST COUNTRY, POSSIBLY EXETER, CIRCA 1620

Profusely and predominantly recess-carved throughout, having an arabesque strapwork-carved frieze raised on bold bulbous gadrooned over leaf-carved end-columns, enclosing three panelled doors, each with deeply moulded and guilloche-carved rails and a single strapwork-carved panel, spaced by broad S-scroll carved muntin rails, over two drawers, again S-scroll carved, and spaced and flanked by a carved rosette, two large panelled doors below, each of five finely constructed panels, the central panel rosette-carved, the corner panels each with a heart motif, centred and flanked by strapwork pilasters, panelled sides, on extended stile feet, with regard to the top cupboards only the central door has a key operated lock, the cupboards either side are locked by metal rods operated from inside the middle cupboard, 198cm wide x 64cm deep x 167cm high, (77 1/2in wide x 25in deep x 65 1/2in high)

£8,000 - 12,000
US\$10,000 - 15,000

Provenance:

The Eric Moller Collection, Thorncombe Park, Surrey (see also Lot 11 from the same collection)
Sold *Sotheby's*, 'The Moller Collection', London, 18 November 1993, Lot 24
Sold *Christie's*, South Kensington, 26 February 2003, Lot 293

Literature:

Extensively illustrated R. W. Symonds, *Furniture Making in 17th and 18th Century England* (1955), pp. 40-41, pls. 58-60, with accompanying notes on p. 45. The Moller Collection features throughout this publication. Eric Moller moved to Thorncombe Park in 1943. He fully restored the house and assembled a fine collection of English Furniture and clocks with the help of furniture historian R. W. Symonds.

H. Cescinsky, *The Old World House* (1924) p. 209, illustrates a related court cupboard, which although altered was probably from the same workshop as this lot. The lower doors have the same geometric-panelling, together with the carved central rosette and the corner heart motifs. Another comparable cupboard, from Fritwell Manor, Oxfordshire, purchased in May 2011 from Wraxhall Manor, Wiltshire, sold *Christie's*, South Kensington, 26th June 2013, Lot 659.



218



Detail of the rear lower cupboard door illustrating the exceptional high-level of construction found throughout this cupboard



Lot 218 illustrated R. W. Symonds, *Furniture Making in Seventeenth and Eighteenth Century England*



Lot 219 illustrated Bernard Cotton, *The English Regional Chair*, ACC, 1990

219 TP

A GEORGE II JOINED OAK 'LAMBING-TYPE' WING ARMCHAIR, YORKSHIRE OR LANCASHIRE, CIRCA 1740

Having a slender arched panelled and raked back, scroll-ended back uprights and canted boarded side wings, outsplayed scroll-shaped flattened open arms, and a dished seat with interlaced rope to support a cushion, above panelled sides, one panel lacking, on straight front legs, 73cm wide x 63cm deep x 116cm high, (28 1/2in wide x 24 1/2in deep x 45 1/2in high)

£1,000 - 1,500
US\$1,300 - 1,900

Provenance:

Purchased in Skipton, Yorkshire, 5 March 1963, by Roger Warner Sold *Christie's*, 'The Roger Warner Collection', South Kensington, London, 20 - 21 January 2009, Lot 148

Literature:

Illustrated in Bernard B. Cotton, *The English Regional Chair* (1990), p. 435, fig. NW432

Exhibited:

'Common Furniture', A Loan Exhibition, Temple Newsam, Leeds, 19th August - 18th September 1982 [item 17]

Dr Bernard Cotton attributes this 'box'-form winged armchair particularly to the Yorkshire and Lancashire Dales region, see *ibid*, p. 434, surmising that they were probably intended for use by the male head of the household, as a comfortable fireside chair. These chairs are found in a wide variety of designs, suggesting they were made by cabinet-makers or carpenters to individual order, rather than produced by joiners or turners who made several chairs of the same design. They have often been referred to as 'lambing' chairs, suggesting they were used by shepherds whilst attending their flock through the night. Although there is no firm evidence for their use as such, they do originate in a region with a predominance of sheep farming countryside. See also David Knell, *English Country Furniture 1500 - 1900* (2000), p. 286, pl. 430, for a wing armchair with a rope webbed seat.



220 TP

A GOOD ELIZABETH I JOINED OAK THREE-TIER BUFFET OR COURT CUP-BOARD, CIRCA 1580-1600

Having a boarded top with applied moulded front and sides, above a cushion-moulded frieze, fitted with a drawer and gadrooned-carved with leafy centre and corners, raised on compact bulbous cup-and-cover front supports, with a variety of reeding and palmette carving, and surmounted by an Ionic capital, the central shelf recess-carved in a knot-pattern (originally inlaid), also above cushion-moulded friezes incorporating a drawer, but here carved with bulbous reeds, although still with a leafy-carved centre and ends, raised on conforming (but elongated) front supports, the bottom tier with plain rails, the back uprights carved with fluting, in two-parts, 115cm wide x 42.5cm deep x 119.5cm high, (45in wide x 16 1/2in deep x 47in high)

£15,000 - 20,000
US\$19,000 - 25,000

Provenance:

Judith Hamilton Collection, Boarsney House, Robertsbridge, East Sussex, (see Lot 267 from the same collection)
Sold *Dreweatt Neate*, The Boarsney House Sale, 18 September 2006, Lot 189

Exhibited:

The Merchant's House, Marlborough, Wiltshire, 2006-2018.

H. Clifford Smith, *Catalogue of English Furniture & Woodwork* (1927), Vol. II, p. 24 [no. 598] illustrates a related three-tier buffet in the collection of the *Victoria & Albert Museum*, London, [Museum No. W.69&:2, 3-1920]. Although made in walnut and also inlaid to the upper and lower frieze rails, there is one notable comparison to this lot - the middle tier shelf is also inlaid, while the two remaining shelves are left plain. The central shelf is parquetry-inlaid using bog oak and holly and helps to suggest how the inlay on of this lot may have originally appeared. See also Ralph Edwards, *The Dictionary of English Furniture* (1986), Vol. II, p. 181, fig 7, for a three-tier buffet in the collection at Christ Church, Oxford, which has a gadrooned and leaf-carved middle drawer.



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.



221



222



222



223

221

A PAIR OF LONDON DELFTWARE FLOWER BRICKS, CIRCA 1770

Of unusual low form, the tops pierced with four rows of five holes without a central aperture, painted in dark blue on all four sides with a group of Chinese huts on a promontory, a floral spray at each end, 12.5cm long x 7.3cm deep x 6.8cm high (2)

£1,500 - 2,000
US\$1,900 - 2,500

Provenance:
With Garry Atkins

222

A PAIR OF ENGLISH DELFTWARE FLOWER BRICKS AND A SINGLE FLOWER BRICK, CIRCA 1750-60

The pair painted in blue with birds on flowering peony plants, the tops with rows of neat flower holes each circled in blue, 16.5cm long, together with a brick on a shaped base, painted in blue with Chinese riverscapes, 15.7cm long (3)

£600 - 800
US\$760 - 1,000



224



225

223

AN ENGLISH DELFTWARE POLYCHROME TANKARD, CIRCA 1710-20

Cylindrical in shape with a turned base and a grooved handle, painted in red, blue and green with birds in impossible flight alternating with floral sprays, a border of green squares and red whorls at the rim, *16.6cm high*

£600 - 900

US\$760 - 1,100

Provenance:

With Garry Atkins, Eight Days in June Exhibition 2008, fig.9

224

AN ENGLISH DELFTWARE TANKARD, CIRCA 1750

Cylindrical with a spreading turned base and with a generous strap handle, painted in blue with various shaped panels containing formal fruit and flower motifs including plants with calligraphic leaves, the diaper border with panels of ribboned emblems, *13.3cm high*

£600 - 800

US\$760 - 1,000

The pattern is based on a popular Chinese design also known as Rat and Vine.

225

AN ENGLISH DELFTWARE TANKARD, CIRCA 1730

Cylindrical with a strap handle and a wide, spreading domed base, painted in blue with various shaped panels containing formal fruit and flower motifs including plants with calligraphic leaves, the diaper border with panels of ribboned emblems, *13cm high*

£1,000 - 1,400

US\$1,300 - 1,800

Provenance:

The Sampson and Horne Collection, Bonhams sale 28 April 2010, lot 121



226

226

A LIVERPOOL DELFTWARE CORNUCOPIA WALL POCKET, CIRCA 1755-60

Of horn shape embossed with a bird, its plumage in yellow, brown, red and black, perched on a flowering branch in the 'Fazackerly' style, a shell picked out in yellow and black moulded at the rim, *19.5cm high*

£500 - 600

US\$630 - 760

Provenance:

The Sampson and Horne Collection, Bonhams sale 28 April 2010, lot 364

The companion wall pocket, identical in all respects although facing the other way, is in the Fitzwilliam Museum, illustrated by Michael Archer, *Delftware in the Fitzwilliam Museum* (2013), p.313, fig. I.17.



227

227

EIGHT LIVERPOOL DELFTWARE PRINTED TILES, CIRCA 1765-75

Comprising six tiles in the Neo-classical taste, each printed with a single vase within a scrollwork border, all washed over in green enamel, 12.7cm, another tile printed in black with 'Rustic Lovers by a Windmill', 12.9cm, and a tile printed in red with 'Shepherd Piping to a Shepherdess', the latter signed 'J Sadler Liverp'l', 12.9cm (8)

**£400 - 600
US\$500 - 760**

For similar vase tiles see Jonathan Horne, *English Tin-glazed Tiles* (1989), figs. 736-737 and Anthony Ray, *English Delftware Tiles* (1973), pl.79.

228

TWENTY VARIOUS ENGLISH DELFTWARE TILES, 18TH CENTURY

Comprising: three Liverpool blue and white tiles with Barred Ox-head corners and panels of horsemen and a stalker, a Liverpool tile in manganese with Dandelion corners, a Bristol tile in blue with a milkmaid by a sponged tree, a Liverpool chinoiserie tile with Buttercup corners, a London tile in blue with a lady street vendor, a tile, probably Bristol, with a blue Flower-vase on powdered manganese, a tile with a fox, probably Liverpool, a curious blue marbled tile, a set of four tiles, probably Bristol, with Quarter-rose corners and flower sprig centres, a blue flower vase tile, a pair of unusual London tiles with Multiple Dash borders only, the centres left plain, together with a tile with an octagonal landscape in blue, and another with manganese landscape (20)

**£600 - 800
US\$760 - 1,000**

Provenance:

The Sampson and Horne Collection, Bonhams sale 28 April 2010, lots 510 and 514



228 (part)



229

229

A CURIOUS ENGLISH DELFTWARE BIN LABEL AND FIVE VARIOUS TILES, 18TH CENTURY

The bin label adapted from a tile but pierced for suspension during manufacture, inscribed 'No.25' in blue, 12.5cm square, the tiles comprising a Bristol example with a coloured bowl of fruit and *bianco-sopra-bianco* border, another with a blue Plantation design and *bianco-sopra-bianco*, two London Flower Vase tiles, and a Liverpool Fazackerly type tile (6)

£450 - 600
US\$570 - 760

230

A SET OF EIGHT LIVERPOOL DELFTWARE TILES, CIRCA 1750-70

Painted in blue with a formal plant with scrolling leaves, within a border of linked daisy head chain, 13cm square (8)

£150 - 250
US\$190 - 320

Jonathan Horne, English Tin-glazed Tiles (1989), fig. 388 notes that a fragment of this design was found at the Gilbody site in Liverpool in 1966.



230



231

231 TP

A CHARLES I JOINED OAK AND INLAID PANEL-BACK OPEN ARMCHAIR, TAUNTON, SOMERSET, CIRCA 1640

The upright back having a floral marquetry inlaid panel, framed by bold mitred-mouldings and broad flat run-moulded cresting and lower rails, the former with applied scroll-shaped motifs, the stop-fluted back uprights with acorn finials, the scroll-ended open arms raised on inverted-baluster turned front supports set within a wide boarded seat, bicuspid-shaped front and side seat rails, the front legs again inverted-baluster turned and joined by run-moulded stretchers all round, stamped with the initials 'PB', 64cm wide x 51cm deep x 114.5cm high, (25in wide x 20in deep x 45in high)

**£2,000 - 3,000
US\$2,500 - 3,800**

A related chair, formerly in the Mary Bellis collection, sold *Christie's*, South Kensington, London, 21 May 1987, Lot 123. The chair's back uprights are carved with the same stop-fluted design, and the arm supports and front legs have the same baluster-turning as found here. Furthermore, the seat rails are bicuspid-shaped and the back panel floral marquetry-inlaid.

232 TP

A LATE 17TH CENTURY JOINED BEECH AND CANED OPEN ARMCHAIR, ENGLISH, PROBABLY LONDON, CIRCA 1685

Having a classic 'boyes-and-crowne' carved and pierced cresting, above a caned back panel, flanked by spiral-turned uprights, the scrolled and leaf-carved arms also on spiral-turned supports, the caned seat framed by leaf-carved rails, with matching turned front and rear legs, joined by a similar rear and H-form stretchers and a fore-rail carved to match the cresting rail, 58cm wide x 62.5cm deep x 119cm high, (22 1/2in wide x 24 1/2in deep x 46 1/2in high)

**£400 - 600
US\$500 - 760**

A part ivorine retail label to the underside of the rear seat rail reads - '? & Reigate, Oxford Street, London'. The firm of Gill & Reigate was founded in 1899, and by 1901 traded at 85 Oxford Street. They described themselves as 'Dealers in Antique and Modern Furniture, Artistic Decorators and Upholsterers'. They were decorators to King George V. The firm moved from Oxford Street in 1930, and continued to operate from George Street and then Arlington House, Arlington Street, London, until 1958.

233 TP

A GEORGE III STAINED-PINE 'DELFT'-RACK, CIRCA 1780

With a moulded cornice, and multiple ogee-arcaded frieze with fretwork centre and dentil-mouldings, above three shelves, each with a retaining bar, flanked by four arcaded niche shelves, 140cm wide x 17cm deep x 97cm high, (55in wide x 6 1/2in deep x 38in high)

**£800 - 1,000
US\$1,000 - 1,300**

234 TP

A GEORGE III GREEN-PAINTED PINE DELFT RACK, CIRCA 1790

Having a moulded cornice and dentillated frieze, above three shelves, of graduated height and each with a retaining bar, with wavy ogee-shaped sides, 186cm wide x 17cm deep x 132cm high, (73in wide x 6 1/2in deep x 51 1/2in high)

**£600 - 800
US\$760 - 1,000**



232



233

235 TP

A CHARLES II OAK JOINT STOOL, CIRCA 1660

Having a double-reeded edge top, the rails with a central flat run-moulding punched-decorated with a simple pattern of alternating discs and three small dots, on elegant inverted-baluster and ball-turned legs, joined by plain stretchers all round, 48.5cm wide x 39cm deep x 56cm high, (19in wide x 15in deep x 22in high)

£2,000 - 3,000

US\$2,500 - 3,800

Provenance:

With Mary Bellis, Hungerford, Berkshire

From 11 March 1977, The John & Judith Adler Collection

Sold *Sotheby's*, 'The Adler Collection', London, 24 February 2004, Lot 147



235



234



(rear)



Related chest, 'dated to probably the fifteenth century, but representative of an earlier type of c. 1300', illustrated Victor Chinnery, *Oak Furniture: The British Tradition*, ACC, 2016

236 TP

AN EXTREMELY RARE 15TH CENTURY, OR POSSIBLY EARLIER, OAK CLAMP-FRONT CHEST, ENGLISH, POSSIBLY SUSSEX OR SURREY

Having a single-board hinged lid, the sides also formed from single boards, and all tenon jointed into a long groove formed by each broad stile support, the inner edge of each stile curve-profiled below the base board, 114.5cm wide x 41.5cm deep x 49.5cm high, (45in wide x 16in deep x 19in high)

£6,000 - 8,000
US\$7,600 - 10,000

A related chest, dated to 1200-1400, is in the collection of the *Victoria and Albert Museum* [Museum no. W.158-1921], and is illustrated in H. Clifford Smith, *Catalogue of English Furniture & Woodwork* (1929), Vol. I, p. 67, [no. 303]. The chest was purchased by the donor, Sir Edmund Davis, in Guildford, Surrey, around 1906. As the chest is fitted with three locks it very possibly came from a Surrey church. Under the terms of the edict of Henry II in 1166 and the papal bull of Innocent III in the reign of King John (1199-1216), church chests, to receive the offerings of the faithful for the crusades, were to be placed in the church with several locks. One key was to be in the custody of the priest and the others held by trustworthy parishioners, such as Church Wardens. David Knell, *English Country Furniture 1500-1900* (2000), p. 82, pl. 34, illustrates an almost identical chest to this lot. The author writes that 'chests of this type are sometimes depicted being used for clothes storage in 15th century illustrations'.



A related Glastonbury-chair with a typical lower back, illustrated Ralph Edwards, *The Dictionary of English Furniture*, ACC, 1990



237 TP

AN EXCEPTIONALLY RARE ELIZABETH I OAK SO-CALLED GLASTONBURY ARMCHAIR, WEST COUNTRY, POSSIBLY SOMERSET, CIRCA 1570-1600

Of pegged construction, the unusually high raked back of four boards, carved with paired guilloche-filled arches, each enclosing a demi-flower above a flower-filled lozenge, the tip of a second lozenge to each lower edge, the scroll-shaped cresting line-carved with pairs of downward-pointing leaves and a central 'Gothic' tri-form leaf, flanked by the carved initials 'S' and 'L' and originally filled with pitch, the face of each back upright with multiple fine run-mouldings and integral pyramidal-finials, the arms with an accentuated raised 'elbow-rest', the seat of two boards, grooved into side rails with similar run-moulded top edge, the simple legs forming X-form side supports, with hand-shaped central stretcher, of similar 'rod-form' creating the front and rear seat rails, 59cm wide x 65cm deep x 113.5cm high, (23in wide x 25 1/2in deep x 44 1/2in high)

£20,000 - 30,000
US\$25,000 - 38,000

Exhibited:

The Merchant's House, Marlborough, Wiltshire, 2004-2018.

Although this chair has the appearance of a folding-chair, it cannot actually fold. Instead, it is constructed with removable pegs and designed to be taken apart, in the manner of campaign furniture. The generic name 'Glastonbury Chair' is believed to originate from a chair reputedly made for John Arthur Thorne, the last Treasurer of Glastonbury Abbey, executed in 1539, the year the Abbey was dissolved. A carved Latin inscription to the cresting rails reads -

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.

John Arthur, Monk of Glastonbury, may God save him, Praise be to God, Lord give Peace. The inscription would suggest that the chair was most likely made in Thorne's memory, post 1539. The chair is now in the Bishop's Palace, Wells, Somerset. A 'Glastonbury' armchair with the back panel finely carved with a coat of arms attributed to Sir John Arundell III (d.1561) of Trerice, near Newquay, Cornwall, firmly places this type of chair as being made in the 16th century. The chair is illustrated and discussed, Adam Bowett, *100 British Chairs* (2015), p. 15, and dated to circa 1540 - 75. Further examples are in the collections of *The Metropolitan Museum*, New York [Museum No. 12.5], and the *Victoria and Albert Museum*, London [Museum No. W.232-1923]. The latter was formerly the property of the Very Rev. Dr Cowie, Dean of Exeter. See also articles written for *The Journal of the Regional Furniture Society* by Gabriel Olive, 'The Glastonbury Chair' (1994), pp. 24-41 and by Anthony Wells-Cole, 'A Last Outpost of the Known World: Vernacular Furniture in Tudor and Stuart Cornwall', (1988), pp. 6-18. A plain back Glastonbury chair with a similar scrolled cresting, is illustrated figure 8. A related chair also sold in these rooms, 28th March 2018, Lot 438 (£37,800).

Tobias Jellinek, in *Early British Chairs and Seats* (2009), p. 117, suggests that there may be as few as thirteen genuine 'Glastonbury' chairs recorded. They all have the same basic form, and a remarkably similar design to the back boards. This strongly suggests that the chairs were produced in one workshop and/or region, with many of the chairs having links to the West Country. See in particular the chair illustrated plate 127 which also has carved initials to the cresting rail.



238



240

238

A BRISTOL DELFTWARE ADAM AND EVE CHARGER, CIRCA 1730-40

Probably Limekiln Lane, with a scene of The Temptation in dark blue and green with highlights in red, the serpent and the fruit picked out in bright yellow, the figures of Adam and Eve facing one another and both holding a leaf to hide their shame, within a boldly-painted blue dash rim, the underside with a thin tin glaze, 31.5cm diam

£3,000 - 4,000
US\$3,800 - 5,000

Exhibited:

The Merchant's House, Marlborough, Wiltshire, 2010-2018

Related examples are discussed by Michael Archer, *Delftware* (1997), pp.84-85, figs. A19/A20 and also in *Delftware in the Fitzwilliam Museum* (2013), figs. A40/A41.

239

ANOTHER BRISTOL DELFTWARE ADAM AND EVE CHARGER, CIRCA 1740

Probably Limekiln Lane, similar to the previous lot, painted in dark blue and green, the serpent and the fruit picked out in yellow with red dashes, further red highlights on the tree branches on either side, the figures of Adam and Eve facing one another and both holding a large leaf, within a blue dash rim, the underside with a tin glaze, 32.8cm diam

£3,000 - 4,000
US\$3,800 - 5,000

Provenance:

With Jerome Blum, Lisbon, Conn.

Benjamin F. Edwards III, Christie's sale 26 January 2010, lot 359



239



241

240

AN ENGLISH DELFTWARE ADAM AND EVE CHARGER, CIRCA 1720

Painted in a cartoon-like manner, the figures and 'sponged trees' in light blue and manganese, the fruit picked out in yellow, the blue dash rim also with traces of a pale yellow line, with a lead glazed back, 33.7cm diam

£1,000 - 1,500
US\$1,300 - 1,900

Provenance:

Roger Warner Collection, Christie's sale 20 January 2009, lot 360

Exhibited:

The Merchant's House, Marlborough, Wiltshire, 2010-2018

The composition relates to the popular Bristol (Limekiln Lane) version of the subject although the colouring is most unusual. A Brislington origin is possible.

241

AN ENGLISH DELFTWARE FRUIT CHARGER, CIRCA 1680-90

Painted with four large round fruit in orange with blue navels on a bed of green leaves, the blue dash rim with a band in yellow, with a lead glazed back, 32.3cm diam, potter's mark of three lines in blue

£3,000 - 5,000
US\$3,800 - 6,300

Provenance:

Mrs Frances L. Dickson, Sotheby's sale 5-6 March 1968, lot 239
With Jellinek and Sampson, 1974
Simon Sainsbury, Christie's sale 18 June 2008, lot 167

Exhibited:

The Merchant's House, Marlborough, Wiltshire, 2010-2018

Traces of a label on the back, written in 1877, records 'The Go(ose Plate) was 200 years in one family at Woodlesford near Leeds from 1677'. The fruit design derives from earlier Netherlands (Antwerp) dishes and persisted in London and Bristol until the end of the 17th century.



242 TP

AN OAK BOARDED CHEST, POSSIBLY LINCOLNSHIRE OR NORTHAMPTONSHIRE, CIRCA 1500

With an associated boarded hinged top, the front carved with two horizontal bands of decoration in a mature Gothic style, the first with meandering stylized flowerheads and foliage, their carved design taking into account the position of two iron lock-plates, the lower band carved with Gothic tracery, with leafy-infill and three-petal rosettes, above leaf-and-berry carved spandrels, the slab-ends with a cut-away base to form feet, 149cm wide x 59.5cm deep x 69cm high, (58 1/2in wide x 23in deep x 27in high)

£3,000 - 5,000
US\$3,800 - 6,300

Stylistically this chest bears a resemblance to a select group of 15th century chests which originated around Lincoln, with examples surviving in the churches of Glentham, Fillingham and Ewerby. A further related chest, in the *Victoria and Albert Museum* [Museum No. W.69-1916], according to the donor, Robert Mond, F.S.A, came from a farmhouse near Stamford, Lincolnshire. The furniture historian R. W. Symonds, writing in the *Connoisseur*, 'The Regional Design and Ornament of Joined Furniture', June 1948, pp. 90-96, suggests that further related chests, were produced in a single workshop, in the village of Watford, Northamptonshire. See the example in Cottingham Church. For illustrated examples see H. Clifford Smith, *Catalogue of English Furniture & Woodwork, Late Tudor and Early Stuart* (1929), no. 314, pl. 46; Victor Chinnery, *Oak Furniture: The British Tradition* (2016), p. 372, fig. 4:2; and Ralph Edwards, *The Dictionary of English Furniture* (1990), Vol. II, p. 8, fig. 14.



243 TP

A GOOD CHARLES I JOINED OAK STANDING LIVERY CUPBOARD, WEST COUNTRY, POSSIBLY SOMERSET, CIRCA 1630

The single-board top above a lightly dentilled cornice, the cupboard frame heavily chamfered and channel-moulded, having a single central panelled door carved with a leaf-filled lozenge, and opening on scroll iron-hinges, flanked by similar fixed panels, raised on four heavy baluster over reel-turned legs, headed by corner spandrels, the boarded undertier with applied moulded edge, 126.5cm wide x 54cm deep x 109cm high, (49 1/2in wide x 21in deep x 42 1/2in high)

£7,000 - 10,000
US\$8,800 - 13,000

A comparable cupboard is in the collection at Hall's Croft, Stratford-Upon-Avon [SBT 1993-31/294], the marital home of William Shakespeare's daughter, Susanna. However, it does not convey the developed level of construction and attention to design detail found here. This is evident in the way the door hinge positions are reserved in the carving, and where the carved stiff-leaf to the left of the door

reads as a whole, although it is 'cut', spanning both the muntin-rail and door frame rail. In addition, the cupboard has four turned legs, when turning is usually reserved for only the front supports, with the back uprights left plain. Furthermore, it would appear spandrels were originally present to all sides, including the rear. The back is also constructed of two panels framed by dust-chamfered rails, when simple back boards could have been used. It would also be remiss not to mention the pleasing, well-figured, single-piece top.

Victor Chinnery, *Oak Furniture: The British Tradition* (2016), illustrates several examples of standing livery cupboards, pp. 274-276. The author remarks that the term 'livery' is an expression of usage, rather than a distinctive form of cupboard. This type of cupboard usually stood in rooms reserved for dining. They could be used for the display of plate or food prior to serving, rather like a three-tier buffet (see Lots 11, 172 and 220) and, when draped with a cloth, also acted as a sideboard from which to serve food and drinks. However, as an enclosed cupboard the main practical use was storage, mainly for food, spices or tableware.

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.



Enlarged and gnawed holes, caused by rodents, are clearly visible around the lower holes of some front panels – a positive indication that this cupboard was used to store food

244 TP

A RARE MID-16TH CENTURY JOINED OAK FOOD CUPBOARD, ENGLISH, CIRCA 1550

The top formed from two overlapping boards and with a projecting chamfered front edge, the cupboard with mason's mitre jointed rails secured with double-pegs, having two central doors cut from the solid and pierced with ventilation holes in an off-set grid pattern, flanked by similar fixed panels, the sides with plain panels, above an arched apron held within grooves on the extended stile supports, 126cm wide x 59cm deep x 117cm high, (49 1/2in wide x 23in deep x 46in high)

£10,000 - 15,000
US\$13,000 - 19,000

Provenance:

Reputedly Ludlow Castle, Shropshire
Mrs A. Richards, Presteigne, Wales
From 14 April 1966 with Roger Warner, Burford, Oxfordshire
Sold *Christie's*, South Kensington, 20 - 21 January 2009, Lot 417

Exhibited:

The Merchant's House, Marlborough, Wiltshire, 2009-2018

Ludlow Castle was an important Yorkist stronghold, coming to the Crown in 1461 when Edward IV seized the throne. It was the seat of the Council in the Marches of Wales and was re-furbished several times in the 16th century. Edward IV sent his sons - the tragic 'Princes in the Tower' - to live there when they were young, instituting a tradition whereby the heir (or heirs) to the throne had a household there. Thus, Arthur, eldest son of Henry VII, took up residence there with Catherine of Aragon in 1501. Ludlow Castle was the residence of Sir Henry Sidney from 1560, and he remodelled and rebuilt the family apartments, fitting them out with - amongst other things - a fountain, a real tennis court and a viewing platform. A Royalist stronghold during the Civil War, the Parliamentarians took it after a siege and sold off the luxurious contents (many of them to a Mr. Bass) in 1650. The inventory or catalogue of the sale, however, does not list items in enough detail to identify this cupboard.

Presteigne is only 15 miles from Ludlow as the crow flies, so it is not implausible that a cupboard from the castle finished up there. In the late 17th century and early 18th century, several people called 'Richards' (also Rickards) lived in the town. Herbert Richards, a gentleman, is named in the rent roll of 1705, as is a Peter Richards 'Esq.' The will of Mary Richards of Presteigne was proved in 1823 and the coroner held an inquest into the death of Eliza Richards, also of Presteigne, just two years later, when she died after her clothes accidentally caught fire (Herefordshire Archives & Records Centre, Coroner's Papers, A95/V/W/e/29). Mrs A. Richards, from whom Roger Warner purchased this cupboard in 1966, has not been traced. He purchased other items from the town, however, such as two spectacle cases from the shop of Newell, ironmonger, at Presteigne (1772 - 1974), now in the Museum of the History of Science in Oxford (1977-18 & 1977-19), and attended an auction at Hampton Court, a manor there, in 1972.

A celebrated Tudor joined oak cupboard with carved open-work panels, known as 'Prince Arthur's Cupboard', displayed at Hampton Court, Surrey, from the collection of *The Victoria and Albert Museum*, London [Museum No. W.15-1912], also has a Shropshire provenance. The cupboard was found at a farmhouse near Burwarton, Shropshire. See also a food cupboard in the *Burrell Collection*, Glasgow [Museum No. 14.410], again with a paired door and fixed panel arrangement, over arched aprons, and dated to circa 1520-40.



'Prince Arthur's Cupboard', illustrated Ralph Edwards, *The Dictionary of English Furniture*, ACC, 1990

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.





245

245

A RARE CHARLES II PEWTER NARROW-RIM, WRIGGLE-WORK DECORATED AND 'AXIOM' INSCRIBED PLATE, CIRCA 1680

Hallmarks to rim and touchmarks to rear of William Hayward, London, [fl.1673-1688), [PS 4520, OP2426], the well decorated with a row of three birds and two triads, 'L' over 'WB' and 'R' over 'HA', along with the engraved date '1669', the rim wriggle-work inscribed 'IN GOD IS ALL MY TRUST, and stamped with the initials 'AP', 8½in. diameter

£1,000 - 1,500
US\$1,300 - 1,900

Provenance:

Gwendoline Smith Collection
Sold *Sotheby's*, London, 25th October 1971, Lot 184
Sold *Bonhams*, Chester, 24th April 2013, Lot 37



246



246 (reverse)

246

A LATE 17TH CENTURY PEWTER ROYAL COMMEMORATIVE WRIGGLEWORK-DECORATED BEAKER, DUTCH, CIRCA 1690

The slightly tapering drum with a flared lip and narrow splayed footring, decorated with a portrait of King William III and Queen Mary II, each within an oval frame, and spaced by trailing stylized foliage over a large-beaked bird resting on a grassy mound, pseudo touchmark of John Kenton, London [PS5471, M2430] inside the base, with another deliberately obliterated touch under the base, 13cm high

£800 - 1,200
US\$1,000 - 1,500

Provenance:

David Little Collection
Christie's, London, 1 May 2007, Lot 97, incorrectly catalogued as English

Literature:

Illustrated, *Pewter: A Celebration of the Craft 1200-1700* (1989), The Museum of London, p. 102 [no. 131]

Exhibited:

Pewter and the British Monarchy, Harvard House Museum, Stratford-Upon-Avon

247

AN EARLY 18TH CENTURY PEWTER PORRINGER, ENGLISH, CIRCA 1700 - 20

Having a single coronet ear stamped to the centre with the initials 'EW', and a bellied-bowl with boss, unmarked, diameter 13cm

£200 - 300
US\$250 - 380



248

248
A RARE CHARLES II PEWTER HAMMERHEAD BALUSTER MEASURE, CIRCA 1670

Quart capacity, having a plain body, the lid with two incised lines and struck three times with the ownership triad 'I' over 'H D', unrecorded maker's mark (PS13371, M1651) to single-curve handle, [35 fl.oz], 21.5cm high

£2,000 - 3,000
 US\$2,500 - 3,800

Provenance:

Keith Hockin October 2000 Selling Exhibition
 David Little Collection
 Christie's, London, 1 May 2007, Lot 101, the maker named in the catalogue is incorrect

249
A CHARLES II PEWTER BROAD-RIM CHARGER, CIRCA 1680

The plain rim with ownership triad 'E' over 'S T', together with the maker's hallmarks of Lawrence Dyer, London, [fl.1649-1691], [PS3017, M1527], 18in. diameter, 3in. rim, (33%)

£200 - 300
 US\$250 - 380



247



250

250
A GOOD PEWTER UNLIDDED POT-BELLIED MEASURE, ABERDEEN OR INVERNESS, CIRCA 1700

Scots Ale Standard Mutchkin capacity, the body of typical form - a flared collar, slender neck, bulbous belly and gently in-curved 'foot' - the simple curved handle with a 'boot-heel' terminal, typically unmarked, 16.5 fl.oz, 13.2cm high

£3,000 - 4,000
 US\$3,800 - 5,000

Provenance:

Young Collection
 Carter Collection
 With Peter Hornsby
 David Little Collection
 Sold Christie's, 'The Little Collection', London, 1 May 2007, Lot 128

Exhibited:

'British Pewter 1600-1850', The Currier Gallery of Art, Manchester, New Hampshire, 1974 [no. 62]



251

251

A RARE GEORGE I PEWTER TAVERN POT, QUART CAPACITY, CIRCA 1720

The truncated cone body with a single high fillet, simple lip and multi-reefed foot, the hollow S-curve handle with fish-tail terminal, worn maker's mark under base, probably 'RC', [PS 2194, M1268], capacity 38.75 fl.oz., height 16cm

£1,000 - 1,500
US\$1,300 - 1,900

Provenance:

Ronald F. Michaelis Collection
C. Josse Johnson Collection
Michael Boorer Collection
Sold *Bonhams*, 17 January 2013, Lot 20

Literature:

Illustrated in Ronald F. Michaelis, *British Pewter* (1969), p. 55, top right

Exhibited:

'Exhibition of Pewter in the Usher Gallery Lincoln', 29 September - 27 October 1962, [no. 194]
'Exhibition of British Pewterware', Reading Museum and Art Gallery, 20 September - 31 October 1969, [no. 152]



252

252

A RARE MID-18TH CENTURY PEWTER JERSEY LIDDED MEASURE, CIRCA 1750

Of unusual 1½ pint capacity

The body of typical plain form, having a long waisted neck and bulbous 'belly', a heart-shaped lid, twin-acorn thumbpiece, single flanged hinge, and strap-like handle, stamped 'GR' verification mark twice to rim, scratched capacity mark '1½' to both the lid and body, 20.7cm high

£200 - 300
US\$250 - 380

Literature:

Discussed and illustrated in an article by A. O. Henkemans, *The Journal of the Pewter Society* Autumn 1988, Vol. 6, No. 4., pp. 140-141

Jersey measures, both lidded and unlidded, typically have six holding capacities, namely a pot; quart; pint; half-pint; noggin and half-noggin. So it would appear that a Jersey measure of 1½ pint capacity is extremely rare. The height of this lot, however, initially gives the impression of a Jersey quart, which may account for 1½ being twice scratched on the piece. It is also interesting to note that this 'unique' capacity must have been officially accepted as the verification 'GR' mark is present.

253

AN EARLY 19TH CENTURY LEAD TOBACCO JAR, DUTCH/ ENGLISH

Of oval form, cast in relief with armorials and trophies of agricultural implements, the domed lid plain, with presser, 17cm wide x 10cm deep x 11.5cm high, together with a lead tobacco jar, of cylindrical form, and with gadrooned rims and traces of green paint, 12cm diameter x 13cm high, (2)

£200 - 300
US\$250 - 380



254 (detail)

254

A RARE JAMES I BRASS WARMING PAN, 1610 - 1619

The domed cover decorated with the Royal Arms between the initials 'JR', encircled by the legend 'GOD SAVE KINGE JAMES', and the date '161_', the last digit obscured by a repair to the hinge, with iron pan and handle, 31.5cm cover diameter x 120cm high

£1,200 - 1,800

US\$1,500 - 2,300

Provenance:

Roger Warner Collection, Burford, Oxfordshire
Sold *Christie's*, 'The Roger Warner Collection', South Kensington, 20 - 21 January 2009, Lot 297.

255

A LARGE BRASS ALLOY BOWL

With central boss, and everted rim, faint decorative lines to the exterior, 40.5cm diameter x 9.5cm high

£200 - 300

US\$250 - 380

256

A LATE 17TH CENTURY BRASS DISH, PROBABLY DUTCH, CIRCA 1675

Punch-decorated with a stylised central quartered coat of arms, the rim decorated with waves, 26cm diameter

£200 - 300

US\$250 - 380



256



257 (front)



258 (front)



257 (side)



258 (side)

257

A STAFFORDSHIRE SLIPWARE CUP OR PORRINGER, DATED 1700

Of shallow cylindrical form, slightly rounded at the foot, a small strap handle applied at the side, the exterior trailed in cream-coloured slip onto the dark brown ground with a feathered tulip flanked by the date '1700', vertical stripes to either side, 5.5cm high

£6,000 - 8,000

US\$7,600 - 10,000

Provenance:

Mr and Mrs Price Glover, New York, Christie's sale 14 June 1988, lot 83

Syd Levethan, Longridge Collection, Christie's sale 25 May 2011, lot 178

Literature:

Illustrated by Leslie B. Grigsby, the Longridge Collection of English Slipware and Delftware (2000), fig.S57.

Vessels bearing similar decoration have been excavated in Burslem on the site of the Swan Bank Pottery. A related tulip cup illustrated by David Barker and Steve Crompton, Slipware in the Collection of the Potteries Museum and Art Gallery (2007), p.24 was found in High Street, Burslem. A similar but undated porringer is illustrated at p. 42.

258

A LONDON DELFTWARE 'BLEU PERSAN' POTTING POT, CIRCA 1690-1700

Oval with straight sides and a flat base entirely glazed in bright blue, the exterior painted in white with panels of formal flowering plants divided by leaf and floret motifs, 16.8cm long, 9cm high

£4,000 - 6,000

US\$5,000 - 7,600

Provenance:

With Jellinek and Sampson, 1982

Simon Sainsbury, Christie's sale 18 June 2008, lot 255

A very similar example is illustrated by F.H. Garner and Michael Archer, English Delftware (1972), pl.49B. Others of the same shape are recorded with seated Chinese figures instead of flowers. One was also in the Simon Sainsbury Collection, lot 253, and another was sold by Sotheby's 4 May 2017, lot 83.



259

259
A DELFTWARE 'BLEU PERSAN' BLEEDING BOWL OR PORRINGER, CIRCA 1680-90

The rounded bowl with a slightly everted rim and an applied flat, scalloped handle pierced with a five-petalled floret, glazed all over in a rich deep blue colour, the exterior with random white splashes, *the bowl 13cm diam, 17cm wide including the handle*

£2,000 - 3,000
US\$2,500 - 3,800

Dr Garner's excavations at Lambeth produced part of a Bleu Persan porringer of a different shape but with this distinctive splashed decoration. Bleu Persan bleeding bowls are recorded with a number of different handle forms and it is likely these objects were made by more than one potter. If used for bloodletting, the dark blue glaze would have appeared less disturbing than a white delft glaze if splashed with blood.

260
A LONDON DELFTWARE BLEEDING BOWL OR PORRINGER, DATED 1673

The small round bowl with straight sides and applied with a single side handle, painted blue with formal borders including dotted scrolls and a central circular panel inscribed A H 1673, *14.3cm diam at the rim, 19cm wide including handle*

£4,000 - 6,000
US\$5,000 - 7,600

Provenance:

Thomas G. Burn, Rous Lench Court, Christie's sale 29 May 1990, lot 6
 Syd Levethan, Longridge Collection, Christie's sale 25 May 2011, lot 151



260

Literature:

Illustrated by Lipski and Archer, *Dated English Delftware* (1984), p299, fig.1235A. Also illustrated by Leslie B. Grigsby, *the Longridge Collection of English Slipware and Delftware* (2000), fig.D182

This is one of a pair of the same unusual straight-sided form bearing identical initials and dates. The companion bowl was in the Louis Lipski Collection and is illustrated by Lipski & Archer, fig.1235. The present lot had been displayed in the Cromwell bedroom at Rous Lench Court and unfortunately was broken by a bird that entered through the fireplace. Henry Sandon arranged its repair.

Many references to 'porringers' in accounts of delftware supplied in 1699 by the Pickleherring pottery include descriptions of 'Spanish porringers' and 'Blood porringers', suggesting some at least were intended for bloodletting. It is likely these objects had a number of different domestic uses.



(detail)

261

**A VERY UNUSUAL NOTTINGHAM SALTGLAZE PUNCHBOWL,
EARLY 18TH CENTURY**

Standing on a domed and finely turned foot, the deep bowl stamped on the exterior with various plants, dogs, birds and human figures including a devil, huntsman, a soldier on horseback, a stag, a unicorn and a double-headed eagle, a formal band of rouletting below the finely turned rim, 26.2cm diam

£5,000 - 8,000
US\$6,300 - 10,000

The method of decoration is most unusual, the motifs being die-stamped rather than applied, a technique used in the late seventeenth century by John Dwight and also found on some eighteenth century white saltglazed stonewares. The curious and diverse subject matter suggests the potter used an assortment of bought-in metal dies. The figure of a devil is shown using bellows to inflate a pig bladder, a motif sometimes associated with the Italian Comedy.



262

A STAFFORDSHIRE SLIPWARE DISH, CIRCA 1700

Press-moulded in the centre with a crowned lion picked out in brown slip against the cream-coloured ground, the initials 'IS' moulded just below the animal's chest, the panel framed with a formal border also picked out in brown, a border of brown dots inside the shaped rim, 27.4cm diam

£7,000 - 9,000

US\$8,800 - 11,000

Provenance:

Syd Levethan, Longridge Collection, Christie's sale 24 January 2011, lot 5

Literature:

Illustrated by Leslie B. Grigsby, *the Longridge Collection of English Slipware and Delftware* (2000), fig.S19

Exhibited:

The Merchant's House, Marlborough, Wiltshire, 2011-2018

This dish is one of a number of moulded pieces bearing 'IS' initials. Some octagonal examples are discussed by Ronald G. Cooper, *English Slipware Dishes* (1968), p.114 and illustrated at pls. 278-281. Another related lion-decorated plate with an 'IS' mark from the Longridge Collection is illustrated by Grigsby, *op cit*, fig S20. A related example with the monogram 'IC', also under the belly of the lion is illustrated by David Barker and Steve Crompton, *Slipware in the Collection of The Potteries Museum and Art Gallery* (2007), p.130. The 'IS' monogram has been associated with John Simpson but the reversal of the 'S' and the stylistic differences between similarly marked examples suggest that more than one potter used the mark.





The top rail may have had a piece of cloth attached behind it, which would have further enhanced the grandeur of this finely carved rail

263 TP

A RARE HENRY VIII JOINED OAK TRIPLE PANEL-BACK OPEN ARMCHAIR, CIRCA 1540

The back with a narrow horizontal rail finely carved with three shields, two with the initials 'I' and 'N', the third with a barrel, all set within pierced and carved fruiting vine, a pair of linenfold carved vertical panels below, the shaped arms on fish-scale carved front supports, the panelled seat above guilloche-carved front and side aprons, each with a shallow pointed-ogee arched profiled lower edge, the rear apron left plain except for a carved cross to the apex of the arch, on chamfered rectangular-section legs joined by plain stretchers all round, professional restorations, 61cm wide x 56cm deep x 119cm high, (24in wide x 22in deep x 46 1/2in high)

£8,000 - 12,000

US\$10,000 - 15,000

Provenance:

Sold *Christie's*, South Kensington, 1st March 2005, Lot 335

Exhibited:

The Merchant's House, Marlborough, Wiltshire, 2005-2018

When sold by *Christie's*, it was noted that the College of Arms had identified the initials and barrel (or 'tun') symbol to this chair's top rail as a rebus, an element of sub-heraldry used by non-armigerous families, people not entitled to bear arms, to represent their name. Here they understood the I, the N and the 'tun' to stand for 'Ironton', an unusual name, and noted that there were Irontons in Buckinghamshire in the 17th century. The name was also prevalent in Warwickshire and Lancashire.

A related chair with arm supports embellished with carving, and carved aprons beneath the seat rails, bearing the arms of Sir Rhys ap Thomas of Dynefwr, Carmarthenshire, is illustrated V. Chinnery, *Oak Furniture: The British Tradition* (2002), p. 245, Figure 3:28.



The rear seat rail is carved to the centre with a cross, a motif often found on mid-16th century boarded stools



264

264 TP

A GOOD CHARLES I JOINED OAK FORM OR LONG STOOL, CIRCA 1640

The top with ovolo-moulded edge and having a particularly large overhang to each end, the long rails with central broad flat run-moulding and large plain scroll-profiled spandrels, on wide splayed columnar-turned legs, joined by a run-moulded H-form stretcher, 160.5cm wide x 28.5cm deep x 62.5cm high, (63in wide x 11in deep x 24 1/2in high)

£6,000 - 8,000
US\$7,600 - 10,000

Provenance:

Buerton Old House, near Nantwich, Cheshire

265 TP

A JAMES I JOINED WALNUT AND UPHOLSTERED OPEN-ARMCHAIR, CIRCA 1620

Having a part-open rectangular padded back and stuff-over seat upholstered in modern crewel-work floral fabric, the downswept open arms on inverted-baluster-turned front supports, the front legs with similar elongated turnings, joined all round by plain stretchers, restorations, 62cm wide x 63cm deep x 108cm high, (24in wide x 24 1/2in deep x 42 1/2in high)

£1,000 - 1,500
US\$1,300 - 1,900

A related chair, from the collection of the Marquis of Anglesey, Beaudesert, Warwickshire, is in the *Victoria and Albert Museum*, London, [Museum No. W.30-1923]. The chair's oak frame, originally upholstered in leather, now has woollen Turkey-work covers. The covers are designed so that the back meets the seat, but originally leaving a gap above the seat, as found here. The chair is illustrated in Victor Chinnery, *Oak Furniture: The British Tradition* (2016), p. 103, fig. 2:140d. Open-framed upholstered chairs of this type were almost certainly made in large numbers throughout the 17th century, however, as the author remarks, 'few examples have survived to reinforce any impression of warmth and comfort in the furnishings of this period'.

266 TP

A SMALL CHARLES II JOINED OAK TWO-DOOR CHEST, WEST COUNTRY, CIRCA 1670

The boarded top with ovolo-moulded edge and a linear border of dog-tooth and dot punched-decoration to the front and sides, two cupboard doors below, each with two plain panels within run-moulded rails, the sides of three panels, each framed by wide mitred-mouldings, the back of four panels, originally with enclosed drawers, 82.5cm wide x 43.5cm deep x 94cm high, (32in wide x 17in deep x 37in high)

£2,000 - 3,000
US\$2,500 - 3,800

Paper repository label of 'W. & A. Chapman Ltd. / North Street / Taunton' to one back panel. The company was founded in 1864 by William Muggleton Chapman and Arthur Allen Chapman, and developed into a department store, situated in North Street, Taunton, selling 'furniture, drapery and household goods'.



265



266



267



267 TP

A MAGNIFICENT JOINED OAK FOLDING-TABLE, CIRCA 1530 - 50

The icosagon folding-top of two attractive and heavy single-piece boards, with internal iron hinges and triple-reeded upper edge, enclosing a well with four dividing boards running front to back forming compartments, the ogee-profiled frieze carved with a pattern of *rincaux*, spaced by leafy-carved baluster-mouldings, raised on three split baluster-turned legs, carved with addorsed pointed-leaves centred by a garrooned bulb, and joined by a T-shape plain stretcher, the open top supported on a plain rear gate, neatly housed within a recess to the rear top rail and one rear leg, 85.5cm wide x 43cm deep x 83cm high, (33 1/2in wide x 16 1/2in deep x 32 1/2in high)

£30,000 - 50,000

US\$38,000 - 63,000

Provenance

Judith Hamilton Collection, Boarsney House, Robertsbridge, East Sussex (see Lot 220 from the same collection)

Sold *Dreweatt Neate*, The Boarsney House Sale, 18th September 2006, Lot 192

Illustrated:

Victor Chinnery, *Oak Furniture: The British Tradition* (2016), p. 255, fig. 3:202a, photographic credit to this collection

Exhibited:

BADA, 'Two Ages of Elizabeth', The Grosvenor House Art and Antiques Fair, 2002

The Merchant's House, Marlborough, Wiltshire, 2006-2018



A comparable table possibly from the same workshop - with ogee-profiled friezes carved with *rinceaux*, a fold-over top concealing compartments, and legs with the same bottom-heavy baluster carved with an upright, pointed leaf above a knop or collar and a tapering, swirl-gadrooned bulb - was sold as formerly part of the celebrated collection of Sir Edward Barry of Ockwells Manor, Berkshire by *Sotheby's* at their New Bond Street Galleries on 27 November 1971. The table, then the property of Mrs S. H. Barnett of Claverdon Hall, Warwickshire, was described in the catalogue as French: its lockplate was 'in the form of a shield...pierced with the Arms of France and Brittany'. The table was dated specifically to the reign of Francois I, who ruled France from 1515 until his death in 1547, the same year in which his rival Henry VIII died in England. The photographs of the table in the *Sotheby's* catalogue are not detailed enough to show whether or not the lockplate was original to the Ockwells table. The table offered here clearly originally had a lock set into the front board - there is a void where it once sat - which was presumably covered by some form of lockplate, either of timber or metal, which is also now lacking, so whether or not this table was carved with similar arms is not clear. This table has been exhibited and sold before (see Provenance statement above) as English, dating to the reign of Henry VIII, but its similarity to a table bearing French arms suggests that it, too, may well be French. It may be significant, however, that both of these tables have been found in English collections which include a preponderance of furniture described as English.

The predominance of *rinceaux* in the ornament and design engravings of this period - the second quarter of the sixteenth century - render the source of the decoration to the table's aprons or friezes difficult to trace with any certainty. Of note are the slightly bulbous or fleshy elements of the leaves and their terminals. An engraving on a dagger sheath by the printmaker Heinrich Aldegrever (b. 1502), published in the German city of Soest, treats the terminals similarly (*Victoria & Albert Museum*, Museum Number E.3315-1928). The leaves are very like those in the engravings printed in Nuremberg by Gilich Kilian Proger (fl. c. 1535) (see, for instance, *Victoria & Albert Museum*, Museum Number E.3905-1910). Another potential source, suggested when this table was last exhibited, was the work of Flemish refugee in England Thomas Geminus (1510 - 1562, whose given name was Lambrit or Lambert), which are Moresque in inspiration, and feature scrolling foliage and arabesques alone, just like the friezes of this table.

The early, not entirely successful, bottom heavy balusters which form the legs are also typical of early Renaissance attempts at rendering Classical columns. An English bed-head of 1500-1550 in the collections of the *Victoria & Albert Museum* (Museum Number 834-1898) has end posts with similar stiff, sharply broadening leaves to the main balusters, and knops or collars spacing the more elongated balustroid sections. Similar balusters, with knops, and bulbs which may be gadrooned, flank the seat of the throne in which Henry VIII is seated on the obverse of the gold bulla with which he sealed the Peace Treaty of Amiens in 1527.

END OF SALE



© Pelham Olive

Lot 267 illustrated Victor Chinnery, *Oak Furniture: The British Tradition*, ACC, 2016



The plain rear gate is 'concealed' within one rear leg



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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 'SS8' 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*, its fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.

- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8	FAILURE TO PAY FOR THE LOT	9	THE SELLER'S LIABILITY		
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.9	to retain possession of, and on seven days written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	11	GOVERNING LAW
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	10	MISCELLANEOUS	11	GOVERNING LAW
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> .	11	All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

APPENDIX 2

BUYER'S AGREEMENT

IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

- 1.1 These terms govern the contract between Bonhams personally and the Buyer, being the person to whom a Lot has been knocked down by the Auctioneer.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the Catalogue for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the Notice to Bidders, printed in the Catalogue for the Sale, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the Notice to Bidders the Contract for Sale of the Lot between you and the Seller is made on the fall of the Auctioneer's hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and Bonhams on the terms in this Buyer's Agreement.
- 1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless Bonhams sells the Lot as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the Notice to Bidders or otherwise notified to you, store the Lot in accordance with paragraph 5;
- 1.5.2 subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, Guarantee, warranty, representation of fact in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the Catalogue or on Bonhams' Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such Description or Estimate is incorporated into this agreement between you and us. Any such Description or Estimate, if made by us or on our behalf, was (unless Bonhams itself sells the Lot as principal) made as agent on behalf of the Seller.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the Seller under the Contract for Sale in respect of the Lot.

3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the Notice to Bidders, you must pay to us by not later than 4.30pm on the second working day following the Sale:
- 3.1.1 the Purchase Price for the Lot;
- 3.1.2 a Buyer's Premium in accordance with the rates set out in the Notice to Bidders on each lot, and
- 3.1.3 if the Lot is marked [AP], an Additional Premium which is calculated and payable in accordance with the Notice to Bidders together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2 You must also pay us on demand any Expenses payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the Notice to Bidders. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the Buyer's Premium, the Commission payable by the Seller in respect of the Lot, any Expenses and VAT and any interest earned and/or incurred until payment to the Seller.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the Purchase Price, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the Purchase Price of each Lot and secondly pro-rata to pay all amounts due to Bonhams.

4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us, in cleared funds, everything due to the Seller and to us, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the Lot at your own expense by the date and time specified in the Notice to Bidders, or if no date is specified, by 4.30pm on the seventh day after the Sale.
- 4.3 For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the Notice to Bidders for collection on the days and times specified in the Notice to Bidders. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the Notice to Bidders.

- 4.4 If you have not collected the Lot by the date specified in the Notice to Bidders, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "Storage Contract") with the Storage Contractor for the storage of the Lot on the then current standard terms and conditions agreed between Bonhams and the Storage Contractor (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our Expenses.
- 4.5 Until you have paid the Purchase Price and any Expenses in full the Lot will either be held by us as agent on behalf of the Seller or held by the Storage Contractor as agent on behalf of the Seller and ourselves on the terms contained in the Storage Contract.
- 4.6 You undertake to comply with the terms of any Storage Contract and in particular to pay the charges (and all costs of moving the Lot into storage) due under any Storage Contract. You acknowledge and agree that you will not be able to collect the Lot from the Storage Contractor's premises until you have paid the Purchase Price, any Expenses and all charges due under the Storage Contract.
- 4.7 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any Expenses we incur (including any charges due under the Storage Contract), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.

5 STORING THE LOT

We agree to store the Lot until the earlier of your removal of the Lot or until the time and date set out in the Notice to Bidders, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the Sale) and, subject to paragraphs 6 and 10, to be responsible as bailee to you for damage to or the loss or destruction of the Lot (notwithstanding that it is not your property before payment of the Purchase Price). If you do not collect the Lot before the time and date set out in the Notice to Bidders (or if no date is specified, by 4.30pm on the seventh day after the Sale) we may remove the Lot to another location, the details of which will usually be set out in the relevant section of the Catalogue. If you have not paid for the Lot in accordance with paragraph 3, and the Lot is moved to any third party's premises, the Lot will be held by such third party strictly to Bonhams' order and we will retain our lien over the Lot until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the Purchase Price to us will title in the Lot pass to you. However under the Contract for Sale, the risk in the Lot passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the Lot as soon as possible after the Sale.

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):			9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1	to terminate this agreement immediately for your breach of contract;	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	to retain possession of the <i>Lot</i> ;				
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;				
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.		
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2	The discretion referred to in paragraph 8.1:	10	OUR LIABILITY
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
		9	FORGERIES	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
		9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.2	changes in atmospheric pressure; nor will we be liable for:
		9.2	Paragraph 9 applies only if:	10.2.3	damage to tension stringed musical instruments; or
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		

10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams'* Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).
"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" a person who has completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract for Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams's* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams's* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams's* normal business bank account.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams's* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnity" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Bonhams Specialist Departments

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

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African, Oceanic

& Pre-Columbian Art
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Australian Colonial Furniture and Australiana

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Books, Maps & Manuscripts

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British Ceramics

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California & American Paintings

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Entertainment Memorabilia

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European Ceramics

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Furniture

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European Sculptures & Works of Art

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Greek Art

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Golf Sporting

Memorabilia
Kevin McGimpsey
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Hamish Wilson
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Irish Art

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Impressionist & Modern Art

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Sale title: The Olive Collection		Sale date: Thursday 31 January 2019													
Sale no. 25255		Sale venue: New Bond Street													
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