

Bonhams



The Oak Interior

Oxford | 19 February 2020



The Oak Interior

Wednesday 19 February 2020 at 12 Noon
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Front cover: Lot 115 (detail)
Inside front cover: Lots 130, 115, 101, 90, 84, 135 (details)
Inside back cover: Lots 245, 103, 260, 97, 34, 77 (details)
Back cover: Lot 95 (detail)

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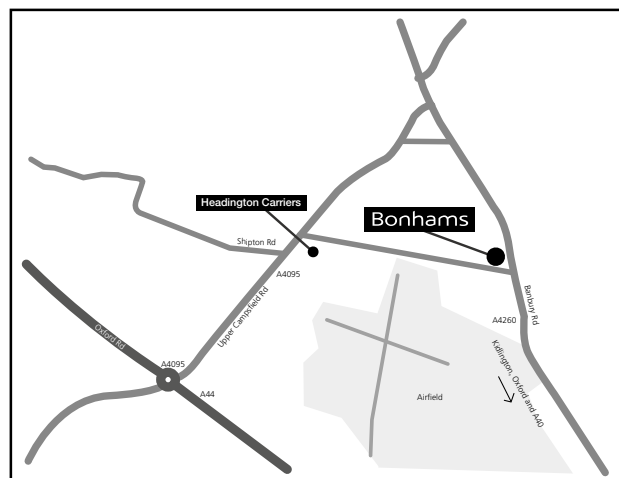


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1

**A GOOD ELIZABETH I JOINED OAK PANEL-BACK OPEN
ARMCHAIR, CIRCA 1590**

Of bold design, having a double-scroll outlined cresting positioned over the uprights and carved with a jewelled edge and bold sunken-gadrooned hung motifs, the lozenge-carved back panel within prominent nulled-carved horizontal rails, the relatively flat scroll-ended open arms on baluster-turned supports, the boarded seat with ovolo-moulded edge, the seat rails centred by flat run-moulding, on short inverted-baluster turned front legs, joined by plain stretchers all round, *62.5cm wide x 65cm deep x 99cm high, (24 1/2in wide x 25 1/2in deep x 38 1/2in high)*

£6,000 - 8,000



2

2
A RARE HENRY VII/VIII OAK BOARDED CHEST, CIRCA 1490-1530

Traces of polychrome paint

The edges of the lid partly relief moulded to simulate a single panel, the front carved with a pair of heraldic symbol reserves, a griffin and a unicorn, the tall sides descending to V-shaped cut-away supports with a rear profiled projection below the base board, 98.5cm wide x 40.5cm deep x 66cm high, (38 1/2in wide x 15 1/2in deep x 25 1/2in high)

£2,000 - 3,000



2 (detail)

3
A WILLIAM & MARY JOINED OAK CHEST OF DRAWERS, CIRCA 1700

In two parts, the boarded top with applied reeded and ovolo-moulded edge, each section having one shallow drawer framed by paired mitred-mouldings, over a deep drawer with cushioned geometric mitred-mouldings, all between torus-moulded carcass rails, on ball-turned front feet, 96cm wide x 60cm deep x 93cm high, (37 1/2in wide x 23 1/2in deep x 36 1/2in high)

£600 - 800



2 (detail)

4

A RARE JAMES I JOINED OAK 'TABLE-STOOL', WEST COUNTRY, CIRCA 1620

Of fairly large proportions, having a triple-boarded top with bold canted corners, all rails lunette-carved, on ornate baluster-turned gently splayed legs, joined by plain stretchers all round, 63.5cm wide x 68cm deep x 62cm high, (25in wide x 26 1/2in deep x 24in high)

£3,000 - 4,000



4

5

A CHARLES II OAK CENTRE TABLE, CIRCA 1680

Having a triple-boarded top with ovolo-moulded edge, black-stained flat run-moulded rails and fillet-turned legs with central and end ball-turnings, joined by run-moulded stretchers all round, 92cm wide x 60cm deep x 71cm high, (36in wide x 23 1/2in deep x 27 1/2in high)

£600 - 800

6

A CHARLES II JOINED OAK COFFER, NORTH LANACSHIRE, DATED 1682

The boarded lid with double-reeded edge, the front with three panels, each with flat and finely-curved carved motifs, beneath a top rail carved with tight-scrolls centred by the initials 'P D' over the date '1682', on channel run-moulded extended stile supports, 120cm wide x 54cm deep x 72.5cm high, (47in wide x 21in deep x 28 1/2in high)

£600 - 800

7

A PARTICULARLY SMALL AND GOOD CHARLES II JOINED OAK SIDE TABLE, CIRCA 1660

The twin-boarded top with ovolo-moulded edge, the frieze drawer with lower run-moulded decoration, on block and spiral turned legs, joined by matching turned fore and rear mid-rails and an H-form stretcher, 66cm wide x 45.5cm deep x 64cm high, (25 1/2in wide x 17 1/2in deep x 25in high)

£2,000 - 3,000



7



8

8
A SMALL WILLIAM & MARY JOINED OAK AND ELM FULLY-ENCLOSED DRESSER, CIRCA 1700

Having three mitre-moulded drawers, above a pair of panelled cupboard doors centred by a fixed mitre-framed panel, with applied carcass mouldings, on extended stile supports, 127.5cm wide x 47cm deep x 75.5cm high, (50in wide x 18 1/2in deep x 29 1/2in high)

£1,000 - 1,500

9
A CHARLES I JOINED OAK SERVING/REFECTORY-TYPE TABLE, CIRCA 1640

Having a triple boarded detachable top with narrow end-cleats, the front and side rails carved with navettes and leafy motifs, the rear rail left plain, on parallel-baluster and reel-turned legs joined by bold plain stretchers all round, 201cm wide x 78.5cm deep x 77cm high, (79in wide x 30 1/2in deep x 30in high)

£2,000 - 3,000



9



10

**A RARE CHARLES I JOINED AND BOARDED OAK,
FRUITWOOD AND PARQUETRY INLAID MURAL LIVERY
CUPBOARD, WEST COUNTRY, CIRCA 1640**

Having a cyma-recta and dentilated cornice, above a flowing frilly-leaf carved frieze with mask carved terminals, above a pair of spindle-filled cupboard doors, the door rails and carcass front rails with parquetry-inlay, the projecting cupboard below enclosed by a strapwork cartouche-carved boarded door, flanked to the right by a fixed leafy S-scroll carved panel, with matching carved uprights and linear inlay, base moulding, 78.5cm wide x 31cm deep x 87cm high, (30 1/2in wide x 12in deep x 34in high)

£6,000 - 8,000





11

11
**A RARE 15TH/EARLY 16TH CENTURY CARVED WALNUT
 FIGURE, FRENCH, SAINT ANNE TEACHING THE VIRGIN TO
 READ**

Anne seated, and wearing a wimple, a belt at her waist, an open book
 in her hands, 86cm high

£2,000 - 3,000

12
**A LATE 17TH/EARLY 18TH CENTURY CARVED WALNUT,
 GESSO AND POLYCHROME FIGURE OF THE INFANT CHRIST**
 An orb in one of his hands, on a moulded plinth with canted angles,
 48.5cm high

£300 - 400

13
**AN 18TH CENTURY CARVED CHESTNUT FIGURE, FRENCH,
 THE VIRGIN OF THE IMMACULATE CONCEPTION**

Carved with Christ standing in her arms, her foot upon a sphere
 encircled by a snake, 44.5cm high

£300 - 400

14
A 17TH CENTURY CARVED LIME-WOOD FIGURE OF CHRIST
 One arm extended, standing on a moulded plinth, 47cm high

£200 - 300



15

**15
A PAIR OF MID-16TH CENTURY CARVED OAK PANELLED DOORS, FRANCO-FLEMISH, CIRCA 1550-1580**

Each door with fine iron furniture, and with two rows of two panels, the upper register to each door carved with the same mask, framed either by scallop shells or before a scroll-edged cartouche, the lower panels carved with portrait busts, a male and a female to each door, one of the men wearing a winged helmet, within integral moulded frames carved from the solid, *51cm wide x 3cm deep x 53cm high, (20in wide x 1in deep x 20 1/2in high) (2)*

£800 - 1,200

**16
AN UNUSUAL CARVED OAK PANEL**

Centred by a moulded circle, with hatched centre, flanked to each side by a crescent-shaped face, or 'man in the moon', and stylised scallop shells and scrolls, *39cm wide x 1.5cm deep x 21cm high, (15in wide x 0 1/2in deep x 8in high)*

£400 - 600



17

**17
A PAIR OF MID-16TH CENTURY CARVED OAK PANELLED DOORS, ANGLO-FRENCH, CIRCA 1550**

Each door of four panels, the upper register of both carved with a grotesque or winged mask issuing pendant foliated scrolls from its mouth, the lower register with foliated scrolls with grotesque terminals, and one with a heart, another with an urn, all eight of these panels with an unusual carved 'frame', a simple bead crossing at its corners, the central rail of each door carved with a mask issuing scrolls with beaked terminals, the muntins with masks issuing pendant flowers, *some replacements, 59cm wide x 3cm deep x 69cm high, (23in wide x 1in deep x 27in high) (2)*

£2,000 - 3,000

18

**18
A LATE 17TH/EARLY 18TH CENTURY POLYCHROME-PAINTED ELM MOUNT, CIRCA 1700**

Carved as a spray of acanthus, springing from a torse, *54cm wide x 3.5cm deep x 34cm high, (21in wide x 1in deep x 13in high)*

£200 - 300



17





19

**19
A 17TH CENTURY VERDURE TAPESTRY, FLEMISH**

Designed with trees, a stream and vegetation, a crane to the foreground, having an added border of flowering stems, part backed, 248cm x 218cm

£2,000 - 3,000

**20
A PAIR OF LIMESTONE GARGOYLES**

Possibly 14th/15th century
Each modelled as a griffin, resting on their haunches, head directed upwards, losses, the largest 30cm wide x 20.5cm deep x 70.5cm high, (11 1/2in wide x 8in deep x 27 1/2in high) (2)

£600 - 800



21

21
A CHARLES II JOINED OAK FULLY-OPEN LOW DRESSER, CIRCA 1670

Having a boarded top with cavetto-moulded under-edge, the four frieze drawers each with paired cushion mouldings, spaced by pierced 'corbels', on three spiral-turned front legs, with plain end-stretchers, losses, 237.5cm wide x 64cm deep x 84.5cm high, (93 1/2in wide x 25in deep x 33in high)

£3,000 - 5,000

22
A WILLIAM & MARY JOINED OAK AND ELM CHEST-ON-STAND, CIRCA 1700

The top of two boards with ovolo-moulded edge, above four long mitre-moulded drawers, the stand with one similar drawer, on five baluster-turned legs, joined by elm in-curved platform stretchers, with ball-turned feet, 95cm wide x 49.5cm deep x 136cm high, (37in wide x 19in deep x 53 1/2in high)

£400 - 600

23
AN UNUSUAL GEORGE II OAK PRIMITIVE TABLE, CIRCA 1750

The circular triple-boarded top raised on a baluster-turned pillar and three splayed baluster-turned legs, 58.5cm wide x 58.5cm deep x 64.5cm high, (23in wide x 23in deep x 25in high)

£400 - 600

24
A GOOD CHARLES II JOINED OAK COFFER, NORTH COUNTRY, CIRCA 1660

The top of three particularly thick boards, the front of three panels each carved with a flower-filled lozenge, below a leafy S-scroll carved top rail, the narrow run-moulded stiles retaining significant height, and with an impressive single back panel, 106.5cm wide x 45.5cm deep x 77.5cm high, (41 1/2in wide x 17 1/2in deep x 30 1/2in high)

£1,000 - 1,500



24



25

25

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

The back panel designed to simulate two panels, having a larger reserve carved with radiating stylized tulips below a narrow design of conforming floral S-scrolls, headed by a prominent double-scroll carved cresting and S-scroll carved 'ears', the back uprights gauge-carved above the open downswept arms, the boarded seat with chip-carved ends, on parallel-baluster turned front legs, joined all round by plain stretchers, punch-decorated throughout, 62cm wide x 65cm deep x 114.5cm high, (24in wide x 25 1/2in deep x 45in high)

£4,000 - 6,000

An extremely similar panel-back open armchair, almost certainly from the same workshop, sold *Bonhams*, A Cotswold Legacy 1932-2008: The Property of H. W. Keil, Broadway, Worcestershire, 25th October 2008, Lot 366 [£9,633] and featured on the front cover of the catalogue.

26

A PAIR OF 17TH CENTURY CARVED OAK PANELS, ENGLISH

Cut-out, each of a gadrooned twin-handled urn issuing flowers and leaves, 26.5cm wide x 1cm deep x 37.5cm high, (10in wide x 0in deep x 14 1/2in high) (2)

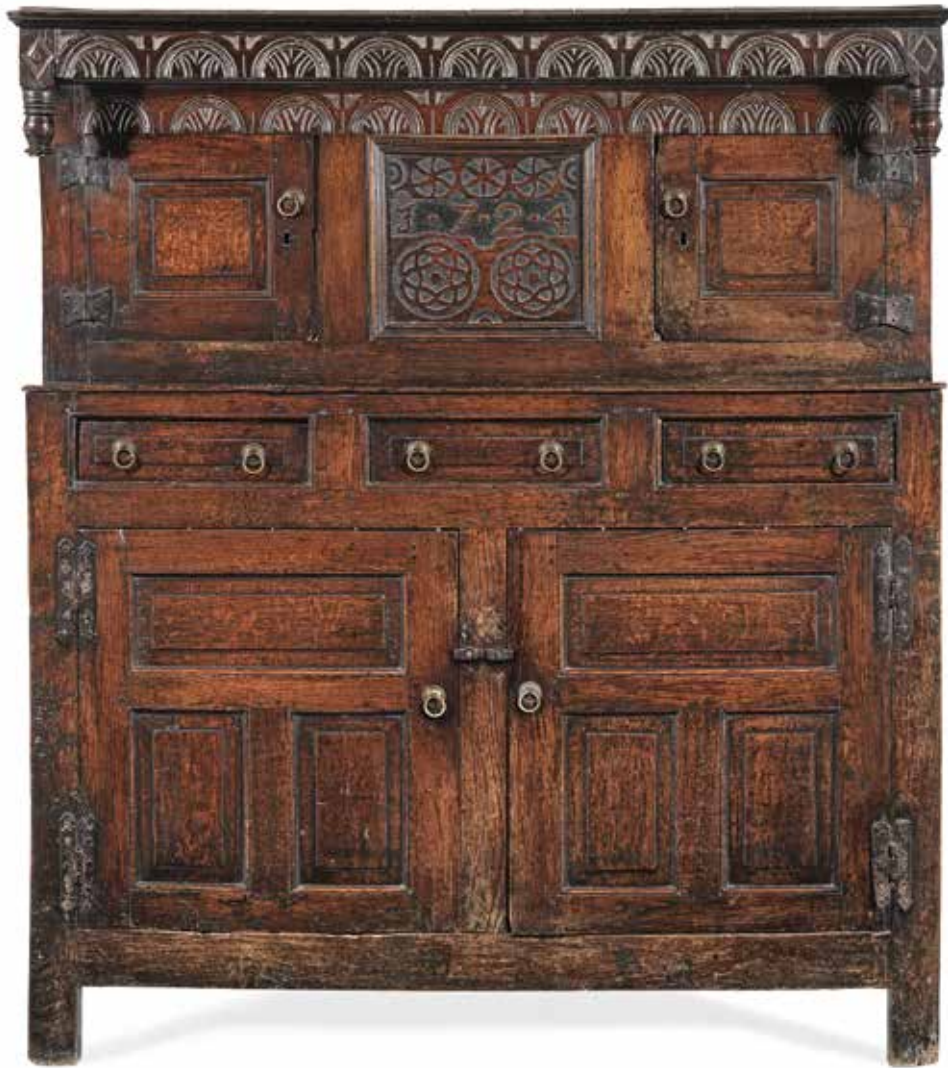
£400 - 600

27

A CHARLES II BOARDED OAK BOX, CIRCA 1660-80

The hinged lid with moulded edge, and enclosing an interior fitted with a till, with two short drawers below, the front board with chip-carved ends framing a large-scale repeated pattern of stylized pointed oval leaves spaced by a foliate motif, 52.5cm wide x 29cm deep x 21cm high, (20 1/2in wide x 11in deep x 8in high)

£400 - 600



28

28
A GEORGE I JOINED OAK COURT CUPBOARD, WELSH, DATED 1724

Having a projected lunette-carved frieze with end-pendants, enclosing a pair of fielded panelled cupboard doors centred by a fixed panel carved with the date '1724' below carved whorls, with geometric-filled roundels below, the lower-section with three drawers over a pair of triple-panelled cupboard doors, all with fielded fronts, on extended stile supports, 152cm wide x 54.5cm deep x 178cm high, (59 1/2in wide x 21in deep x 70in high)

£1,000 - 1,500

29
A CARVED OAK PEW-END, ENGLISH, PROBABLY WEST COUNTRY, CIRCA 1480-1530

Having a leafy poppy-head finial, above a sunk tracery quatrefoil and five slender tracery lights, 32cm wide x 7cm deep x 118cm high, (12 1/2in wide x 2 1/2in deep x 46in high)

£300 - 500

Provenance:

The Clive Sherwood Collection.

30
A MID-16TH CENTURY CARVED OAK PANEL, CIRCA 1550

Centred by an impressive gadrooned urn, on a knopped stem and spreading foot, and with a pair of 'C'-scroll handles to its cover, flanked by a pair of seated musicians, that on the proper right playing a single reed bagpipe, that on the proper left a horn or trumpet, triangular section of proper upper left corner replaced, 77.5cm wide x 2.5cm deep x 31cm high, (30 1/2in wide x 0 1/2in deep x 12in high)

£500 - 800

31
OLIVER BAKER, BLACK JACKS AND LEATHER BOTTLES

1921, First Edition, no dust jacket, signed by the author, No. 62 of a limited edition

£200 - 300



32

**32
AN IMPRESSIVE LATE 19TH/EARLY 20TH CENTURY CARVED
AND PAINTED DEER'S HEAD, GERMAN/AUSTRIAN**

Fitted with real horns of three prongs, a moulded collar clad with oak leaves about its neck, 114cm wide x 96cm deep x 104cm high, (44 1/2in wide x 37 1/2in deep x 40 1/2in high)

£3,000 - 4,000



**33
A RARE AND LARGE EARLY 17TH CENTURY COW BELL, DATE
1611**

Of broadening oblong section, with ribbed strap handle, one side with applied riveted date '1611', the other with applied riveted initials 'CR' flanking a quartered shield, the ends with folded seams and with folded rim, the interior with a loop suspension and a later bone clapper, 21cm wide x 9cm deep x 2.5cm high, (8in wide x 3 1/2in deep x 0 1/2in high)

£1,000 - 1,500

Provenance:
Reputedly from a Shrewsbury museum.

33



34 (top)

34



A comparable table with stool-like base
Illustrated D. Knell, *English Country Furniture*,
ACC (2000), p. 251, pl. 348.

34

**A RARE GEORGE III ELM AND ASH TURNER'S PRIMITIVE
CANDLESTAND, CORNISH, CIRCA 1790**

Historic umber paint

Having a one-piece near-circular elm top with concentric ring turning, on a baluster-over-vase turned pillar, morticed-and-wedged through the top and a conforming smaller undertier, on three outsplayed elliptical and 'bamboo'-turned legs, 35.5cm wide x 34cm deep x 71.5cm high, (13 1/2in wide x 13in deep x 28in high)

£2,000 - 3,000

Literature:

See David Knell, *English Country Furniture 1500-1700* (2000), p. 251, figs. 348 & 349, for two comparable tables also with a stool-like base. The author notes that this type of table was 'traditionally believed to have been intended as a lamp-stand for Cornish lace makers'.

35

**A SMALL GEORGE III JOINED OAK COMBINATION CUPBOARD
AND SETTLE, CIRCA 1760**

Popularly referred to as a 'Bacon Settle'

The narrow-shelved cupboard back enclosed by a pair of quadruple-panelled doors opening to the front, the box-base with full-width hinged seat boards, a twin-panelled front and enclosed sides topped by flat scroll-ended arms, 133cm wide x 59cm deep x 154.5cm high, (52in wide x 23in deep x 60 1/2in high)

£2,000 - 3,000



35



36

**A RARE, GOOD AND DOCUMENTED CHARLES I JOINED
OAK CHILD'S CHAIR, WEST COUNTRY, PROBABLY
GLOUCESTERSHIRE, CIRCA 1640**

The tall and narrow back panel boldly carved with a single leafy-stem, the uprights with narrow run-mouldings and the top and lower rails with delicate runs of chip-carving, the single-board trapezoid-shaped seat above lower-edge moulded rails, on columnar-turned front legs, joined by plain stretchers all round, the back panel stamped three times with the ownership initials 'I C', 50.5cm wide x 35cm deep x 80.5cm high, (19 1/2in wide x 13 1/2in deep x 31 1/2in high)

£4,000 - 6,000

Illustrated:

Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700* (2009), p. 151, pl. 171. Described by the author as 'a singularly rare and appealing child's chair'.

See Lot 100, an extremely similar child's chair, almost certainly from the same workshop.

Lot 36 illustrated Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700*, ACC (2009).



37

37
A RARE AND POSSIBLY UNIQUE CHARLES I JOINED OAK TABLE-ON-FRAME, CIRCA 1630

With unusual deep frieze drawer, the single-piece top board over a dog-tooth carved and punched-decorated moulding, the plain drawer front with a fixed 'domino'-carved lower edge-moulding, the front upright rails with incised dog-tooth and punched embellishments, on parallel-baluster over reel-turned legs, joined by a boarded open undertier, 79cm wide x 44cm deep x 85.5cm high, (31in wide x 17in deep x 33 1/2in high)

£3,000 - 5,000

38
A GOOD ELIZABETH I JOINED OAK COFFER, CIRCA 1590

Having a twin-boarded lid with double-reeded edge, the front with two panels, each with an applied strap-work carved arcade, daisy-head carved pillars and simple leaf-and-berry carved spandrels, a broad stop-fluted carved muntin rail and matching front stiles headed by an unusual multi-pyramidal carved reserve flanking the flower-filled guilloche design to the tall top rail, the twin-panelled sides topped by a nulled-carved rail, base rail mouldings, the lidded interior till with a secret compartment, 122cm wide x 58.5cm deep x 77cm high, (48in wide x 23in deep x 30in high)

£1,500 - 2,000



38



39

39

A GEORGE I PEWTER ALE PINT DOME-LID TANKARD, CIRCA 1720

The straight-sided drum with low fillet, unusual ram's horn variant thumbpiece, brass hinge pin, S-shape handle with boot-heel terminal, touchmark inside base of William Eddon, London, (fl.1690-1747), (PS3067), 13.5cm high

£600 - 800

Provenance:

Formerly in the collection of the late Professor Percy Raymond, USA (no. 392). Sold with handwritten letter referring to the tankard as a gift in 1945 when Dr Raymond retired from Harvard Geology Department.



40

40

A RARE GEORGE I TURNED LIGNUM VITAE DOME-LIDDED TANKARD, CIRCA 1720

The domed lid with moulded edge, and with pegged hinge and curving handle pegged to the body (repaired, probably once with handle terminal), with low single fillet to the drum and moulded footrim, 13cm base diameter x 19cm high

£1,000 - 1,500

Most surviving tankards made of wood are Continental. This example closely resembles English silver and pewter dome-lidded tankards of the early to mid-eighteenth centuries.



41

41

A GEORGE I PEWTER FLAT-LID TANKARD, CIRCA 1720

The straight-sided drum with single low fillet, ram's horn thumbpiece and solid S-shape handle with boot-heel terminal, footrim, touchmark inside base of William Eddon, London, (fl.1690-1747), (PS3067), 25.9 fl.oz. capacity, 15.5cm high

£2,000 - 3,000

Most recorded flat-lid tankards made by William Eddon have a plain body and hence date from the late 17th century. This Lot appears to be a rare example dating from the early 18th century due to the presence of a single fillet.



42

42
A RARE GEORGE II PEWTER BULLET-SHAPED TOUCHMARKED TEAPOT, CIRCA 1730

Of typical diminutive size, with narrow faceted tapering spout, hinged domed-lid with finial, spreading footrim and fruitwood scroll handle with integral thumbrest, crowned 'X' and unidentified initialled maker's touchmark of 'T.B' to base, *17.5cm wide x 9cm deep x 12cm high*, (*6 1/2in wide x 3 1/2in deep x 4 1/2in high*)

£400 - 600

Provenance:

The A. T. (Bertie) Isher Collection. Sold *Bruton, Knowles & Co.*, Gloucester, 27th April 1976, Lot 113 (£620).

43
A GEORGE II PEWTER MUG, DEVON, CIRCA 1735

The straight-sided drum with low single-fillet, curved handle with ball terminal, Exeter verification mark to rim, touchmark inside base, possibly Humphrey Evans II (PS mark 1482), (fl.1735-c.1741), Devon, Exeter *15.3cm high*

£200 - 300

44
A GEORGE II PEWTER MUG, NEWCASTLE-UPON-TYNE, CIRCA 1750

Of tulip-shape, with mid-fillet, single-curved handle with tongue thumbrest and splayed terminal, crowned 'X' mark and hallmarks to rim of Robert Sadler (fl.1735-1778), Newcastle-Upon-Tyne, along with ownership initials 'M R' to the underside of the footrim, *16cm high*

£200 - 300

45
AN 18TH CENTURY SQUAT PEWTER MUG, ENGLISH

Having a straight side body, curved handle with scrolled thumbrest and flush terminal, *8.2cm high*; together with **ANOTHER 19TH CENTURY PEWTER MUG**, North England, of squat flared form, with two incised lines to upper body and simple handle, capacity half a reputed quart, *9cm high*; and **A PEWTER HALF-PINT LIDDED ALE JUG**, with open chair-back thumbpiece, *12cm high*, (3)

£200 - 300

46
AN EARLY VICTORIAN PEWTER PINT MUG

The tulip-shaped body having an engraved monogram within wheat ears, a verification mark to rim and stamped 'PINT', unidentified touch inside base, together with **A GEORGE III PEWTER DOME-LID TULIP-SHAPED TANKARD, BRISTOL**, touchmark inside base of Burgum & Catcott, (fl.1765-1779), (PS 1182), body with paired mid incised lines, scroll thumbpiece and S-shaped handle with fish-tail terminal *20cm high* and **A VICTORIAN QUART PEWTER MUG**, circa 1850, the body engraved 'Dav(d) Cooper', double-curve handle with fish-tail terminal, stamped 'QUART' to rim, touch to base of Charles James del Vecchio, London, (fl.1841-1863), (PS2842), and hallmark to rim of Nathaniel Barber I and II, (PS14, PS15391), *16.5cm high*, (3)

£200 - 300

47
A GEORGE III PRE-IMPERIAL PINT STRAIGHT SIDED PEWTER MUG, YORK, CIRCA 1770

Plain body, hallmarks to collar, probably one of the John Harrisons of York, (PS 14573), double-curve handle with heart-shaped terminal, capacity 19 fl.oz., *11.5cm high*; **A PRE-IMPERIAL PINT STRAIGHT-SIDED PEWTER MUG**, circa 1790, the body with single low-fillet, engraved S Wild at the (depiction of a hound) Inn Wilsburn', stamped W. SEELEY, double-curve handle with fish-tail terminal, touchmark in base of Pitt & Dudley (fl.1781-1797), (PS7367), *height 11cm*; **A HALF-PINT PEWTER MUG**, touchmark inside base, *9cm high*, another **HALF-PINT PEWTER MUG**, single fillet to plain body, crowned WR mark and lion rampant hallmarks to collar, double-curve handle with fish-tail terminal, *height 9cm* and a **PRE-IMPERIAL ALE STRAIGHT-SIDED PEWTER MUG**, with plain body, touchmark inside base, worn hallmarks to collar and crowned WR mark, S-curve handle with small fish-tail terminal *height 11.2cm*, (5)

£200 - 300

Provenance:

The Michael Boorer Collection.



48

48
**AN EARLY 17TH CENTURY JOINED OAK CENTRE TABLE,
GERMAN, CIRCA 1620**

The rounded rectangular top (originally sliding) with underside end-locators pegged through the side frieze rails, on square-section baluster-shaped legs, with high end blocks joined all round by slender stretchers, 151cm wide x 73cm deep x 69cm high, (59in wide x 28 1/2in deep x 27in high)

£800 - 1,200

49
**A 16TH CENTURY JOINED WALNUT CENTRE TABLE, WITH
DRAWERS, ITALIAN, CIRCA 1580**

The boarded and end-cleated top above three mitre-moulded frieze drawers, on columnar-turned and stop-fluted carved legs, joined by moulded stretchers all round, 144.5cm wide x 86cm deep x 75.5cm high, (56 1/2in wide x 33 1/2in deep x 29 1/2in high)

£800 - 1,200



49

50

AN HERIZ CARPET

North West Persia, circa 1900-20

316cm x 229cm

£800 - 1,200



50

51

A WILLIAM & MARY JOINED SOLID YEW-WOOD GATELEG TABLE, CIRCA 1700

Having an oval drop-leaf top, each flap formed from a single board, above an end-frieze drawer, raised on baluster over ball-turned legs, joined by paired baluster-turned end-stretchers and plain long stretchers, each gate with matching turned uprights, a paired 'acorn'-turned stretcher and a pointed-ogee profiled top rail, on waisted-turned feet, 105cm wide x 94.5cm deep x 72cm high, (41in wide x 37in deep x 28in high)

£800 - 1,200

52

AN ELIZABETH I JOINED OAK COFFER, CIRCA 1600

Having a triple panelled lid, the front with three raised panels, within flat-run moulded rails and a nulled-carved top-rail, the carving extending to the top of each front stile, triple-panelled rear, 99.5cm wide x 47cm deep x 53.5cm high, (39in wide x 18 1/2in deep x 21in high)

£600 - 800

Provenance:

The Clive Sherwood Collection. Inventory label [nos. 7242 & 341] to the inside.

53

AN HERIZ CARPET

North West Persia, circa 1900-20

332cm x 229cm

£800 - 1,200



53

54

A CHARLES II BOARDED OAK CHEST, CIRCA 1660

Of good height, the twin-board top with triple-reeded edge, the front board with a deep flat run-moulding across the near-centre and with dog-tooth and flowerhead punched-decoration to each end, a vertical run-moulding repeated to each side above a V-shaped cut-away end, 107cm wide x 47.5cm deep x 73cm high, (42in wide x 18 1/2in deep x 28 1/2in high)

£500 - 800

Provenance:

The Clive Sherwood Collection.



55

AN INTERESTING SET OF FIVE 16TH CENTURY CARVED OAK PANELS, ENGLISH

From a headboard or overmantel, comprising two pairs of larger panels, the first centred by a panel carved with a lion beneath a vine or plant, the other with the (unhatched) crest, possibly of STANLEY [on a chapeau...turned up...an eagle, wings expanded... preying upon an infant...swaddled...banded...] atop a tree, 36cm wide x 5cm deep x 51.5cm high, the second pair of panels slightly smaller and with guilloche-carved bottom rail, one carved with the initials 'MH' above a fleur-de-lys and a pair of feathers, the second with the initials 'WH' and the same motives, 28cm wide x 5.5cm deep x 46.5cm high, all four panels with finely-carved convex guilloche arch beneath elongated leaf and berry spandrels, and all four with charming terminal figures, including four be-ruffed women holding a leaf, a kneeling figure, two men wielding swords, and a man in doublet and hose, the fifth, smallest panel topped by the initials 'I.H.' above a bearded man and a boy(?) holding a sack, with tassels, a leaf and a flower, all above a lion rampant, 17cm wide x 7.5cm deep x 45cm high, all in modern moulded frames, (5)

£7,000 - 10,000

The crest of a swaddled infant being preyed on by an eagle is traditionally associated with the Stanley Earls of Derby, derived from the family of Latham, Lancaster. It is borne by other branches of the same family, but also by several other English families, such as Brackley of Northampton, Darrell, De Ferrars and so on. The initials carved to these panels suggest the family being commemorated here had a surname beginning with 'H'. The families of Hesketh, Hoghton and Hyndley have also borne similar crests. The lack of hatching (denoting the tincture) to these panels makes it difficult to definitively identify the family indicated by these panels.

56

TWO LAST QUARTER 17TH CENTURY TURTLE-SHELL COMBS, BY PAUL BENNETT (FL. 1673-92) AND/OR MATTHEW COMBERFORD OF PORT ROYAL, JAMAICA

The first with well-spaced long teeth, engraved with a coat of arms between flowers and leaves, 24cm wide x 14.5cm high, the second double-sided, 21.5cm wide x 13cm high, (2)

£800 - 1,200

The coat of arms engraved on one of these combs is most unusual: coats of arms are usually found on comb cases, but more rarely on the combs themselves. It has not been identified. British settlers in Jamaica in the last half of the 17th century brought with them coats of arms to which they were not necessarily entitled. These were often the rightful arms of unrelated armigers with the same surname. Others created their own arms, often using the exotic flora and fauna of Jamaica. The tree on this comb may well be a palm, native to Jamaica.

Combs and comb cases of turtleshell are believed to have been made by either Paul Bennett or Matthew Comberford, of High Street, Port Royal between 1673 and 1692, when an earthquake devastated Port Royal. The decoration on surviving comb cases seems to suggest there were two distinct phases of production, possibly following the death of Paul Bennett and the taking over of the business by Matthew Comberford. This comb, with floriated rather than geometric borders, and its engraving assured, was possibly produced in the first phase (see P. Hart, 'Tortoiseshell Comb Cases: A 17th century Jamaican Craft' in *Jamaica Journal*, Vol. 16, No. 3 (August, 1983), pp. 13-20.)

Sir Henry Morgan, Lieutenant Governor of Jamaica between 1674 and 1682, sent a present to Sir William Coventry in 1676 of 'two large turtle-shell combs in a case of the same' describing them as of 'no value' but possibly of interest.

57

A GROUP OF NINE POLYCHROME-DECORATED WOODEN DUCK DECOYS, 20TH CENTURY

Of various colours, one with an 'S' carved to its back, *the largest* 17cm wide x 38cm deep x 17cm high, (9)

£600 - 800

58

A LARGE QUANTITY OF WAX SEALS, FRAMED

To include French, German and Italian examples, many with a handwritten label, including: du Barry, Conte de Monseigneur Santini, Marquis de Loiseau, general Maximien L'Amargue, in a gesso anthemion and floral scroll giltwood frame, glazed, 86.5cm x 73cm

£600 - 800



56

Lots 59 - 137: The Property of a Lady and Gentleman



(detail showing carved date 1670).

59*

A RARE AND IMPRESSIVE CHARLES II JOINED AND BOARDED OAK AND ELM SPINDLE-FILLED MURAL LIVERY CUPBOARD, YORKSHIRE, DATED 1670

Of triangular pediment form, having a deep cavetto-frame moulding, and a frieze carved with tight-scrolls centred by a small male mask with elongated face above the date '1670', the pair of cupboard doors each with two rows of stained turned spindles centred by 'knuckle-turnings', enclosing two shelves, probably originally built-in, 106.5cm wide x 24cm deep x 11.5cm high, (41 1/2in wide x 9in deep x 4 1/2in high)

£6,000 - 8,000

The appearance of a small carved stylized mask to the centre of the frieze is commonly thought to commemorate Charles I, with his distinctive pointed-beard, and was a popular Yorkshire motif after the restoration of the monarchy in 1660.



60 *

A RARE ELIZABETH I JOINED OAK AND ELM SPLAYED LIVERY CUPBOARD OR FOOD-HUTCH, CIRCA 1560

Having an elm twin-plank and end-cleated top, the cupboard enclosed by a circular-pierced and panelled door, flanked by upright fixed panels, with panelled sides and twin-panelled back, on extended run-moulded stile supports, 90.5cm wide x 50cm deep x 70cm high, (35 1/2in wide x 19 1/2in deep x 27 1/2in high)

£4,000 - 6,000

Provenance:

The Sir Stephen Chapman Collection, The Manor House, Ware, Hertfordshire.



(side)



Crowned inventory mark stamped to one front upright.

61 *

A RARE EARLY 16TH CENTURY JOINED OAK STANDING CUPBOARD, ANGLO-FRENCH, CIRCA 1500-40

The front following a traditional arrangement for enclosed cupboards dated to the first-half of the 16th century, with three registers, the top with two panelled doors, each carved with an exotic bird resting on a climbing plant with acorns and pecking at berries, centred by a fine tracery pierced panel enclosing a shallow niche, a pair of drawers beneath, each drawer front carved (including under-cut carving) with paired mythical beasts supporting a shield centred by a Christogram, a central panelled cupboard door below, with a pair of panels fully pierced and carved with tracery quatrefoils and centred by a lozenge-shaped flower, flanked by matching fixed panels, each side with six linenfold-carved panels, on extended stile supports, 147cm wide x 62.5cm deep x 168.5cm high, (57 1/2in wide x 24 1/2in deep x 66in high)

£20,000 - 30,000

The rear backboards and one rear drawer lining with 'Baldwin' boldly handwritten in chalk.





62

62 *

AN INTERESTING JAMES VI/I OAK CAQUETEUSE OPEN ARMCHAIR, SCOTTISH, CIRCA 1600

The refined back with a pair of open arches, with three slightly bulbous and fluted-carved Corinthian pillars supporting a double-scrolled cresting carved with leaves, and jointed over the slender back uprights which are each carved with a single stiff-leaf, with one topped by the initials 'DA', the other 'AH', the flat outplayed and round-ended arms on baluster-turned front supports, with matching front legs, a triple-boarded seat, and side and rear stretchers, lacking front stretcher, 62cm wide x 53cm deep x 94cm high, (24in wide x 20 1/2in deep x 37in high)

£4,000 - 6,000

Provenance:

Inventory number '5244' painted to the underside of the seat, and again to the lower edge of one seat rail.

Ivorie retail for *Frank Partridge, Works of Art, 26 King St. St. James's and New York* to one seat rail inner-face. Partridge sold from 26 King Street from 1910 to 1943.

63 *

A LATE 17TH CENTURY WALNUT AND UPHOLSTERED STOOL, FRANCO-FLEMISH, CIRCA 1690

The stuff-over seat with floral needlework upholstery designed with the date '-42', with peg-baluster and ball-turned legs joined by a matching H-form stretcher, 51cm wide x 40cm deep x 40cm high, (20in wide x 15 1/2in deep x 15 1/2in high)

£400 - 600



64

64 *

A CHARLES II JOINED OAK AND BONE-INLAID CHEST OF DRAWERS, CIRCA 1670

With two short over two long deep drawers, having a dentil-cut under-edge moulding to the thin ovolo-moulded top boards, both short drawers inlaid with pairs of flower baskets, the drawer below with paired cushion mitre-mouldings centred by a moulded arch with 'trompe l'oeil' chequer-pattern floor, the geometric moulded drawer below with applied pyramidal boss and again bone inlaid decoration, on walnut bun feet, 89cm wide x 49cm deep x 88cm high, (35in wide x 19in deep x 34 1/2in high)

£4,000 - 6,000

65 *

A WALNUT JOINT STOOL, FRENCH, CIRCA 1700

The top with ovolo-moulded edge and centred by an S-shaped cut-out which forms a carry-handle, on columnar and baluster-turned legs, joined by plain end-stretchers and a baluster-turned mid-stretcher, 47cm wide x 31cm deep x 49cm high, (18 1/2in wide x 12in deep x 19in high)

£400 - 600

See an English stool in the Burrell Collection Glasgow (accession no. 14.26) with a similar carry aperture to the seat.



(top)



Lot 66 illustrated Victor Chinnery, *Oak Furniture: The British Tradition*, ACC (2016).

66 *

AN IMPRESSIVE AND DOCUMENTED CHARLES II JOINED OAK TWO-TIER CENTRE TABLE, CIRCA 1670

Of cricket-table form, the octagonal top formed from three boards with linear-scribed square edge, on a triangular frame, with central flat run-mouldings to the frieze rails, block and flattened ball-turned legs, with ovolo edge-moulded mid-undertier and rectangular-shaped stretchers, on turned feet, 76.5cm wide x 76.5cm deep x 69.5cm high, (30in wide x 30in deep x 27in high)

£8,000 - 12,000

Provenance:

With Mary Bellis, Hungerford, Berkshire, circa 1979.

Illustrated:

Victor Chinnery, *Oak Furniture: The British Tradition* (2016), p. 250, fig. 3:181.



67 *

**A RARE ELIZABETH I OAK AND WALNUT JOINT STOOL,
CIRCA 1580**

The top with ovolo-moulded edge, the rails carved with raised-nilling, on rising-baluster turned legs carved with fluting, and joined all round by plain stretchers, 45cm wide x 28cm deep x 52cm high, (17 1/2in wide x 11in deep x 20in high)

£7,000 - 10,000

See Victor Chinnery, *Oak Furniture: The British Tradition* (2016), p. 264, figure 3:384, for a similar carved Elizabethan joint stool, formerly in the Shirley Brown collection and sold in these rooms, 22 January 2014, Lot 828 (£7,150).



A comparable joint stool illustrated Victor Chinnery, *Oak Furniture: The British Tradition*, ACC (2016).



68 *

**A JAMES I JOINED OAK AND ELM CANTED COURT
CUPBOARD, GLOUCESTERSHIRE, CIRCA 1610**

The dentil-moulded frieze with two leafy S-scroll carved reserves and leaf-carved corbels, on slender cup-and-cover and reel-turned end supports, carved with a variety of reeding and palmette, the canted cupboard with an arcaded door and bold leafy S-scroll carved panelled sides, all within chip-carved rails, a long drawer below with matching carving, on slightly larger conforming end-supports, with an open undertier and lunette-carved base rails, key, *123.5cm wide x 41.5cm deep x 128cm high, (48 1/2in wide x 16in deep x 50in high)*

£3,000 - 4,000



69 *

A JAMES I JOINED OAK PANEL-BACK 'CAQUETEUSE' OPEN ARMCHAIR, SALISBURY, CIRCA 1625

Having a distinctive semi-circular cresting with chain carving and integral to the lunette-carved top rail, the back panel fully carved with a large flowerhead roundel, the back uprights stiff-leaf carved, the robust scroll-ended arms on columnar-turned front supports, a single-piece trapezium-shaped seat with ovolo edge, with chain-carved seat rails, and columnar-turned front legs joined all round by plain stretchers, *65cm wide x 45cm deep x 104cm high, (25 1/2in wide x 17 1/2in deep x 40 1/2in high)*

£6,000 - 8,000

Caquetteuse armchairs, exemplified by a wide trapezoidal seat, first appeared in France and became the standard form of armchair in Scotland during a period of French influence under the reign of Mary Stuart (Queen 1542-1567, d. 1587). However, English armchairs of this form are extremely rare and attributed to only one region, Salisbury. English caquetteuse armchairs mainly have crooked arms, although comparable Salisbury armchairs with straight arms are known; see for instance, a chair attributed to the Humphrey Beckham workshop in the Burrell Collection, Glasgow (item no. 14.68).



70



70 *

TWO SIMILAR WILLIAM & MARY JOINED OAK AND ELM BOXES-ON-STANDS, CIRCA 1690

Each dove-tailed box-top with hinged boarded lid, and applied half-round mouldings to simulate multiple drawer fronts, with one having two true short base drawers, the stand with one drawer and twin-arcaded apron, on baluster-turned legs, joined by peg-baluster turned front stretchers and plain side and rear stretchers, on turned feet, 80cm wide x 50cm deep x 77cm high, (31in wide x 19 1/2in deep x 30in high) (2)

£3,000 - 5,000

One with a paper label bearing inventory typed number '1032' to rear, along with the red-painted accession number 30.1792.5. The other with a large hand-painted red number '39' to the rear of the box.

71 *

AN UNUSUAL GEORGE III FRUITWOOD TURNER'S TWO-TIER TRIPOD TABLE, CIRCA 1800

The one-piece dished top with six blade-knop pendants, on an ornately turned pillar centred on a matching (but smaller) undertier with three acorn-turned pendants, on a turned tripod base, 33.5cm wide x 33.5cm deep x 65.5cm high, (13in wide x 13in deep x 25 1/2in high)

£1,200 - 1,800



71



72



72 *

A PAIR OF CHARLES II JOINED OAK PANEL-BACK OPEN ARMCHAIRS, CHESHIRE, CIRCA 1680

Each having a relief-carved back panel, designed with a large flowerhead within a leaf-quatrefoil and all framed by frilly-leaves, the raised run-moulded top rail with an integral scroll-profiled cresting, round-ended back uprights, and downswept scroll-ended arms on ball and fillet-turned front supports, with matching turned front legs, the boarded seat with ovolo-moulded edge, on thick seat rails with central run-moulding, plain stretchers, *56.5cm wide x 58cm deep x 98.5cm high, (22in wide x 22 1/2in deep x 38 1/2in high) (2)*

£4,000 - 6,000

73 *

A HENRY VIII JOINED OAK LINENFOLD-CARVED COFFER, CIRCA 1540

Having a thick twin-boarded and end-cleated hinged lid, three linenfold-carved panels to the front and two to each side, interior lidded till and part shelf, on moderately broad extended stile supports, *97cm wide x 45cm deep x 58.5cm high, (38in wide x 17 1/2in deep x 23in high)*

£2,000 - 3,000



73



74 *

**A RARE ELIZABETH I JOINED OAK AND MARQUETRY-INLAID
THREE TIER BUFFET, HOME COUNTIES, CIRCA 1580**

Having a cleated and boarded top, a floral marquetry-inlaid frieze drawer on impressive bulbous cup-and-cover supports carved with a variety of reeding and palmettes, the middle-tier with a raised-nulled carved cushion-moulded drawer, on larger and fully reeded cup-and-cover supports, again with Ionic capitals, the bottom tier with 'chevron'-inlaid rails and base moulding, *117cm wide x 49.5cm deep x 121cm high, (46in wide x 19in deep x 47 1/2in high)*

£7,000 - 10,000

Provenance:

With Frank Partridge (1875-1953), circa 1910-43.

Oval ivorine retail label of 'Frank Partridge / Works of Art / 26. King St. / St. James's & New York' inside the middle drawer. Along with a red-painted inventory number '9180' to the rear of the marquetry-inlaid drawer.



A comparable carved oak chest illustrated Cescinsky & Gribble, *Early English Furniture & Woodwork* (1922), dated to circa 1500.



75

75 *

A RARE HENRY VII/VIII BOARDED AND CARVED OAK CHEST, CIRCA 1490-1520

Having a single-piece hinged lid, the front carved with a pair of pointed-leaf filled roundels, with leaf-and-berry spandrels, centred and flanked by lancet-carved reserves, their design allowing for a large decorative iron lock-plate, the slab-ends with V-shaped cut-away base, 119.5cm wide x 38.5cm deep x 57cm high, (47in wide x 15in deep x 22in high)

£6,000 - 8,000

See H. Cescinsky & E. R. Gribble, *Early English Furniture & Woodwork* (1922), Vol. II, p. 24, fig. 25, for a secular oak and elm chest with similar carving, dated to circa 1500.

76 *

A CHARLES II JOINED OAK OPEN LOW DRESSER, CIRCA 1670

Having a triple-boarded top with applied cavetto-moulded edge, above three frieze drawers, each drawer front with two reserves of applied geometric mitre-mouldings, centred and spaced by stained-fruitwood fretwork stylized single leafy-flowering stems, with ball and baluster-turned front legs, joined to the plain rear legs by upper edge-moulded end-stretchers, 188.5cm wide x 55cm deep x 76.5cm high, (74in wide x 21 1/2in deep x 30in high)

£3,000 - 5,000



76



(detail)



77 *

AN IMPRESSIVE ELIZABETH I JOINED WALNUT, OAK AND PARQUETRY-INLAID CANTED COURT CUPBOARD, DORSET, CIRCA 1590

With rare pierced 'lantern' feet, the front frieze with two fully parquetry-inlaid reserves, leafy-carved corbels and lunette-carved sides, on open cup-and-cover end-supports, each with a variety of reeding and palmette carving and Ionic capital, the central door and sides of the canted cupboard framed by navette-carved rails and centred with parquetry-inlay, the long drawer below lunette-carved with fleur-de-lys terminals, on similar turned and carved front supports, joined by an open undertier, 120.5cm wide x 42cm deep x 127.5cm high, (47in wide x 16 1/2in deep x 50in high)

£10,000 - 15,000

Provenance:

Collection of William Randolph Hearst (1863-1951). Probably Los Angeles County Museum from which, presumably, de-accessioned and sold.

Inventory numbers 'A.5141-65' to door and 'A.5141.45.289' to drawer. The number beginning A.5141 was used by the Los Angeles County Museum of Art. Other items with this mark came from the collection of William Randolph Hearst. See, for instance, The Stowe Marble Vase, a gift from Hearst to the Museum, which bears the number A.5141.51-943.



(detail)



78

78 *

A CHARLES I JOINED AND BOARDED OAK 'MURAL' LIVERY CUPBOARD, WEST COUNTRY, CIRCA 1640

On later supports

Having a recessed open superstructure, reminiscent of a glass case, enclosed by a flattened arch with pierced cusped-edge, on baluster and fluted-carved end-pillars, atop a cupboard enclosed by a panelled central door, carved with a large flowerhead roundel, flanked by lozenge-carved panels, on later stile supports joined by side and rear plain stretchers, 90cm wide x 36.5cm deep x 131cm high, (35in wide x 14in deep x 51 1/2in high)

£6,000 - 8,000

The impressive backboards with two inventory labels. One handwritten, in white-pen, '00.4.6773', the other a tin label impressed 'SQH 39'. The collections to which these labels refer have not been identified.

79 *

AN ELIZABETH I OAK JOINT STOOL, CIRCA 1580

Having an historically associated triple-reeded edge top, the rails carved with leaf-filled lunettes, the parallel-baluster over ball-turned legs fluted and joined by plain stretchers all round, 45.5cm wide x 28.5cm deep x 52cm high, (17 1/2in wide x 11in deep x 20in high)

£2,000 - 3,000



79



80*

A SPLENDID ELIZABETH I JOINED OAK AND INLAID PANEL-BACK OPEN ARMCHAIR, GLOUCESTERSHIRE, CIRCA 1600

The back panel designed with an inlaid knot-pattern, enclosed within an arcade carved with alternating roundels and lozenges and four-petal flowerhead and paired pointed leaf-carved spandrels, the top rail with an unusual overhang terminating in short inlaid uprights with ball finial and acorn pendant, and carved with a pair of grotesque-scrolls supporting a shield carved with the initials 'G H', the arched-shaped cresting again carved with grotesque heads and with rare linear-carved detail to the rear, the back uprights leafy-carved and the lower back rail carved with cable motifs, the downswept open arms on parallel-baluster front supports, single seat board with narrow moulded edge, cable-carved seat rails, the baluster-turned front legs with lozenge chequer-inlaid blocks, the stretchers with upper and lower moulded edges, 57cm wide x 50cm deep x 119cm high, (22in wide x 19 1/2in deep x 46 1/2in high)

£15,000 - 20,000

Inventory number '92.9.226' inscribed to the underside of the seat and to the rear of one seat rail.



(detail)



A comparable stained oak chest of drawers illustrated Victor Chinnery, *Oak Furniture: The British Tradition*, ACC (2016), dated circa 1670-80, p. 329, fig. 3:412.



81

81 *

A CHARLES II JOINED OAK AND STAINED CHEST OF DRAWERS, DORSET, CIRCA 1670

The top of two typically thin boards, over four long drawers, each drawer front with paired mitre-mouldings well-defined by black and/or red stain, the top drawer also with linear-cut corbels below a diagonal-cut upper edge moulding, the decorative motifs repeated to the top of each twin-panelled side, 95.5cm wide x 55cm deep x 89.5cm high, (37 1/2in wide x 21 1/2in deep x 35in high)

£3,000 - 5,000

The use of black and red stain on late 17th century oak furniture, sometimes with the addition of white, is primarily associated with Dorset, but its use also existed in neighbouring Devon, Somerset and Wiltshire. A chest from Burderop Park, Wiltshire, with superb original polychrome-decoration, dated to circa 1650-80, is illustrated Victor Chinnery, *Oak Furniture: The British Tradition* (2016), p. 169, figs 2:235. Further association can be made with decorated American furniture of the same period, as shown by the chest attributed to Ipswich, Massachusetts, dated 1678, illustrated next to the Wiltshire example, fig. 2:236.

A comparable Charles II stained chest sold these rooms, *The Danny Robinson Collection*, 21 January 2014, Lot 270, (£12,350).

82 *

A GEORGE I JOINED OAK AND GLAZED BOOKCASE, CIRCA 1720

Of narrow upright proportions, having a cyma-recta cornice, and a pair of glazed cupboard doors enclosing four adjustable shelves, a drawer below, on bracket feet, key, 99cm wide x 45.5cm deep x 197cm high, (38 1/2in wide x 17 1/2in deep x 77 1/2in high)

£4,000 - 6,000

Provenance:

With S. W. Wolsey, 71-72 Buckingham Gate, London.



82



83 *

**A RARE AND GOOD FIRST-HALF OF THE 16TH CENTURY
JOINED OAK STANDING CUPBOARD, CIRCA 1520-50, FRENCH**

The front with Romaine-type panels, both male and female, in a variety of carved roundels, the surrounds mainly carved with scrolls and naturalistic foliage, having a pair of cupboard doors centred by an upright 'secret' cupboard and flanked by similarly proportioned fixed panels, a bold waist-moulding above a pair of quadruple-panelled cupboard doors, one with a fixed pilaster carved with Saint Barbara within leaf and fluted balusters, each side with six linenfold-carved panels, 161cm wide x 64cm deep x 177cm high, (63in wide x 25in deep x 69 1/2in high)

£25,000 - 35,000

The story of Barbara recounts how her father, Dioscorus, imprisoned her in a tower to protect her and to preserve her virginity. She was one of the most popular and venerated of female saints in the mediaeval period. There would probably originally have been a martyr's palm in her right hand (now lacking).



A comparable cupboard illustrated M. Jourdain, *English Decoration and Furniture of the Early Renaissance 1500-1650* (1924), p. 198, fig. 27. From the A. L. Radford Collection, Bradnich Manor, Devon.



(detail of St. Barbara)



Detail of a similar carved door illustrated M. Jourdain, *English Decoration and Furniture of the Early Renaissance 1500-1650* (1924), p. 201, fig. 276. From a canted cupboard formerly at Sutton Place, Guildford, Surrey.



84 *

A RARE ELIZABETH I JOINED OAK 'CAQUETEUSE' OPEN ARMCHAIR, CIRCA 1580

The single broad back-panel having a nulled-carved arch enclosed within a shallow dentil-moulded and crescent-carved arcade with leaf-and-berry carved spandrels, the top rail's scroll-shaped top edge carved with slender serpents, the back uprights carved with stop-fluting over flat-arms crooked in the middle and carved with lozenge-shaped motifs, on well-carved fluted baluster front supports, the seats rails with a scroll profiled lower edge, and with a cross carved to the centre of the front seat rail, the front legs match the arm supports

but with the addition of a finely carved lower reel, historically lacking stretchers and reduced in height, 66.5cm wide x 52cm deep x 96.5cm high, (26in wide x 20in deep x 37 1/2in high)

£3,000 - 5,000

An old swing-tag nailed to the underside of the rear seat rail with handwritten name, possibly 'S. BUCKLER', together with a metallic inventory label 'G1987-18' to one back upright.





85 *

**A RARE AND DOCUMENTED CHARLES II JOINED OAK
STANDING VENTILATED LIVERY CUPBOARD, CIRCA 1680**

Having a 'cage' superstructure, with a boarded top, baluster over columnar-turned corner supports, and a spindle-filled front and sides, six of the front spindles railed and pivot-hinged to form a door, on long matching turned legs, joined by a fully-open low boarded undertier, 54cm wide x 39cm deep x 101.5cm high, (21in wide x 15in deep x 39 1/2in high)

£15,000 - 20,000

Provenance:

Thomas George Burn Collection, Rous Lench Court, Abbots Morton, Worcestershire.

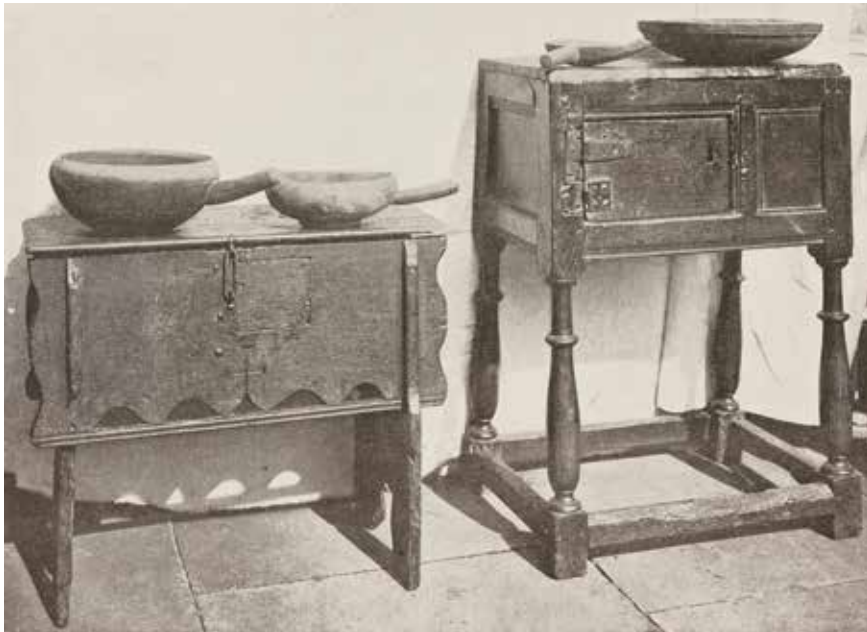
Sold *Sotheby's*, 'The Rous Lench Collection', Vol. II, 4th July 1986, Lot 734.

Illustrated:

Victor Chinnery, *Oak Furniture: The British Tradition* (2016), p. 288, fig, 3:310.



Lot 85 illustrated Victor Chinnery, *Oak Furniture: The British Tradition*, ACC (2016).



Lot 86 illustrated Cescinsky & Gribble, *Early English Furniture & Woodwork* (1922).



86 *

A RARE AND DOCUMENTED HENRY VIII BOARDED OAK BOX-STOOL, CIRCA 1540

Of classic mid-16th century five-board form, but also with a hinged top and a sixth bottom board to form a box, with vertical slightly recessed end-supports having the front and rear boards slotted into them, with their edges wavy-profiled indicative of 'buttresses', the aprons each with pierced paired half-circles centred by a triangle topped by a cross, the end supports with a triple-pointed cut-away base, 62.5cm wide x 25.5cm deep x 53.5cm high, (24 1/2in wide x 10in deep x 21in high)

£15,000 - 20,000

Provenance:

Circa 1920 the Collection of W. Smedly-Aston (1868-1941), The Yew Trees, Henley-in-Arden. The collection was sold by *Grimleys Auctioneers*, during the late 1920s and early 30s. See also Lot 272.

Illustrated:

H. Cescinsky and E. R. Gribble, *Early English Furniture & Woodwork* (1922), Vol. II, p. 208, fig. 294.

Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700* (2009), p. 255, refers directly to this Lot, writing 'I do not know the whereabouts of this amazing looking stool, which unfortunately I have not seen'. A comparable boarded box-stool from the renowned Burrell Collection, Glasgow (accession no. 14.23), illustrated *ibid.*, p. 256, pl. 348, is deservedly described as 'an astounding rarity' and 'is the only boarded stool I have actually seen and examined, and is truly amazing', *ibid.*, p. 255.



87

87 *

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

The single door with two rows of ten ash baluster-turned spindles within channel-moulded rails, enclosing a pair of shelves, boarded sides, 64.5cm wide x 22cm deep x 62cm high, (25in wide x 8 1/2in deep x 24in high)

£3,000 - 4,000

88 *

A JAMES I JOINED OAK FOLD-OVER TABLE, CIRCA 1620 AND LATER

Having an historically associated half-round fold-over top, the good base of canted form, with broad flat run-moulded frieze rails, on inverted-baluster and ball-turned legs joined all round by upper edge-moulded stretchers, with conforming rear pivot-hinged gate, 90cm wide x 43cm deep x 70.5cm high, (35in wide x 16 1/2in deep x 27 1/2in high)

£2,000 - 3,000



88



89

89 *

A BRASS AND ENAMEL ALMS DISH, NUREMBERG

The dish 16th century, the enamel possibly later
 Centred by a boss of twelve double-contoured gadroons, the gadroons spaced by sprays of three acorns, and all around a central copper circle overlaid with enamel and with a coat of arms, *azure, a chevron argent between two quatrefoils (or flowerheads)*, the boss encircled by a band of Gothic script, the rim with two bands of punched decoration of a tower and a leaf, rolled rim, *48cm diameter*

£1,000 - 1,500

The coat of arms has not been identified.

90 *

A 19TH CENTURY CARVED WALNUT COAT OF ARMS

The Royal Arms of England, beneath a helm with closed visor, within foliate mantling, a blank banner beneath, probably originally painted, *in a moulded frame, 50cm wide x 6cm deep x 58.5cm high, (19 1/2in wide x 2in deep x 23in high)*

£2,000 - 3,000

The visor is not correct for the English Royal Coat of Arms and should be shown *affronté*, or facing the viewer.

91 *

A MID- TO LATE 16TH CENTURY BRASS ALMS DISH, NUREMBERG, CIRCA 1500-1550

The central boss of twelve double-contoured gadroons, spaced by sprays of three flowers, within a band of encircling Gothic script and a band of punched leaves, the rim with a single band of fleur-de-lys and tripod punches, rolled rim, *46.5cm diameter*

£800 - 1,200



90



91



92



A comparable folding table illustrated R. W. Symonds, *Furniture Making in Seventeenth and Eighteenth Century England* (1955), p. 52, fig. 75.



93

92 *

AN ELIZABETH I JOINED OAK REFECTORY-TYPE TABLE, CIRCA 1570 AND LATER

Having a twin-plank end-cleated top, all frieze rails with lower narrow edge moulding, on rising-baluster turned and fluted-carved legs with lower carved reel-turning, joined all round by flat run-moulded stretchers, on waist-turned feet, 206cm wide x 74.5cm deep x 78cm high, (81in wide x 29in deep x 30 1/2in high)

£6,000 - 8,000

93 *

A CHARLES II JOINED OAK FOLD-OVER TABLE, YORKSHIRE, CIRCA 1670

Having a half-round top with hinged leaf on a canted base, a central frieze drawer carved with a tulip and pointed-leaves and with integral lower edge moulding, the side frieze rails carved with leafy S-scrolls, on egg-turned legs, joined all round by plain stretchers, the rear gate with ogee-profiled lower stretcher, 117.5cm wide x 56.5cm deep x 77.5cm high, (46in wide x 22in deep x 30 1/2in high)

£3,000 - 5,000



94 *

**AN UNUSUAL AND POSSIBLY UNIQUE CHARLES II JOINED
OAK CANTED CUPBOARD-ON-CHEST, CIRCA 1680**

Embellished throughout with geometric mitred-mouldings and fruitwood split baluster-turnings, having typically thin top boards, the front frieze divided into three-sections and supported on plain cup-and-cover end-supports, the cupboard accessed by a central panelled door with a bold stellar design, and each side with an applied single lozenge, the lower-section in two-parts and with four long drawers, the two shallow drawers with matching frieze mouldings and the two deep drawers with matching cupboard mouldings, *97cm wide x 57cm deep x 143.5cm high, (38in wide x 22in deep x 56in high)*

£6,000 - 8,000





96

95 *

A CHARLES II BEADWORK BOX, CIRCA 1660

The hinged lid designed with a parrot resting in a tree, the four sides with a lion, a castle, a stag and flowers, the inner edge with silvered stencilling and removable panel to one side (at present fixed), with later green silk lining and outer metallic braiding, *16cm wide x 17cm deep x 16.5cm high, (6in wide x 6 1/2in deep x 6in high)*

£3,000 - 5,000

Provenance:

A hand-written label to the underside of the box reads:
 'B.I. 37 / Jewel casket of the 17th century / covered with Bead-work / a very scarce specimen from / the Collection of the ? / William Bird of Mordiford / near Hereford.

There is a 14th century French ivory diptych bearing a label relating it to William Bird of Mordiford, Herefordshire in the collections of the V & A (Museum No. 521-1893). William Bird (1733-1795) of Drybridge House, Hereford and Mordiford, was an attorney and Mayor of Hereford. Following the death of his grandson, Thomas Bird, in 1836, there were several sales dispersing his estate. It is possible that this casket left the Bird collection then.

96 *

A CHARLES I JOINED OAK AND INLAID COURT CUPBOARD, YORKSHIRE, CIRCA 1640

Having a stylized leaf-carved frieze, on inverted-baluster over ball-turned end-supports, enclosing a pair of recessed boarded floral marquetry-inlaid cupboard doors, framed by gauge-carved and punch-decorated deep mouldings, and centred by a matching fixed panel, a pair of large cupboard doors below, each with three panels within flat run-moulded rails, beneath a half-flower carved top rail, the upright rails guilloche-carved and the base rail carved with cable motifs, *163 cm wide x 54.5cm deep x 150cm high, (64in wide x 21in deep x 59in high)*

£3,000 - 4,000



(detail)

Lot 97 photographed at 'Three Glens' (The Chimneys), Long Island, New York, probably circa 1930.



97 *

A SPLENDID ELIZABETH I JOINED OAK CANTED STANDING LIVERY CUPBOARD, WEST COUNTRY, CIRCA 1580

The cupboard accessed by a central boarded door, carved with a *lion passant*, the right fore paw typically raised, flanked by a pointed-leaf and acorn carved panel and palmette-carved side panels, the impressive cup-and-cover front supports with reeding and palmette-carving, a triple-panelled back, and boarded open-undertier on bold chain-carved base rails, with block feet, 113cm wide x 47.5cm deep x 113cm high, (44in wide x 18 1/2in deep x 44in high)

£20,000 - 30,000

Provenance:

Mrs Charles Porter Wilson, *The Chimneys* Estate (formerly known as *Three Glens*), Mill Neck, Long Island, New York.
Possibly the collection of Mrs F. Hamilton Palmataire.
Richard C. von Hess, a philanthropist and collector from Lancaster County, Pennsylvania.

Illustrated:

Three Glens (private publication).

The Chimneys' in Mill Neck, Long Island was built in the 'English Tudor' style in 1928, designed by the architect Charles Hart of Hart & Shape. It was owned by Charles Porter Wilson, chairman of the Western Division of The Great Atlantic and Pacific Tea Co., better known as A & P.

He died in 1929, so the estate is generally referred to as part of the 'Mrs C. Porter Wilson Estate'. The couple amassed a considerable collection of furniture and other antiques. Their collection of Oriental Art was sold at Parke-Bernet Galleries, New York in April 1978, for instance. In 1963, Mrs F. Hamilton Palmataire gave a very fine English turner's chair in memory of Mr and Mrs C. Porter Wilson to the Clark Art Institute of Williamstown, MA (1963.210.1)

Palmataire is the name inked on the label to the reverse of this cupboard, suggesting that this went into her collection on leaving the Porter Wilson collection. 'TR' probably refers to a room, possibly in The Chimneys.



98 *

A RARE AND PARTICULARLY SMALL WILLIAM & MARY JOINED OAK CHEST-ON-STAND, CIRCA 1690

The chest with narrow cyma-recta cornice, a cushion-moulded frieze drawer, and three long and graduated mitre-moulded drawers, the stand with a bold waist-moulding, a conforming deep drawer and twin-arcaded apron, on three baluster-turned front legs, joined all round by stepped and ovolo-moulded flat peripheral stretchers, 74cm wide x 44.5cm deep x 132.5cm high, (29in wide x 17 1/2in deep x 52in high)

£5,000 - 8,000



99 *

**AN ELIZABETH I JOINED OAK, WALNUT AND ELM
REFECTORY-TYPE TABLE, HOME COUNTIES, CIRCA 1590**

Having a thick end-cleated four-plank top, the cushion-moulded rails continuously carved with leafy S-scroll motifs, on large leaf and palmette-carved cup-and-cover supports with ionic capitals, the peripheral stretchers with flat run-moulded outer-face, 246cm wide x 90.5cm deep x 80cm high, (96 1/2in wide x 35 1/2in deep x 31in high)

£8,000 - 12,000





A very similar chair illustrated Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700*, ACC (2009). Lot 36 in this sale.

100 *

A RARE CHARLES I JOINED OAK CHILD'S CHAIR, WEST COUNTRY, PROBABLY GLOUCESTERSHIRE, CIRCA 1640

The tall and narrow back panel boldly carved with a single leafy-stem, the trapezoid-shaped seat with triple-moulded edge, on columnar-turned front legs joined by plain stretchers, all front rails having crescent-shaped punched-decoration to the narrow run-moulding, on turned front feet, 52.5cm wide x 36cm deep x 87cm high, (20 1/2in wide x 14in deep x 34in high)

£4,000 - 6,000

See Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700*, p. 151, pl. 171, for an extremely similar child's chair, almost certainly from the same workshop. The chair is Lot 36 in this sale.



101 (detail)



101

101 *

AN ELIZABETH I OAK PEW, OR BENCH, CIRCA 1560

Each thick slab-end surmounted by a well-carved downswept leafy-scroll, the open back with a deep run-moulded horizontal rail, single seat board, 132cm wide x 30cm deep x 85cm high, (51 1/2in wide x 11 1/2in deep x 33in high)

£2,000 - 3,000

Provenance:

Collection of William Randolph Hearst (1863-1951)

The label reading 'S / B Lot No. 700 / Art. No. 492' to this pew indicates that it (and its pair in the following lot) were once in the collection of the American publishing magnate William Randolph Hearst. The letters 'S' and 'B' refer to his 'Southern Boulevard' warehouse in the Bronx [see J. Milosch & N. Pearce (eds.), *Collecting & Provenance: A Multi-Disciplinary Approach* (2019), p. 84, for mention of other objects in his collection bearing the same label being stored in this warehouse].

102 **

AN ELIZABETH I OAK PEW, OR BENCH, CIRCA 1560

Each thick slab-end surmounted by a well-carved downswept leafy-scroll, the open back with a deep run-moulded horizontal rail, single seat board, 144cm wide x 30cm deep x 84.5cm high, (56 1/2in wide x 11 1/2in deep x 33in high)

£2,000 - 3,000

Provenance:

Collection of William Randolph Hearst (1863-1951)

See footnote for preceding Lot



102



101 (detail)



103 *

A GOOD ELIZABETH I JOINED OAK AND MARQUETRY-INLAID OVERMANTLE, CIRCA 1570

Having a chequer-inlaid cornice with leaf-carved lambrequin edge, a coved-frieze carved with alternating naturalistic flowerheads, and with three corbels each painted with a coat of arms, probably later/over-painted, above a pair of marquetry-inlaid panels in the Nonsuch-style, each panel beneath a floral bolection arch, with angel spandrels, and winged-horse and griffin carved supports, spaced by three figural terms, two male and one female, the coved-undershelf carved with bold stylized palmettes, 178cm wide x 22cm deep x 95cm high, (70in wide x 8 1/2in deep x 37in high)

£7,000 - 10,000

The sinister side of the impaled arms is: *azure, on a chevron argent between three estoiles or, three lozenges gules, all within a bordure also or* for HOPKINSON. Impaled arms can denote a marriage and so it is probable that these arms belonged to a woman with the surname Hopkinson. The fecund appearance of the figural terms underlines the association with marriage. The arms on the dexter side of this

shield, for her husband, have not been identified. They are the same as the single coat of arms at the far left-hand (proper right) of the frieze. The far right-hand (proper left) coat of arms is *argent, guttée de sang, a lion rampant gules, on a chief of the last three escallops or* for PATTISON. No association between the families of Pattison and Hopkinson in the late 16th century has been found.

A William Hopkinson of Alford and Mablethorpe, Lincolnshire, died in 1599. Elizabeth, daughter of George Nevile of Ragnall, County Nottingham, married first, William Hardinge of Foss and secondly, John Hopkinson of Lincoln's Inn. She was buried at Alford, Lincolnshire in 1636. John Hopkinson is said to have built Alford Manor House in 1611.

In 1848, William Hopkinson, who bore the same arms as those identified on this overmantel, purchased the manor of Little Gidding - famously associated with the religious community founded there by Nicholas Ferrar (1592-1637) in the mid-17th century - and restored its buildings. Part of that restoration included the insertion of four armorial windows, one of them bearing the Hopkinson coat of arms.



(detail)





104 *

A RARE ELIZABETH I JOINED OAK LONG TABLE, CIRCA 1570

The top of two wide boards, with cleated ends, above lower edge-moulded plain rails and slightly recessed ogee-shaped fretwork aprons, the latter traditionally tenoned and not pegged into the refined baluster and elongated reel-turned legs, joined all round by tall slender stretchers, with delicate run-mouldings to the outer face of the leg blocks and the lower edge of the stretchers, 144.5cm wide x 62.5cm deep x 77.5cm high, (56 1/2in wide x 24 1/2in deep x 30 1/2in high)

£10,000 - 15,000

A refectory table, virtually identical in design to this Lot, from the private collection of Mr & Mrs Herbert Beedham, sold *Bonhams*, New Bond Street, London, 28 September 2016, Lot 242, (£65,000). Both tables rare design implies they were probably made for the same interior scheme. Indeed, this Lot may have been the smaller 'serving table' made to accompany the larger 'great hall' table.

The Beedham table had a printed paper label to one long frieze rail reading: *? is the Property of / St Aldhelm's House / ? Strays Society*. The label presumably refers to St. Aldhelm's Home for Boys, Frome, Somerset. This purpose-built home was opened by the Waif and Strays' Society circa 1894, and could accommodate up to forty-five boys, aged from eight to fourteen. It closed in 1950. The Waifs and Strays' Society was founded in 1881 by Edward de Montjoie Rudolf (1852 - 1933). The Society's objective was to establish Church of England children's homes as an alternative to workhouses and orphanages. It is presently known as The Children's Society.

There is also a typed label, attached to the rear of one long frieze rail on this Lot. However, it unfortunately only describes the table, referring to its use for Communion and gives no further details of its history.

A related joint stool, again with separate scroll-profiled aprons to all frieze rails, and with similar proportioned baluster and reel-turned legs, sold *Christie's*, Cold Overton Hall, 13 November 1990, Lot 515.



(103 detail)



105

105 *

A WILLIAM & MARY JOINED OAK PANEL BACK ADOLESCENT'S OPEN ARMCHAIR, NORTH COUNTRY, CIRCA 1690

Having a well-figured back panel, below a double ogee-arched profiled cresting, the back uprights with particularly tall *hour-glass*-shaped finials, the slender downswept arms on fillet-turned front supports, with matching front legs, boarded seat, plain stretchers and pear-shaped turned feet, 54.5cm wide x 56cm deep x 86cm high, (21in wide x 22in deep x 33 1/2in high)

£1,000 - 1,500

Inventory number D960.2.79 (?) written in white pen to the outer-face of one back upright



106

106 *

A QUEEN ANNE JOINED OAK TABLE-STOOL, CIRCA 1710

The single-piece ovolo-moulded top with chamfered under-edge, plain frieze rails, on baluster-turned legs, joined all round by upper-edge moulded stretchers, turned feet, 50cm wide x 33.5cm deep x 59cm high, (19 1/2in wide x 13in deep x 23in high)

£1,500 - 2,000

Inventory number '5522' stencilled to the underside of the seat board.



107

107 *

AN UNUSUAL 19TH CENTURY JOINED OAK CHILD'S CHAIR, ENGLISH, CIRCA 1840

With adjustable seat height mechanism, the tall back having a vase-shaped splat with five circular apertures, allowing for a dowel to the rear of the solid seat to be positioned at five various heights, the relatively flat arms on multiple-turned front supports attached to the seat edge and free to move up and down within a narrow slot to each back upright and held in position by an iron strap, on square-section *de* x 13 1/2in deep x 11in high)

£600 - 800





108

108 *
A GOOD ELIZABETH I JOINED AND BOARDED OAK AND MARQUETRY-INLAID CABINET SUPERSTRUCTURE, SOUTHWARK, CIRCA 1570

Originally on a stand or chest
 Having a hinged cleated boarded lid, the front with three Nonsuch-style inlaid panels, the central panel designed with a soldier standing within an arched Watergate, a matchlock gun over his shoulder, and typically with swans to the foreground, flanked by flower-filled vases, the chevron-inlaid upright rails with split-baluster mouldings, all beneath chequer-inlaid reserves with root-work, on turned feet, German lock and hinges, 113.5cm wide x 63cm deep x 57cm high, (44 1/2in wide x 24 1/2in deep x 22in high)

£6,000 - 8,000

Although the decoration on this chest is characteristic of 16th century German inlay it is now thought possible this type of work was executed in London, particularly in the environs of Southwark, from the second half of the 16th century onwards, almost certainly by immigrant German joiners and inlayers. The architectural decoration is popularly assumed to represent Henry VIII's celebrated Nonsuch Palace, Surrey, particularly with reference to the fanciful towers. However, it is more likely to have been derived from 16th-century printed designs, for instance, those published by Hans Vredeman de Vries (1527-1604).

109 *
A JOINED OAK AND INLAID PANEL-BACK OPEN ARMCHAIR, SOUTH WEST YORKSHIRE

In the circa 1670 manner, incorporating period timbers
 The tall back with a single flowering-stem carved panel below a slender panel carved with the initials 'E' 'B' within linear-inlay, the back uprights gauge-carved and chequer-inlaid, all surmounted by a double-scroll outlined cresting with leafy-buds and vine-leaf carving, with serpent-carved 'ears', and slender downswept open arms on egg-turned front supports, boarded seat with chip-carved ends, the seat rail also chequer-inlaid, on baluster-turned legs joined by plain stretchers all round, 55.5cm wide x 50cm deep x 118.5cm high, (21 1/2in wide x 19 1/2in deep x 46 1/2in high)

£700 - 1,000

110 *
A CHARLES II JOINED OAK PANEL-BACK OPEN ARMCHAIR, NORTH COUNTRY, CIRCA 1670 AND LATER

The back having a slender lunette-carved panel above a larger panel carved with two lozenge motifs, the top rail guilloche-carved, the relatively flat scroll-ended arms on columnar-turned front supports, the boarded seat with ovolo-moulded edge, on matching turned front legs joined all round by plain stretchers, restorations, 59.5cm wide x 56cm deep x 96cm high, (23in wide x 22in deep x 37 1/2in high)

£800 - 1,000



111

111 *

A PAIR OF CHARLES I OAK JOINT STOOLS, WEST COUNTRY, CIRCA 1640

Each having a triple-reefed edge top centred by large carved ownership initials 'W T', with cable-carved rails, and columnar-turned legs joined all round by plain stretchers, 42cm wide x 27.5cm deep x 50.5cm high, (16 1/2in wide x 10 1/2in deep x 19 1/2in high)

£3,000 - 5,000

112 *

A RARE CHARLES II JOINED OAK PANEL-BACK AND BOX-SEAT CHILD'S OPEN ARMCHAIR, SOUTH-WEST YORKSHIRE, CIRCA 1670

Having a back panel carved with a flowering stem, beneath a double-scroll carved cresting and matching 'ears', uprights carved with flowering-vine, and downswept scroll-ended open arms on ring-turned front supports, the box-base with panelled seat and sides, 45.5cm wide x 44.5cm deep x 68cm high, (17 1/2in wide x 17 1/2in deep x 26 1/2in high)

£2,000 - 3,000

See Tobias Jellinek *Early British Chairs and Seats 1500 to 1700* (2009), for a child's armchair, again from Yorkshire, p. 150. pl. 170.



112



113 *

**A RARE CHARLES II TURNED AND JOINED OAK SETTLE,
CIRCA 1670**

Having a raked back of triple chair-back form, with three-sections of seven baluster-turned spindles beneath a multiple scroll-profiled cresting rail, the accentuated downswept open arms on short flattened-ball turned front supports, a well-figured boarded seat, on rising-baluster turned legs and two turned spindles united by the front seat rail and stretcher, *154.5cm wide x 58cm deep x 92cm high, (60 1/2in wide x 22 1/2in deep x 36in high)*

£7,000 - 10,000



(details)





114 *

**AN IMPRESSIVE CHARLES II ELM AND OAK SIX-LEG
REFECTORY-TYPE TABLE, YORKSHIRE, CIRCA 1660**

The elm top of two good thick end-cleated boards, the front frieze carved with paired leafy S-scrolls, the design repeated on the upper blocks of the inverted-baluster over ball-turned front end legs, with the central leg's upper block alternatively carved with a flowerhead rosette, with plain slender and slightly inset peripheral stretchers, *429cm wide x 81cm deep x 82cm high, (168 1/2in wide x 31 1/2in deep x 32in high)*

£20,000 - 40,000

Inscribed '1945' over '259' in red-paint to the underside of the top.



(detail)

115 *

AN UNUSUAL EARLY 17TH JOINED OAK AND UPHOLSTERED BACKSTOOL, DATED 1618

The open-back with a tall arched scroll-edged cresting carved with a bat cartouche flanked by the date '16' '18', framed by flowing guilloche which extends to the uprights, with female head and bare torso finials, the stuff-over seat upholstered in olive silk-velvet, with fringe, on columnar-turned legs joined all round by plain stretchers, 44cm wide x 41cm deep x 87cm high, (17in wide x 16in deep x 34in high)

£8,000 - 12,000

A comparable chair, with a lion mask instead of a bat, formerly at Allington Castle, Kent, is illustrated Margaret Jourdain, *English Decoration and Furniture of the Early Renaissance 1500-1650*, p. 251, fig. 342. The chair is acknowledged as being in the collection of Maidstone Museum, Kent. See Christa Grossinger, *The World Upside-Down, English Misericords* (1997), p. 143, pl. 215, for an English misericord depicting a bat, St. Martins Church, Herne, Kent.



A comparable oak chair illustrated M. Jourdain, *English Decoration and Furniture of the Early Renaissance 1500-1650* (1924), p. 252, fig. 342 (Kent Museum).

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.



116 *

AN EXTREMELY RARE AND DOCUMENTED ELIZABETH I OAK SO-CALLED GLASTONBURY CHAIR, WEST COUNTRY, CIRCA 1570

Of pegged construction, the raked back of three boards, typically carved with paired guilloche-filled arches but unusually centred by a defaced shield framed by well-carved floral scrolls, the scroll-shaped cresting line-carved with pairs of downward-pointing leaves, the centre again defaced, each back upright with multiple fine run-mouldings and integral pyramidal-finial, the arms with accentuated raised 'elbow-rest', the seat of two boards grooved into run-moulded side rails, and with hand-shaped 'rod-form' front and rear rails, the simple legs forming X-form side supports, joined by a hand-shaped central stretcher, 61cm wide x 56cm deep x 101cm high, (24in wide x 22in deep x 39 1/2in high)

£30,000 - 40,000

Provenance:

The celebrated John Fardon Collection.

Illustrated:

Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700* (2009), p. 123, pl. 133. Described by the author as 'a very fine and intriguing chair. The back is well carved'.

Although this chair has the appearance of a folding-chair, it cannot actually fold. Instead, constructed using removable pegs, it is 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 '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.

It is highly likely this chair's defaced shield had a coat of arms. Furthermore, the cresting presumably had ownership initials, either side of a classic triform leaf motif (see *ibid.*, p. 119, pl. 127). Puzzlingly, these original marks of ownership have been rather forcibly removed. At least one other 'Glastonbury' chair with a back panel finely carved with a coat of arms is recorded. The arms are attributed to Sir John Arundell III (d.1561) of Trerice, near Newquay, Cornwall, which 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. For other Glastonbury chairs see 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.

Related Glastonbury chairs sold *Bonhams*, London, 28th March 2018, Lot 438 (£37,800) and 31st January 2019, The Olive Collection, Lot 257, (£36,400).



(detail)



The coat of arms of Sir John Arundell III (d. 1561) carved to the back of a Glastonbury chair, illustrated Victor Chinnery, *Oak Furniture: The British Tradition*, ACC (2016), p. 182, fig. 3:3b.



Lot 116 illustrated Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700*, ACC (2009) *Early British Chairs and Seats 1500 to 1700*, ACC (2009).



117



(detail)

117 *

A SMALL ELIZABETH I JOINED OAK STANDING 'HUTCH', CIRCA 1580

The boarded top with ovolo-moulded edge, the single board door framed by edge-moulded rails, with panelled sides and rear, all lower rails of flattened-arch shape with chamfered edge, 51cm wide x 39cm deep x 68cm high, (20in wide x 15in deep x 26 1/2in high)

£1,000 - 1,500

118 *

A CHARLES II MOTHER-OF-PEARL AND BONE-INLAID WALNUT TABLE CABINET, CIRCA 1670

Of two doors enclosing an arrangement of eight drawers with applied edge mouldings, two of the drawers concealing sliding secret compartments, inlaid throughout with bone and mother-of-pearl flowerheads and buds, the top with a central rose, the ends and each door with a pedestal vase, the edges of the top and doors inlaid with a wavy line of bone, 42.5cm wide x 28cm deep x 36cm high, (16 1/2in wide x 11in deep x 14in high)

£1,500 - 2,000



118

This type of decoration is in the Anglo-Dutch style, but may also have been influenced by Portuguese cabinets inlaid with mother-of-pearl. Similar decoration has been found on other English pieces of furniture, but usually full-size chests of drawers, some of which are dated. See, for instance, V. Chinnery, *Oak Furniture: The British Tradition* (2016), p. 156, Fig. 2:222 and p. 331, Fig. 3:421.



(open)



A boarded oak desk box with similar inlay, dated 1651, illustrated R. Edwards, *Dictionary of English Furniture*, ACC (1986), Vol. II, p. 209, fig. 12.



119



119 (detail)

119 *

A TAMBOUR EMBROIDERED VALANCE, CIRCA 1910

Designed with mainly green and brown wools in the Elizabethan manner, with groups of companions in a garden setting, trees and buildings in the background, 40cm x 280cm

£600 - 800

120 *

AN EARLY 18TH CENTURY JOINED ELM AND BEECH UPHOLSERED STOOL, CIRCA 1700-40

The rectangular stuff-over seat with velvet and natural dyed wool upholstery worked in cross stitch, on 'barrel'-turned legs, joined by a matching H-form stretcher with small central finial, on thistle-shaped turned feet, 61cm wide x 41cm deep x 37cm high, (24in wide x 16in deep x 14 1/2in high)

£600 - 800

With painted letters 'M E' to the underside of the seat, which possibly refer to ownership.

121 *

A CHARLES I JOINED OAK STOOL-TABLE, CIRCA 1640 AND LATER

The drop-leaf top constructed from single-piece boards, and probably added in the 18th century, each leaf held open by a central loper sliding out from a shallow-groove to the underside of the fixed top, with run-moulded rails, the rising-baluster over ball-turned legs joined by plain stretchers all round, 65cm wide x 55.5cm deep x 56cm high, (25 1/2in wide x 21 1/2in deep x 22in high)

£2,000 - 3,000

Literature:

See R. W. Symonds, *Furniture Making in Seventeenth and Eighteenth Century England* (1955), p. 70, fig. 109, for a comparable joined stool fitted with an oval drop-leaf top.



120



121



A similar oak stool-table illustrated R. W. Symonds, *Furniture Making in Seventeenth and Eighteenth Century England* (1955), p. 70, fig. 109.



122

122 *

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

Having an unusual six-panelled lid, and with each panel carved with a large demi-flower, with similar motifs to the long rails, with the remaining rails gauge-carved, the front of three floral-carved panels, again within gauge-carved rails, below a nulled-carved top rail, on extended stile supports, 117.5cm wide x 57cm deep x 62cm high, (46in wide x 22in deep x 24in high)

£2,000 - 3,000

123 *

AN ELIZABETH I SMALL LOW 'JOINT STOOL', CIRCA 1600

Possibly formed from part of a bed-post, the near-square ovolo-moulded seat with circular aperture, each lower edge moulded rail above a slightly recessed arched apron, raised on tapering columnar-turned legs, joined all round by plain stretchers, 28.5cm wide x 30cm deep x 36cm high, (11in wide x 11 1/2in deep x 14in high)

£1,000 - 1,500



123



124 *

A RARE WILLIAM & MARY JOINED FRUITWOOD 'BIRD-CAGE' TRIPOD TABLE, CIRCA 1690

Having a dodecagonal ovolo-moulded top, and a large arcaded birdcage movement allowing the top to move freely around the bulbous pillar, on a triform base, the horizontal scroll-form legs with rounded ends, on bun feet, 58.5cm wide x 60cm deep x 70cm high, (23in wide x 23 1/2in deep x 27 1/2in high)

£7,000 - 10,000

Provenance:

H. W. Keil Ltd., Broadway, Worcestershire.
The Irwin Untermyer Collection.
The Metropolitan Museum, New York, accession no. 1970.252.

Literature:

See Victor Chinnery, *Oak Furniture: The British Tradition* (2016), for a tripod table with matching bird-cage and triform base, in the collection of the Victoria & Albert Museum, (item W.21-1960), on loan to Woolsthorpe Manor, Lincolnshire.



A similar bird-cage tripod table illustrated Victor Chinnery, *Oak Furniture: The British Tradition*, ACC (2016), p. 251, fig. 3:184.



Lot 125 illustrated, *The Metropolitan Museum of Art, English Furniture: With Some Furniture of Other Countries in the Irwin Untermyer Collection* (1958), pl. 267.

125 *

**AN IMPRESSIVE JAMES I JOINED OAK AND ELM COFFER,
GLOUCESTERSHIRE, CIRCA 1610**

Having a twin-boarded end-cleated lid, with traces of punched-decoration to the long edges, the front with a pair of wide panels, with applied guilloche-carved arcade, leaf-and-berry carved spandrels, and rosette carved pillars, centred and flanked by bold leaf-carved corbels with pointed terminals, the top rails carved with demi-flowers, and the front base rail with rosette-filled guilloche, each side panel carved with a large leaf-filled lozenge, on extended stile supports, 115cm wide x 56cm deep x 64.5cm high, (45in wide x 22in deep x 25in high)

£4,000 - 6,000

Provenance:

The Irwin Untermyer Collection.
The Metropolitan Museum of Art, New York.

Irwin Untermyer Collection label no. 358 to the rear, along with museum number 64.101.1132, and again to the underside of the lid.

Illustrated:

The Metropolitan Museum of Art, *English Furniture: With Some Furniture of Other Countries in the Irwin Untermyer Collection* (1958), plate 267.

126 *

AN ELIZABETH I JOINED OAK STANDING LIVERY CUPBOARD, WITH DRAW-LEAF TOP, CIRCA 1580 AND LATER

The cleated boarded top with a narrow draw-leaf to each long edge, the cupboard having a single board door next to a fixed panel, and twin-panelled rear, on elegant inverted-baluster turned legs, joined all round by plain stretchers, historic alterations to top, *closed: 88.5cm wide x 41.5cm deep x 78.5cm high, (34 1/2in wide x 16in deep x 30 1/2in high)*

£2,000 - 3,000

Provenance:

Paper label with handwritten inscription reading: 'No. L353 in the Catalogue of C.H. St J. Hornby', inside the cupboard.

Charles Harold St John Hornby (1867-1946), who went by St John Hornby, was a founding partner of W.H. Smith, deputy vice-chairman of the NSPCC and High Sheriff of the County of London in 1906-7. He founded the Ashdene Press in 1895 at his home in Chelsea, which operated until 1935. The label attached to the rear of this table may have been printed by Ashdene.

Together with his wife, Cicely, he amassed a large collection of antiques and contemporary furniture for his homes, Shelley House in Chelsea and Chantmarle, Dorset. Their collection was dispersed in February and March 1945 by Henry Duke & Son, auctioneers of Dorchester. Some of their pieces were given to the Victoria & Albert Museum. See, for instance, a mirror by Ernest W. Gimson (CIRC 62.1-1959). A 'rare fine French painted and iron bound casket' from the Hornby Collection was sold *Sotheby's*, Haute Epoque Sale, 29 October 2008, Lot 317 (£9,375). Roger Warner's collection, sold *Christie's*, 20-21 January 2009, included a silver-mounted treen jug with a Hornby Collection label (Lot 280, £1,062).

127 *

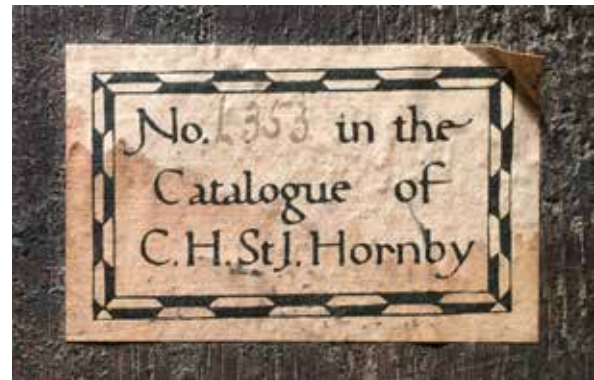
A 19TH CENTURY JOINED OAK AND INLAID PANEL-BACK OPEN ARMCHAIR, SOUTH YORKSHIRE/DERBYSHIRE

The tall back having a floral carved panel centred by an inlaid lozenge, above a foliate S-scroll carved narrow panel, chequer-inlaid horizontal rails, and double-scroll carved cresting centred by a carved mask, leafy-carved ears, the deep scroll-ended open arms on baluster-turned front supports, the single seat board with chip-carved ends, on columnar-turned front legs, joined by a fillet-turned front stretchers and plain side and rear stretcher, *59.5cm wide x 63cm deep x 137cm high, (23in wide x 24 1/2in deep x 53 1/2in high)*

£500 - 800



126



126 (detail)



126



128



128 *

A PAIR OF GEORGE III YEW-WOOD HIGH-BACK WINDSOR ARMCHAIRS, THAMES VALLEY, CIRCA 1780

Each having a hooped back with four long spindles either side of a central splat, the single-piece splat fretted and carved with scrolls, simple leaves, rosette-flowerheads and anthemion, the outplayed arm bow on crook-shaped front supports, the bell-shaped 'mahogany' seat raised on cabriole front legs with pad feet, the rear legs with low baluster-turning, and joined by a crinoline stretcher, 66cm wide x 49cm deep x 107cm high, (25 1/2in wide x 19in deep x 42in high) (2)

£3,000 - 5,000

Literature:

For a cabriole leg Windsor armchair with a comparable carved splat and mahogany seat see Michael Harding Hill, *Windsor Chairs* (2003), p. 66. See also the Frederick Parker Chair Collection, London Metropolitan University [no. 142], for a Windsor chair almost certainly from the same workshop at this Lot.

129 *

A WILLIAM & MARY JOINED OAK BOX-TOP CENTRE TABLE, CIRCA 1690

Having a hinged top mainly of one large board with ovolo-edge, enclosing a shallow well, the drawer below with a mitre-moulded edge, the simple design repeated to each side and rear frieze, on spiral-turned legs, joined by a wavy X-form platform stretcher, on bun feet, 86.5cm wide x 54cm deep x 80cm high, (34in wide x 21in deep x 31in high)

£1,500 - 2,000



129



130 *

A RARE JAMES I JOINED OAK CAQUETEUSE OPEN ARMCHAIR, SCOTTISH, DATED 1606

Having a tall narrow back, with arched pierced and carved cresting centred by an unidentified coat of arms, flanked by the initials 'G' and 'L', above a panel carved with a large eight-petal flower within a roundel and fleur-de-lys carved spandrels, the lower panel relief carved with a geometric reserve, below a rail inlaid with the date '1606', the flat outplayed arms on inverted-baluster front supports and a similar narrow central support, the boarded trapezoid-shaped seat with unusual rounded cleated ends, above an arched front, having a pair of baluster and reel-turned uprights, matching side supports and larger turned front legs, joined all round by run-moulded stretchers, the seat and back uprights branded 'GB' multiple times, 60cm wide x 45cm deep x 120cm high, (23 1/2in wide x 17 1/2in deep x 47in high)

£4,000 - 6,000

This chair, although earlier in date, has similarities with a well-documented group of twenty chairs, assembled mainly during the seventeenth century, at Trinity Hall, Aberdeen, the headquarters of the Old Incorporated Trades of Aberdeen. The guild consists of seven trades, comprising hammermen, bakers, wrights and coopers, barber-surgeons, tailors, shoemakers, weavers and fleshers. One of the twenty chairs, presented by Andrew Watson, a butcher, is probably the earliest dated piece (1661) of British furniture made using mahogany. It also has an arched front below the seat. See Victor Chinnery, *Oak Furniture: The British Tradition* (2016), p. 424, fig. 4:105.



A similar (but later in date) Scottish caquetteuse, illustrated Victor Chinnery, *Oak Furniture: The British Tradition*, ACC (2016), p. 424, fig. 4:105.



131 *

A RARE MID-16TH CENTURY JOINED OAK FOLDING-TABLE WITH BOX-TOP, ENGLISH, CIRCA 1540-80

The icosagonal top in two-parts, one part hung at the back and supported by a hinged gate, the other enclosing a well with three dividing boards forming six divisions, the frieze carved with a pattern of large concentric ring roundels, and with a rope-twist lower edge, raised on a shaped-bulb and baluster-turned central front leg and rear rectangular-section legs, joined by a plain T-shaped stretcher, 69cm wide x 47cm deep x 76cm high, (27in wide x 18 1/2in deep x 29 1/2in high)

£20,000 - 30,000

A magnificent table of comparative design and date sold *Bonhams*, The Olive Collection, 31 January 2019, Lot 267, (£65,000). See Victor Chinnery, *Oak Furniture: The British Tradition* (2016), p. 255, fig. 3:202a.

A comparable oak folding-table illustrated Victor Chinnery, *Oak Furniture: The British Tradition*, ACC (2016), p. 255, fig. 3:202a.



133



134

132 *
A PAIR OF MID-17TH CENTURY OAK JOINT STOOLS, FRENCH, CIRCA 1650

Each of narrow upright form, having a double-reeded edge seat, the frieze rails with moulded lower edge, on ring-turned and slightly bulbous columnar-turned legs, joined all round by outer-edge moulded stretchers, 30.5cm wide x 24.5cm deep x 51.5cm high, (12in wide x 9 1/2in deep x 20in high) (2)

£1,000 - 1,500

Both with an ornate paper trade label below the seat, reading: 'Messrs. Stair & Andrew Ltd. Antiques & Interior Decorations, 25 Soho Square London W.1. Sell all kinds of Genuine Antiques of the periods ranging from the Gothic to the early part of the Nineteenth Century / and at 45, East Fifty-Seventh Street, New York, U.S.A.'. Stair & Andrew was established in 1911 in London and then New York in 1914. After the Second World War it became Stair & Co, a leading 20th century antique company.



132

133 *
A GOOD WILLIAM & MARY JOINED OAK BUREAU, CIRCA 1700

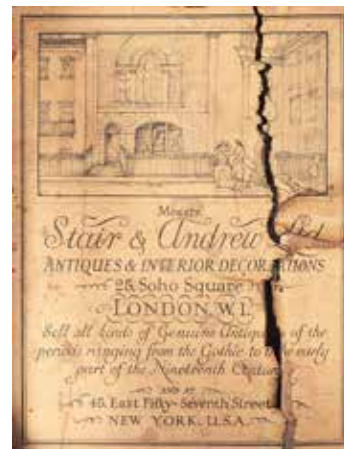
In two parts, having a single-piece overhung fall, enclosing an open well and a partly-fitted interior of eight small drawers, three long graduated and mitre-moulded drawers below, base moulding, on extended stile supports, x 58cm deep x 111.5cm high, x 22 1/2in deep x 43 1/2in high)

£1,500 - 2,000

134 *
A SMALL CHARLES II JOINED OAK SINGLE-DOOR ENCLOSED-CUPBOARD, CIRCA 1670

Have a one-piece top board, the panelled door enclosing a single shelf, on ball-turned legs, joined all round by plain stretchers, 49cm wide x 31cm deep x 98.5cm high, (19in wide x 12in deep x 38 1/2in high)

£2,000 - 3,000



132 (label)



135 *

AN INTERESTING LATE 17TH/EARLY 18TH CENTURY GILT-METAL MOUNTED RUBY GLASS BOTTLE VASE, PROBABLY GERMAN OR BOHEMIAN

Mounted with a portrait medallion of Elizabeth I (1533-1603)

The flattened ovoid body with tall slender neck, mounted with gilt-metal sections linked by hinges, variously modelled with open foliate arabesques, satyr and angel masks, the shoulders again mounted with satyr masks hung with chains, on a circular domed pierced and moulded foot with Bacchus masks, with stopper, the back centred by a plain oval white enamel medallion within a laurel wreath, the front mounted with an oval gold-coloured royal portrait medallion of Elizabeth I, modelled wearing a high crown, pendant necklace, open ruff, jewelled gown with puffed-sleeves, holding a sceptre and orb, inscribed to the edge 'DITIOR . IN . TOTO . NON . ALTER . CIRCVLVS . ORBE' (no other circle in the whole world more rich), 22.5cm wide x 12cm deep x 42.5cm high, (8 1/2in wide x 4 1/2in deep x 16 1/2in high)

£10,000 - 15,000

Coloured glass vessels with gilt-metal mounts are traditionally attributed to Venice. See for example vases and bowls in the James De Rothschild Collection, Waddeson Manor, Buckinghamshire, discussed and illustrated in the collection catalogue by R. J. Charleston and Michael Archer, *Glass and Stained Glass* (1977), pp. 21-25, cat. nos. 29-35. The colours are normally green or blue. The unusual use of ruby glass for this Lot suggests a different country of origin, with Bohemia or German the most likely places. See for example a mid-18th century ruby glass bottle vase of similar size and with gilt-metal foot in the British Museum Collection, (item no. 1851, 0909.3), donated in the mid-19th century by Felix Slade as a Venetian example and now attributed to Germany.

As to why this fine glass vase is mounted with a medallion of an English monarch currently remains a mystery. A similar medal is in the collection of the British Museum (item no. 1866,1218.1), designed by Nicholas Hilliard (1547-1619). The front is of virtual identical design, with the reverse also decorated, with a bay-tree protected by lightning and winds, flourishing upon an island. On the island are buildings and in the sea monsters, with three ships in the distance, all within a floral border. These medals were struck in 1589, to commemorate Victory over the Spanish Armada and probably served as presents from the Queen to her favourites.



(back)



(back)



Unusual lancet-pierced muntin rail to side

136 *

AN EXCEPTIONAL AND RARE HENRY VIII JOINED OAK STANDING 'GREAT HALL' CUPBOARD, CIRCA 1540

The original top boards with under-chamfered edge, over four- registers of doors and fixed panels, all proficiently carved with one of two designs, either a large flower-filled lozenge or a saltire, and all embellished with punched decoration and carved leaf-and-berry spandrels, with good iron strap hinges, each eight-panelled side topped by two similar lozenge-carved panels above two lancet-pierced panels, the lancet piercing unusually repeated on the muntin rail below, internal carpenter marks, 157cm wide x 74cm deep x 180.5cm high, (61 1/2in wide x 29in deep x 71in high)

£50,000 - 80,000

Provenance:

The John R. Gaines Collection (American 1928-2005). Reputedly with the *Blumka Gallery*, New York.

A comparable Henry VIII standing cupboard from the Adler Collection sold *Bonhams*, New Bond Street, London, 28 September 2016, Lot 364 (£74,500) and another from the Olive Collection, sold 31 January 2019, Lot 79 (£78,000).



Original top boards



A very similar firedog illustrated R. Edwards, *Dictionary of English Furniture*, ACC (1986), Vol. II, p. 56, fig. 5.

137 *

AN INTERESTING PAIR OF BRASS ALLOY AND WROUGHT IRON FIREDOGS

Possibly 16th century and cast with initials 'E R' possibly referring to Elizabeth I (1533-1603)

With shaped uprights, with cast masks, a boss, and the initials 'ER', the base with divergent shaped front feet with a vacant scroll-edged shield topped by an Imperial crown flanked by the initials 'ER', being borne aloft by a pair of cherub supporters, a further small putto or cherub holding a staff above, the feet with male masks, all fixed to an iron plate with chamfered edges, iron billet bar to rear, 37cm wide x 50cm deep x 81cm high, (14 1/2in wide x 19 1/2in deep x 31 1/2in high)

£10,000 - 15,000

A very similar pair from Burley-on-Hill, Rutlandshire, illustrated P. Macquoid & R. Edwards, *The Dictionary of English Furniture* (softback edition, 1990), Volume II, p. 56, Figure 10. The text on p. 55 describes them as bearing 'the letters 'E.R.' and, on the base, the Royal Arms of Queen Elizabeth supported by angels, the masks and other enrichments are of hammered bronze, applied to the iron standards'. The shields to the firedogs in this lot do not bear Elizabeth I's arms, but are vacant, although the shield in the book illustration also appears blank.



138

138

A GEORGE II EMBROIDERED PICTURE, CIRCA 1740

Of a country scene displaying manly and womanly pursuits, designed with a young woman holding flax in one hand and in the other a spindle, a basket of threads at her feet, a man with an axe to chop wood to her right, framed and glazed, 29cm x 39.5cm

£1,500 - 2,000

139

A LARGE GEORGE III SAMPLER

By Sarah Mason, Aged 10 Years, 1808

Worked in coloured silks, with verse, various animals and birds above a detailed pastoral scene, with windmill and two houses, all within a grapevine border, glazed and framed, including frame: 64cm x 79cm

£400 - 600



139



141



140

140

A CARVED OAK 'ROMAYNE'-TYPE PANEL, CIRCA 1530-50

Once a cupboard door, carved with the head of a man, his hair and beard modelled in distinctive curls, within a circular concave frame with leafy spandrels, a run of opposing dog-tooth carving above and below, 37cm wide x 1.5cm deep x 31cm high, (14 1/2in wide x 0 1/2in deep x 12in high)

£600 - 800

141

A PAIR OF MID-16TH CENTURY CARVED OAK 'ROMAYNE'-TYPE PANELS, CIRCA 1530-60

Both topped by a roundel framing a woman's face, wearing a French hood, both with a distinctive hooked nose, but wearing different collars, and both above an opposing bird with one wing displayed, 22cm wide x 1cm deep x 46.5cm high, (8 1/2in wide x 0in deep x 18in high) (2)

£800 - 1,200

142

A CARVED OAK PANEL

Carved with a dragon or wyvern within a stylised swirl of leaves and scrolls, within a roundel and leaf and berry spandrels, 29.5cm wide x 1.5cm deep x 30cm high, (11 1/2in wide x 0 1/2in deep x 11 1/2in high)

£600 - 800

143

AN UNUSUAL LAST HALF OF THE 15TH CENTURY CARVED OAK PANEL, CIRCA 1450-99

Topped by a mythical grotesque, a crouching figure with the face of a man, a bird's neck and head growing out of its back, possibly the figure of 'Nobody', atop a waisted plinth and a chalice with knopped stem and edging scrolls for handles, 15cm wide x 2.5cm deep x 44cm high, (5 1/2in wide x 0 1/2in deep x 17in high)

£400 - 600



143



144

144
**A 17TH CENTURY LIMEWOOD AND POLYCHROME-
 DECORATED CHERUB, SOUTH GERMAN/NORTH ITALIAN**

Kneeling and looking heavenwards, and with hands clasped, 45.5cm high

£2,000 - 3,000



146

145
**A PAIR OF LATE 15TH/EARLY 16TH CENTURY OAK PEW-END
 FRAGMENTS, ENGLISH**

With 19th century scumbled paint finish
 Each with finial carved as a poppy-head, with moulded hexagonal collar and moulded front shoulder and edge, the taller 22cm wide x 6.5cm deep x 71cm high, (2)

£400 - 600

146
**A POLYCHROME-PAINTED PINE BOARD, SOUTH GERMAN (OR
 POSSIBLY SWISS), DATED 1546**

Painted in red and green, possibly with a coat of arms, the dexter side a wheel, the sinister side a fleur-de-lys, all beneath a black-letter inscription reading, in part, 'Anno Domini 1546...16 tag mai verschie der erbar Hans Fueren...', 45.5cm wide x 5cm deep x 71cm high, (17 1/2in wide x 1 1/2in deep x 27 1/2in high)

£600 - 800

147
**A RARE PAIR OF ELIZABETH I/JAMES I CARVED OAK AND
 POLYCHROME-DECORATED FIGURAL PILASTERS, CIRCA
 1600**

Modelled as a man and a woman beneath an Ionic capital, he with pointed beard, and both with scrolls for arms and with pronounced waists beneath a frill, above tapering stippled pilasters carved with swags atop riband-tied tassels, approximately 13.5cm wide x 4cm deep x 72cm high, (2)

£1,500 - 2,000



147



148

148

A CHARLES II JOINED OAK SIDE TABLE, CIRCA 1670

The top of two boards with ovolo-moulded edge, a single frieze drawer above a double flattened ogee-arched rail, raised on ball-turned and block centred legs, joined by a matching turned fore-rail, with plain side and rear stretchers, on pear-shaped feet, 89cm wide x 57.5cm deep x 74cm high, (35in wide x 22 1/2in deep x 29in high)

£800 - 1,000



150

149

A PAINTED-PINE TABLE-SETTLE, WELSH, POSSIBLY PEMBROKESHIRE, CIRCA 1800-50

The rounded-rectangular boarded top/back pivot-hinged from the rear of the flat-arms, raised on square-section chamfered supports, the box-seat accessed by a hinged wide board, twin-panelled front, on extended stile feet, historic red-paint, 133.5cm wide x 71cm deep x 117.5cm high, (52 1/2in wide x 27 1/2in deep x 46in high)

£600 - 800

150

AN UNUSUAL PAIR OF CHARLES II JOINED OAK BACKSTOOLS, DERBYSHIRE, CIRCA 1680

Each having a large 'open' back, formed by a carved fan-shaped cresting with acorn-shaped pendants and a fillet-turned horizontal central splat, the uprights with inward facing scroll-ends and shaped simulated turnings and applied split-mouldings, a panelled seat, the block and ball-turned front legs joined by side and low stretchers, 45.5cm wide x 49.5cm deep x 107.5cm high, (17 1/2in wide x 19in deep x 42in high) (2)

£800 - 1,200

151

A MID-17TH CENTURY JOINED OAK SIDE TABLE, ENGLISH, CIRCA 1650

Having a triple-boarded end-cleated top, the single frieze drawer with central flat run-moulding and multiple-moulded lower edge, all rails with similar mouldings, on ring-turned columnar-turned legs with tall end-blocks, joined by plain stretchers all round, 108.5cm wide x 59.5cm deep x 73cm high, (42 1/2in wide x 23in deep x 28 1/2in high)

£1,000 - 1,500



151



152

152

A 17TH CENTURY TAPESTRY PANEL, FLEMISH

Depicting a scene of a man amongst bears, to symbolize his attempt to convert to the Christian faith, angels support him from a distance, the surround with trees and background with buildings, linen backed, 180cm x 180cm

£800 - 1,200

153

A 17TH CENTURY VERDURE TAPESTRY, FLEMISH

Depicting horsemen, some with swords drawn racing towards a carriage, fruiting trees to the left, a house in the distance, the surround with vegetation and foliage, woven in mainly green, blue and brown wools, linen backed, 140cm x 196cm

£700 - 1,000



153



154



155



156



159

154

A PAINTED PINE SIGN OR MOUNT, NORTH AMERICAN

Mounted with a carved American bald eagle, its wings displayed, against a background with a border of white stars against a red ground, and green foliage, a pair of banners below reading 'UNITY & FREE TRADE' and 'E PLURIBUS UNUM', 213cm wide x 19cm deep x 91cm high, (83 1/2in wide x 7in deep x 35 1/2in high)

£1,500 - 2,000

155

A FOSSIL LIMESTONE CARVED STONE FRAGMENT

Divided into two by a central line, on the proper right a ship with crow's nest and rigging at sea, flanked by the initials 'CB', and on the proper left with a tree issuing from a planter, flanked by the initials 'CS', 21cm wide x 5cm deep x 26cm high, (8in wide x 1 1/2in deep x 10in high)

£800 - 1,200

156

A CARVED LIMESTONE GROTESQUE

Possibly circa 1500

A crouching grotesque beast, with prominent haunches and eyes, 33cm wide x 41cm deep x 28cm high, (12 1/2in wide x 16in deep x 11in high)

£800 - 1,200

157

AN UNUSUAL ELIZABETH I/JAMES I BOARDED OAK BOX, CIRCA 1600

Of pegged-construction, the one-piece lid board carved to simulate a single panel, all side boards with a shallow flattened-arch cut-away base, 67.5cm wide x 33.5cm deep x 27.5cm high, (26 1/2in wide x 13in deep x 10 1/2in high)

£600 - 800



158

158
AN IMPRESSIVE 17TH CENTURY BOARDED CYPRESS-WOOD AND 'PITCH'-DECORATED CHEST, NORTH ITALIAN, MADE FOR EXPORT TO ENGLAND

Of dove-tail construction using single piece boards throughout, the front decorated with the Royal Arms, as used by Charles I (1625-49) and Charles II (1660-85), and the initials 'C R', 201.5cm wide x 56cm deep x 58cm high, (79in wide x 22in deep x 22 1/2in high)

£2,000 - 3,000

Provenance:

The Square family, Clanacombe Manor, Thurlestone, South Hams, Devon
 Thence by family descent.

By family tradition this chest is believed to have been in the household of Prince Rupert of the Rhine (1619-1682) or his brother Maurice, Prince Palatine (1621-1652). This royal association is noted in a publication by Rev. Frank Egerton Coope, *Thurlestone Church and Parish* (1913), p.18.



A cypress-wood chest comparable to Lot 158 decorated with the arms of James I illustrated Victor Chinnery, *Oak Furniture: The British Tradition*, ACC (2016), p. 305, fig. 3:357.

159
A GEORGE II OAK TWO-TIER TRIPOD PEDESTAL TABLE, CIRCA 1750

Popularly referred to as a 'dumb-waiter'
 Having two graduated and dished circular tops joined by three columnar-turned supports, and revolving around a central turned and tapering pillar, on three hipped and downswept legs terminating in pad feet, 53cm wide x 53cm deep x 76cm high, (20 1/2in wide x 20 1/2in deep x 29 1/2in high)

£800 - 1,200



157



160

160

A GOOD CHARLES I OAK JOINT STOOL, CIRCA 1640

The top with double-reed edge, the shallow rails with bicuspid-shaped lower edge and carved with demi-flower filled lunettes, on columnar-turned legs joined by plain stretchers all round, 44.5cm wide x 25.5cm deep x 53cm high, (17 1/2in wide x 10in deep x 20 1/2in high)

£2,500 - 3,500

161

AN IMPRESSIVE CHARLES I JOINED OAK COFFER, GLOUCESTERSHIRE, CIRCA 1640

Having a triple-boarded lid with ovolo-moulded edge, the front with three 'flush' panels, the central panel carved with two flowering leafy-stems enclosed within a guilloche-carved double-arcade, flanked by similar carved muntin rails and a frilly-leaf carved and arcaded panel, below a particularly tall asymmetrical anthemion and floral-carved top rail, with leafy S-scroll-carved base rail and twin-panelled sides with matching carved top rail, on integral turned front feet, lidded interior till, 167cm wide x 71cm deep x 91cm high, (65 1/2in wide x 27 1/2in deep x 35 1/2in high)

£1,000 - 1,500



161



162

A RARE AND GOOD JAMES I JOINED OAK CHILD'S HIGH-CHAIR, SALISBURY AND THE SURROUNDING AREA, CIRCA 1620

Of A-frame form, the tapering back-panel with a raised reserve centred by a carved triple-petal quatrefoil-shaped motif, beneath a leafy-carved double-scroll cresting, and set between cable-carved horizontal rails, the downswept scroll-ended open arms on inverted-baluster turned front supports, the single seat board with double-reeded edge, the seat rails again cable-carved, on front columnar-turned legs centred by paired rings, joined by plain stretchers all round, foot rest, 42cm wide x 34cm deep x 108.5cm high, (16 1/2in wide x 13in deep x 42 1/2in high)

£6,000 - 8,000



A comparable oak child's high chair. illustrated Victor Chinnery, *Oak Furniture: The British Tradition*, ACC (2016), p. 362, fig. 3:488.



163

163
A RARE ELIZABETH I JOINED OAK DISPLAY/SERVING TABLE, CIRCA 1600

Made to accompany the 'Great Table', a large refectory-type table. Having a triple-plank fully cleated top, plain shallow frieze rails with bold scroll-profiled spandrels, on robust opposed baluster and ring-turned legs, joined by slender plain stretchers all round, *107cm wide x 82cm deep x 90cm high, (42in wide x 32in deep x 35in high)*

£4,000 - 6,000

164
A SMALL CHARLES II JOINED OAK COFFER WITH DRAWER, CIRCA 1660

The hinged lid of two boards with ovolo-moulded edge, the front with two lozenge-carved panels, centred by a stiff-leaf carved muntin rail, above a base drawer with a slightly cushioned front carved with S-scrolls, the top rail and stiles carved with leafy S-scrolls, *97.5cm wide x 48cm deep x 59cm high, (38in wide x 18 1/2in deep x 23in high)*

£400 - 600

165
A MID-17TH CENTURY OAK JOINT STOOL, ENGLISH, CIRCA 1650

A particularly tall example, having a six-pegged top with ovolo-moulded edge, lower edge moulded rails, and baluster over elongated ball-turned legs joined by slender plain stretchers all round, *46cm wide x 30.5cm deep x 60cm high, (18in wide x 12in deep x 23 1/2in high)*

£500 - 800

166
A 19TH CENTURY FREE-STANDING WOODEN AND NEEDLEWORK FIGURE OF A PRIEST, ITALIAN

The wooden figure applied with carded paper embroidered in green, cream and black silks and metal thread, designed with the priest wearing a chasuble and holding a book, with sheep at his feet, backed with cinnamon silk velvet and having an integral carrying aperture, *63cm high*

£600 - 800



167

167

AN INTERESTING PAIR OF MID-16TH CENTURY CARVED OAK PANELS, FRANCO-FLEMISH, CIRCA 1550

Both carved to one side with linenfold, and to the other with a male bust within a naturalistic frame of tendrils tied with knops and issuing leaves, flowerheads and foliated-scrolls, 22cm wide x 2.5cm deep x 42cm high, (8 1/2in wide x 0 1/2in deep x 16 1/2in high) (2)

£400 - 600



168

168

AN INTERESTING PAIR OF MID-16TH CENTURY CARVED OAK PANELS, FRANCO-FLEMISH, CIRCA 1550

Both carved to one side with linenfold, and to the other with a male bust within an unusual shaped frame, surrounded by foliated scrolls and flowerheads, 22cm wide x 2cm deep x 41.5cm high, (8 1/2in wide x 0 1/2in deep x 16in high) (2)

£400 - 600



170 (detail)

169

A LATE 19TH CENTURY EMBROIDERED FIRESCREEN PANEL

The linen ground worked in mainly red, brown and green wools, with French knot, satin and couched stitches, designed with a tree rising from hillocks and with animals, birds and flowers, framed 74cm x 53cm

£500 - 800

170

A 16TH CENTURY EMBROIDERED VALANCE, FRANCO-SCOTTISH

Worked mainly in blue, cream and green wools and silks, designed with a frieze of classical and religious imagery, along with country pursuits, set amongst trees, flowers, mountains, rivers and houses, linen backed 27cm x 206cm

£1,500 - 2,000



170



171



172

174



173

171

AN EXCEPTIONALLY LARGE AND GOOD PAINTED SYCAMORE DAIRY BOWL

Of typical shallow form, the rim 4cm thick, 65cm diameter x 17cm high

£1,500 - 2,000

172

TWO SECTIONAL SPICE MORTAR GRATERS, ENGLISH

The first of sycamore, English, last quarter 17th century, the lower bulb repaired, 24cm high, the second with associated pine pestle, incised lines to the body, 21cm high, (2)

£500 - 800

173

A TREEN GRAIN MEASURE

Hollowed out, and with separate baseboard, simple curving handle with iron nail fixings, approximately 26.5cm diameter x 27cm high

£400 - 600

174

TWO FIRST HALF OF THE 18TH CENTURY SNUFF MORTARS, ENGLISH

The first of fruitwood, the pestle with tall handle and with tapering body, 20cm high, the second of sycamore, with turned mouldings to the body and bulbous footrim, 16cm high, (2)

£500 - 800



175

AM IMPRESSIVE 19TH CENTURY DUG-OUT CHAIR, WITH CUPBOARD BASE

Stained beech and pine

Formed from a trunk, with adzed-surface, pegged boarded seat, 58.5cm wide x 50cm deep x 99cm high, (23in wide x 19 1/2in deep x 38 1/2in high)

£4,000 - 6,000



(detail)



A comparable ash dug-out chair, circa 1800, illustrated Victor Chinnery, *Oak Furniture: The British Tradition*, ACC (2016), p. 52, fig. 2:39.



176

176
AN IMPRESSIVE 19TH CENTURY JOINED OAK TAVERN TABLE, SUSSEX

Having an end-cleated boarded top, on X-form and chamfered end-supports, joined by a high wedge-and-pegged stretcher and curved end-brackets, 304cm wide x 84cm deep x 78cm high, (119 1/2in wide x 33in deep x 30 1/2in high)

£4,000 - 6,000

177
A 16TH/17TH CENTURY CARVED SOFTWOOD PANEL, GERMAN/DUTCH

Later framed and with some replaced sections, carved with a procession of five mounted riders, all wearing a doublet and hose, on rocky ground, 71cm wide x 4cm deep x 36cm high, (27 1/2in wide x 1 1/2in deep x 14in high)

£400 - 600

178
AN EARLY 17TH CENTURY BOARDED CYPRESS-WOOD AND 'PITCH'-DECORATED CHEST, NORTH ITALIAN

Of dove-tailed construction, the incised-carved decoration filled with mastic/pitch, the lid of two thick boards, the front edge decorated and centred by the initials 'AT', the front board decorated with four arcades, two enclosing a fanciful bird, the other pair a serpent-like creature, all below a pair of mythical beasts and stylized flora, the cut-away plinth base decorated to the front, the internal edges of the chest typical punched-decorated, with interior lidded till, 152cm wide x 56.5cm deep x 76cm high, (59 1/2in wide x 22in deep x 29 1/2in high)

£800 - 1,000



178



179

A GOOD CHARLES I JOINED OAK FOLDING 'CREDESCENCE-TYPE' TABLE, WEST COUNTRY, CIRCA 1630

The octagonal fold-over top with iron side hinges, the base of canted form, with lunette and fleur-de-lys carved and punch-decoration to all frieze rails, on robust columnar-turned legs with fish-scale carved upper blocks, having a rare 'loose-fitting' rear central leg which draws back to support the fold-over top rather than of typical gate form, the undertier with ovolo-edge moulded boards, the flower-filled roundel carved base rails with bicuspid profiled lower edge, the lower legs blocks with short turned feet, 94cm wide x 45.5cm deep x 76cm high, (37in wide x 17 1/2in deep x 29 1/2in high)

£6,000 - 8,000

The purpose of credence tables is not at all clear. One theory goes that they would have been placed beside the main dining table in royal or noble houses for the ceremonial tasting of food and drink for poisons before eating. The term later became associated with church furniture, as a table used in the celebration of the Eucharist.



(detail)



180

180

A GEORGE III SOLID YEW-WOOD CWPWRDD TRIDARN, NORTH WALES, PROBABLY SNOWDONIA, CIRCA 1760

Having an open canopied superstructure with panelled sides and rear, with front baluster-turned column supports, the middle-section with a pendant ended frieze above a pair of fielded panelled cupboard doors centred by a fixed panel with applied arcade with dentil and split baluster-turned mouldings, the lower-section with a pair of fielded drawers centred by a small dummy drawer, over a pair of panelled cupboard doors and a central slender fielded panel, on extended stile supports, 142cm wide x 53cm deep x 214cm high, (55 1/2in wide x 20 1/2in deep x 84in high)

£2,000 - 3,000

181

A GEORGE III MAHOGANY LOW-BACK WINDSOR ARMCHAIR, PROBABLY IRISH, CIRCA 1760

Having a three-part horse-shoe shaped armrest, the scrolled superstructure carved with ears of wheat, and the outsplayed flat arms carved with a lattice design, raised on slender columnar-turned spindles and a central shaped fretwork splat, a fine bell-shaped saddle-seat, on front cabriole legs with 'green-man' mask carved knees and pad feet, turned splayed back legs and an elliptical-turned H-form stretcher, restorations, 66cm wide x 44cm deep x 79cm high, (25 1/2in wide x 17in deep x 31in high)

£600 - 800



181



182

182
**A GEORGE III BOARDED OAK CANOPY HIGH-BACK
BOWFRONTED SETTLE, WEST COUNTRY, CIRCA 1780**

The back formed from eight well-figured vertical boards, the winged sides with a pronounced rounded arm rest, flanking a box-seat, accessed by a pair of removable boards, above a triple-panelled front and raked boarded back, 159.5cm wide x 44cm deep x 148cm high, (62 1/2in wide x 17in deep x 58in high)

£1,000 - 1,500

183
**A GEORGE III JOINED PINE AND ASH 'LAMBING' WING
ARMCHAIR, CIRCA 1800**

The large back panel with applied mitre-moulded canted corners, below an ogee-profiled top rail, and flanked by shaped winged sides, positioned over flat outsplayed and round-ended arms, panelled sides and front, and padded drop-in seat, 73.5cm wide x 69cm deep x 119cm high, (28 1/2in wide x 27in deep x 46 1/2in high)

£600 - 800



183



184

184

A RARE CHARLES I PADOUK AND OAK LOW JOINT STOOL, CIRCA 1630

Having a near-square single-piece padouk top with broad multiple-reeded edge, run-moulded rails, and stout baluster-turned legs joined all round by plain stretchers, on turned feet, *36cm wide x 34.5cm deep x 37cm high, (14in wide x 13 1/2in deep x 14 1/2in high)*

£2,000 - 3,000

185

A GOOD SET OF SIX VICTORIAN YEW, ALDER AND ELM BROAD-ARM OR SMOKER'S BOW HIGH-BACK WINDSOR CHAIRS, YORKSHIRE, CIRCA 1840-80

With fretwork hearts

Each hooped back with four tapering spindles either side of a central heart-shaped fretted splat and a four-part outsplayed arm, raised on three baluster-turned splayed supports again centred by a heart-shaped pierced splat, the elm saddle seat on heavy ring and baluster-turned legs, the H-form elliptical turned stretcher with central ball-tuning to the cross stretchers, on peg-baluster feet, *63cm wide x 59cm deep x 114.5cm high, (24 1/2in wide x 23in deep x 45in high)* (6)

£2,000 - 3,000



185



186

186

A RARE AND EXCEPTIONALLY LARGE COMMONWEALTH JOINED OAK DESK BOX, GLOUCESTERSHIRE, DATED 1656

The sloping lid with triple-reeded edge and applied bookrest rail, enclosing nine rear small drawer apertures, the front carved with opposed scaly-dragons, each with forked tongue and tail, to the right a till, having a drawer with initials and dated 'T S' over '1659', all sides carved with flower and whorl-filled guilloche, 105.5cm wide x 63cm deep x 37cm high, (41 1/2in wide x 24 1/2in deep x 14 1/2in high)

£1,000 - 1,500



186 (detail)

187

A LATE 17TH CENTURY JOINED OAK SLAT-BACK OPEN ARMCHAIR, ENGLISH, CIRCA 1685

The back with a pair of moulded and punch-decorated slats flanked by broad slats carved with a pair of S-scrolls centred by a crown, mortised between a matching cresting and double S-scroll carved lower rail, the spiral-turned back uprights with ball-turned finials, the scroll-ended arms on matching turned front supports, panelled-seat, on block and squat-baluster turned front legs joined by a low spiral-turned H-form stretcher and a fore-rail carved to match the cresting rail, 58.5cm wide x 58cm deep x 113cm high, (23in wide x 22 1/2in deep x 44in high)

£400 - 600

188

A WILLIAM & MARY JOINED OAK CORNER CUPBOARD, CIRCA 1690

Originally built-in, having a small panelled cupboard door above a double-panelled door, flanked by narrow fixed panels, all framed by an intricate edge moulding, 90cm wide x 49cm deep x 147cm high, (35in wide x 19in deep x 57 1/2in high)

£800 - 1,000



188



189

189

A SMALL CHARLES II JOINED AND BOARDED OAK SPINDLE MURAL LIVERY CUPBOARD, CIRCA 1660

The single-piece top with chamfered under-edge, the central cupboard door of four open baluster-turned spindles flanked by a fixed panel with small pierced holes arranged in a lozenge-shape, the base board matching the top board in reverse, a single narrow rear shelf to the interior, 70cm wide x 26.5cm deep x 42cm high, (27 1/2in wide x 10in deep x 16 1/2in high)

£1,500 - 2,000



190

190

A WILLIAM & MARY JOINED OAK BOX-SEAT PANEL-BACK OPEN ARMCHAIR, NORTH WALES, CIRCA 1690

The fielded back panel framed by ogee-shaped horizontal rails and round-ended back uprights, the shaped relatively flat open arms with square-cut ends on chamfered rectangular and slightly tapering front supports, the box base with a fielded front panel and accessed by a hinged boarded seat, 56.5cm wide x 46.5cm deep x 105.5cm high, (22in wide x 18in deep x 41 1/2in high)

£1,500 - 2,000

191

A RUN OF ARCHITECTURAL PANNELLING, FRAMING TWO 16TH CENTURY ROMAYNE-TYPE PANELS

Of four panels, two almost square panels carved with strapwork and floral roundels, the top panel rectangular and carved with a male profile bust within a laurel wreath, both above and beneath an *all'antica* gadrooned urns and foliated 'S'-scrolls, the fourth panel a profile bust of a bearded man in a winged helmet, in a circular frame, with banderol or riband and leafy spandrels, 51cm wide x 12cm deep x 227cm high, (20in wide x 4 1/2in deep x 89in high)

£600 - 800

The helmet carved to the fourth panel is reminiscent of Leonardo Da Vinci's (1452-1519) drawing, *Bust of a Warrior in a Winged Helmet*.

192

AN INTERESTING LATE 17TH CENTURY BOARDED OAK MURAL CUPBOARD, DUTCH

Having a thick and cavetto-moulded top, and an egg-and-tongue and dog-tooth carved frieze, the single board door carved to the top with a central mask and fruiting scrolling vine, flanked by similar carved sides, castellated carved and moulded base rails, each side with carved floral sprays, single interior shelf, 51cm wide x 26cm deep x 45cm high, (20in wide x 10in deep x 17 1/2in high)

£1,500 - 2,000



192

193

A JOINED OAK TWO-TIER CENTRE TABLE, ENGLISH, CIRCA 1700

Of cricket-table form, having a near-circular twin-boarded top and lower-edge moulded frieze rails, on three paired baluster-turned legs, centred by a triangular-shaped boarded undertier, with plain stretchers and turned feet, *76cm wide x 73cm deep x 72.5cm high, (29 1/2in wide x 28 1/2in deep x 28 1/2in high)*

£800 - 1,200



193

194

A CHARLES II JOINED OAK CLOSED-BACK CHAIR, CHESHIRE/LANCASHIRE, CIRCA 1670

The back panel carved with a bold floral spray, beneath a scroll-profiled shallow-arched cresting, with rare pyramidal-shaped ends and a band of carved leafy S-scrolls, the back uprights again with pyramidal-shaped finials, the panelled seat on central run-moulded rails, with block and ball-turned front legs, joined by a turned fore-rail and plain side and rear low stretchers, *48cm wide x 46cm deep x 96.5cm high, (18 1/2in wide x 18in deep x 37 1/2in high)*

£800 - 1,200



194

195

THREE JAMES I/CHARLES I CARVED OAK FIGURAL TERMS, ENGLISH, CIRCA 1620-40

Each topped by a spray of tobacco leaves above three standing figures, two men and one woman, all with their hands tucked into a fold of cloth, and atop draped, leafy pedestals, *10cm wide x 3cm deep x 51cm high, (3 1/2in wide x 1in deep x 20in high) (3)*

£400 - 600

196

A WILLIAM & MARY JOINED OAK OCCASIONAL TABLE, WITH RARE SIDE DRAWER, CIRCA 1690

The top of two boards with line incised edge, above a mitre-moulded end-drawer, on elongated baluster-turned legs, joined all round by upper edge-moulded stretchers, turned feet, *79.5cm wide x 59cm deep x 72cm high, (31in wide x 23in deep x 28in high)*

£800 - 1,200



196



197



197

A PAIR OF 17TH CENTURY CARVED OAK PANELS, FRENCH

Both carved with a bird pecking a bunch of grapes or berries, within a moulded barbed quatrefoil surround, both with upper spandrels carved with pairs of birds, their beaks touching, the lower spandrels pairs of leaves with scroll-carved ends, *later framed, 49cm wide x 3cm deep x 49.5cm high, (19in wide x 1in deep x 19in high) (2)*

£1,500 - 2,000

198

AN INTERESTING HENRY VIII CARVED OAK PANEL, WEST COUNTRY, CIRCA 1520

Carved with a stylised dragon, with forked tale, issuing scrolling flames from its mouth, and with a roundel formed from a pair of concentric moulded circles, faint line carving of petals around the central boss, *22cm wide x 4cm deep x 50.5cm high, (8 1/2in wide x 1 1/2in deep x 19 1/2in high)*

£800 - 1,200



198

199

A HENRY VII/HENRY VIII CARVED AND PAINTED PINE ROOF OR CEILING BOSS, PROBABLY LANCASHIRE, CIRCA 1500

Of lozenge form, and carved with a Christogram within a cusped tracery border, *mounted on a later oak board, the boss 25cm wide x 3cm deep x 25cm high; overall 30cm wide x 4cm deep x 31.5cm high*

£800 - 1,200

Provenance:

The bookplate of James Dearden now attached to the reverse of this boss' later mount was reputedly originally attached to the back of the boss. James Dearden (d. 1829) purchased Rochdale Manor from Lord Byron (1788-1824) in 1823. It is said that the boss was originally from Trinity Chapel, St. Chad's, Rochdale, which was founded in 1487. It was purchased in 1847 by Dearden at which time he removed parts of an original oak screen and pieces of the roof. See H. Fishwick, *The History of the Parish of Rochdale in the County of Lancaster* (1889), p. 163, where an identical (probably this) boss is illustrated and described as being removed from the ceiling of Trinity Chapel.



199

200

A CHARLES II BEADED RAISED-WORK PICTURE, CIRCA 1660

Depicting the finding of Moses in the River Nile, a hand maiden shows the child to Pharaoh's daughter as Moses' sister watches from behind a tree, a castle in the background, framed and glazed, 23cm x 33cm

£1,000 - 1,500



200

201

AN INTERESTING LATE 17TH/EARLY 18TH CENTURY CARVED OAK BOX, ENGLISH, PROBABLY PLYMOUTH, CIRCA 1700

Originally with a wire-hinged cover, now sliding, and carved with a pair of foliate roundels flanking a pair of opposing hearts and within a dog-tooth border, both long sides carved with a pair of coats of arms, the first those of Plymouth, *argent, a saltire vert between four Towers sable*, the second with the legend or motto 'IN THE LORD IS ALL OUR TRUST', and with heart spandrels, both ends carved with a compass star with letters to the cardinal points, 25cm wide x 12.5cm deep x 12.5cm high, (9 1/2in wide x 4 1/2in deep x 4 1/2in high)

£600 - 800



201

This box bears the coat of arms of the city of Plymouth *argent, a saltire vert between four towers sable*. The coat of arms in the second roundel is almost certainly meant to be that of the Worshipful Company of Freemasons as it bears their motto, 'In the Lord is all our Trust'. It has been rendered incorrectly, however, with four towers, rather than three, and with a ground hatched to indicate the tincture azure, rather than sable. In all other particulars, however, it strongly resembles the Freemasons' arms, which were *sable, on a chevron between three towers argent, a pair of compasses open chevronwise of the first*.

The compass, with four cardinal points, carved on one of the ends of the box, suggests that it might have been used to hold scientific or nautical instruments.

202

A PAIR OF WALNUT WALL-SCONCES WITH NEEDLEWORK PANELS

Each with an 18th century embroidered panel of a peacock amongst honeysuckle, roses and other flowers, worked in bizarre patterns with coloured silks and gold thread on a cream silk ground, within a moulded frame, with scroll-profiled crest and apron, and gilt-metal branch aperture, 73cm x 29cm (2)

£800 - 1,200



202



203

203

A CHARLES II EMBROIDERED PICTURE, CIRCA 1670

Designed with a central roundel of the seated figure of Justice, beneath the coat of arms of WYNN/WINN and HERON/HERNE, and beneath a fountain guarded by a lion and a leopard, to the left a young woman and to the right a young man in needlelace, raised and applied work, each corner with a flowerhead embroidered in eye, satin and tent stitches and applied thread with coloured silks on a cream silk ground, in a later wooden-framed glazed case, 43cm x 53cm

£2,000 - 3,000

Provenance:

Julia Boyd (d.1895) Collection, Northumberland. Reputedly sold for 3 guineas, in a fifteen day sale and described in the catalogue as 'a rare and curious' piece.

Thence by family descent - post 2004 restored by Kate Gill.

The arms of Winn or Wynn are *vert, three eagles displayed in fesse or, and sable, a chevron ermine between three herons argent* for Herne (sometimes Heron).

204

A WILLIAM & MARY BRASS CANDLESTICK, CIRCA 1690

The socket with moulded rim, the stem with acorn knob above a blade, on a slightly dished octagonal base, 10cm wide x 10cm deep x 16cm high, (3 1/2in wide x 3 1/2in deep x 6in high)

£200 - 300

205

A GEORGE III BRASS DOG COLLAR, CIRCA 1790

With flared rim and three holes for the iron hasp, associated brass and iron padlock marked 'SECURE' twice, the band engraved 'Rowland Edwards Esquire. Great Ness. Shropshire', approximately 11.5cm diameter x 2.5cm high

£400 - 600

The will of Rowland Edwards Esq. of the Hall, Great Ness, Shropshire was proved on 31 August 1796 (National Archives, PROB 11/1278/299).

206

A MEDIEVAL GRITSTONE MORTAR, HEREFORDSHIRE

Medieval, possibly 13th century

With bossed sides and one prominent 'lug-'-type projection, 44cm wide x 39cm deep x 21cm high, (17in wide x 15in deep x 8in high)

£400 - 600

207

A SHEET BRASS REPOUSSÉ SOCKET CANDLESTICK, IN 17TH CENTURY SCANDINAVIAN STYLE

With repoussé decoration of hunting dogs, love-birds, and foliated scrolls to the socket flange, mid-drip pan and dome to the base, and with folded rims, 20cm wide x 20cm deep x 27cm high, (7 1/2in wide x 7 1/2in deep x 10 1/2in high)

£300 - 500

208

A GEORGE II JOINED OAK CHEST-ON-STAND, CIRCA 1730-50

Having a cyma-recta cornice, above two short and three long graduated and lip-moulded drawers, the stand with one long over two short matching drawers and an ogee-arched apron applied with short half-round linear mouldings, on four cabriole legs, 103cm wide x 56cm deep x 161cm high, (40 1/2in wide x 22in deep x 63in high)

£1,000 - 1,500

209

A CHARLES II JOINED OAK BACKSTOOL, YORKSHIRE, CIRCA 1680

Having a pair of arched splats carved with tight-scrolls centred by a mask, with cusp-profiled upper edge and 'horse-shoe' shaped lower edge with curved projections, the back uprights with inward facing scroll terminals above scratch-carving and applied split-moulding, panelled seat, on block and ball-turned front legs, joined by an elongated ball-turned fore-rail and plain side and rear stretchers, 49cm wide x 42cm deep x 102cm high, (19in wide x 16 1/2in deep x 40in high)

£300 - 500

210

A CHARLES II OAK DESK BOX, NORTH COUNTRY, PROBABLY LANCASHIRE, CIRCA 1680

Of dovetail construction, the slope with moulded edge, and with iron hinges fitted over the back edge of the fixed top board, the interior with three raised short drawers, all with applied edge mouldings, the front board with a central reserve carved with scalloped ends and a pair of opposing scaly dragons with scroll tails, framing the initials 'PG', 61cm wide x 46cm deep x 28.5cm high, (24in wide x 18in deep x 11in high)

£300 - 500

211

A GEORGE III JOINED OAK AND BEECH FOOD CUPBOARD, NORTH WALES, POSSIBLE CAERNARFONSHIRE, CIRCA 1790-1820

Popularly referred to as a *cwprwdd bara cawa* or 'bread and cheese' cupboard

In two parts, with cyma recta cornice over a pair of cupboard doors, each with two panels centred by a fretwork panel for ventilation, the lower-section with two drawers over a pair of panelled cupboard doors, front base moulding, on extended stile supports, scumbled sides, 104cm wide x 50cm deep x 187.5cm high, (40 1/2in wide x 19 1/2in deep x 73 1/2in high)

£800 - 1,200



208



211



Two-tier oak mural shelves, with spindle-filled cupboard, illustrated H. Cescinsky & E. R. Gribble, *Early English Furniture & Woodwork* (1922), Vol. II, p. 64, fig. 92.

212

A RARE AND SMALL SET OF JAMES I/CHARLES I JOINED OAK MURAL SHELVES, CIRCA 1620-30

With two open shelves, on inverted-baluster turned front end-supports, the front frieze and base rails each with linear chip-carving above a bicuspid profiled lower edge, the middle rail again with chip-carving but with the addition of highly unusual rounded 'dentil' mouldings to the lower edge, the front with a regular decoration of small roundel or 'draught' motifs, *69cm wide x 20.5cm deep x 60cm high, (27in wide x 8in deep x 23 1/2in high)*

£6,000 - 8,000

Provenance:

The celebrated John Fardon Collection.



213

213

**A PARTICULARLY SMALL JAMES I JOINED OAK COFFER,
WEST COUNTRY, CIRCA 1620**

Having a twin-panelled hinged lid and front, each front panel decorated with a chip-carved lozenge enclosing a single flowerhead, the guilloche-carved base rail with bicuspid lower edge, the front stiles each carved with a flowering stiff-leaf stem, *82.5cm wide x 43.5cm deep x 55cm high, (32in wide x 17in deep x 21 1/2in high)*

£1,500 - 2,000

214

**A GOOD JAMES I JOINED OAK COFFER WITH DRAWER, WEST
COUNTRY, CIRCA 1610**

Having a triple-panelled hinged lid, the front also with three panels, each carved with a lozenge and five whorls, spaced by broad stop-fluted muntin rails, beneath a flowerhead and whorl-filled guilloche-carved top rail, a deep drawer below boldly carved with six flowerhead rosettes, the waist moulding, base rail and front stiles all gauge-carved, with similar carved rails to the quadruple-panelled sides, *115.5cm wide x 57cm deep x 69.5cm high, (45in wide x 22in deep x 27in high)*

£1,000 - 1,500



214



215

215

AN INTERESTING WILLIAM & MARY JOINED OAK AND ELM CHEST OF DRAWERS, WITH STAINED-DECORATION, PROBABLY WEST COUNTRY, CIRCA 1690

The boarded top with torus-moulded edge, above four long drawers, each with applied paired geometric mitre-mouldings and with umber-coloured stain to simulate oyster-veneers and timber grain, on bracket feet, 89cm wide x 54cm deep x 88.5cm high, (35in wide x 21in deep x 34 1/2in high)

£1,000 - 1,500



216

216

A SMALL EARLY 17TH CENTURY BOARDED OAK CHEST, FLEMISH, CIRCA 1600-20

With applied decoration throughout, the hinged lid with applied rails to simulate a pair of panels and centred by an iron twist-work bail-handle, the front with a pair of leaf-and-berry carved arcades, with fluted pillars, enclosing a chequer-inlaid stellar motif, centred and flanked by figural terms, further applied rails below and to each side, moulded base rails, bun feet, interior lidded till, 82.5cm wide x 54cm deep x 47.5cm high, (32in wide x 21in deep x 18 1/2in high)

£1,200 - 1,800



217

217

A CHARLES II JOINED OAK CHEST OF DRAWERS, CIRCA 1680

Typically in two-parts, the boarded top with ovolo-moulded edge, above dentilated mouldings and four long mitre-moulded drawers, all drawer fronts with applied split-mouldings, and the top drawer with the addition of a central corbel moulding with matching carcass end-mouldings, and with the painted initials 'M G', the third and deepest drawer with a central arch-moulded reserve, on extended stile supports, the rear of both parts unusually triple-panelled, 112.5cm wide x 59.5cm deep x 102.5cm high, (44in wide x 23in deep x 40in high)

£800 - 1,200

218

A 17TH CENTURY FIGURAL CARVING, FLEMISH

Of a Roman soldier, with shield, sword and staff, standing in an arched niche topped by a cross, and on a pedestal with stiff-leaf edge, 11.5cm wide x 4cm deep x 62.5cm high, (4 1/2in wide x 1 1/2in deep x 24 1/2in high)

£300 - 400



219

219

A SET OF THREE JAMES I/CHARLES I CARVED OAK FIGURAL PILASTERS, CIRCA 1620-40

Of two bearded male figures, and one female, each with one arm tucked beneath a sash, and on a mask-carved pedestal, 11.4cm wide x 3.9cm deep x 44.5cm high, (4in wide x 1 1/2in deep x 17 1/2in high) (3)

£800 - 1,200

220

AN EARLY 16TH CENTURY CARVED OAK SCULPTURE OF A MALE SAINT, FLEMISH, CIRCA 1500-30

Carved with a tonsure and beard, a ceinture at his waist, and an open book in the crook of his left arm, 72.5cm high

£800 - 1,200

Provenance:

The Dr Peter Mangold Collection.

221

A WROUGHT IRON TRADE SIGN, IN THE FORM OF A KEY

With open bow, gilt, 69.5cm high

£100 - 150

222

THREE MID-16TH CENTURY CARVED OAK PANELS, FRENCH, CIRCA 1540

Two panels carved with an *all'antica* pair of opposing grotesque scrolls, one with a pair of birds, all atop scroll and flower-carved plinths, and each framed by a moulded arch decorated with a beaded cord terminating in a pair of tassels, and with birds' head spandrels, 16.5cm wide x 2cm deep x 47cm high, (6in wide x 0 1/2in deep x 18 1/2in high) (3)

£800 - 1,000



220



222



223



224



225



226



227



228



229

223

A PAIR OF TURNED LIGNUM VITAE CANDLESTICKS

Each fitted with a fitted brass liner to the nozzle, the stem with acorn and blade knops, raised on a high domed and line-moulded base, 14.5cm diameter x 21.5cm high, (2)

£800 - 1,200

224

A LARGE ELM DAIRY BOWL

Of typical form, 53cm diameter x 11.5cm high

£500 - 800

225

AN 18TH CENTURY OAK TABLE-TOP BOTTLE COASTER

Of 'hour-glass' shape, and carved out of the solid, the top with rounded rim and draining channels leading to a central circular reservoir, on original brass swivel-action castors, 56cm wide x 28cm deep x 6cm high, (22in wide x 11in deep x 2in high)

£500 - 800

Literature:

See Jonathan Levi, *Treen for the Table* (1998), p. 69, pl. 3/45, for a similar brass-bound bottle coaster.

226

A SMALL 16TH/17TH CENTURY STONEWARE BELLARMINE, GERMAN, PROBABLY COLOGNE

With moulded rim, speckled tigerware glaze and strap handle, 14.5cm high

£600 - 800

227

A 19TH CENTURY TURNED LIGNUM VITAE TAPER STICK, ENGLISH

With inverted acorn-shaped cup atop the blade-turned stem, on a spreading circular base, 8cm base diameter x 13cm high

£400 - 600

228

A LATE 17TH/EARLY 18TH CENTURY STEEL WAX-JACK, OR TAPER HOLDER, SOUTH GERMAN

Topped by a pair of sprung, shaped jaws, on a Doric stem with central spiral-engraved knop, the plate with ogee shaped edges and trefoil corners, on three round-section legs with ball feet, 22cm high

£400 - 600



230

229

A SMALL MID-17TH CENTURY BRASS ALLOY TRUMPET-BASED CANDLESTICK, ENGLAND, CIRCA 1650-80

The socket with broad flange, raised on a slightly dished circular base with narrow footrim, 9cm base diameter x 12cm high

£500 - 800

230

A CARVED LIMWOOD OVAL PLAQUE, IN THE MANNER OF GRINLING GIBBONS (1648-1721)

Carved with a pair of hanging gamebirds, before an ear of wheat, a spray of leaves and a slender stem with berries, 23.5cm wide x 7.5cm deep x 29cm high, (9in wide x 2 1/2in deep x 11in high)

£1,000 - 1,500

Provenance:

This carving was reputedly part of the collection of Albert Tenyson Morley Hewitt (b. 1893) of Fordingbridge, Hampshire. He was a notable member of the Society of Antiquaries, chartered surveyor and amateur archaeologist, who excavated Rockbourne (West Park) Roman Villa in the 1940s and 1950s. He is best known for his collection of ceramics and antiquities.



The Hall, Littlecote House, Berkshire, illustrated M. Jourdain, *English Decoration and Furniture of the Early Renaissance 1500-1650* (1924).

231

A GOOD ELIZABETH I JOINED WALNUT, ELM AND PARQUETRY-INLAID PANEL-BACK OPEN ARMCHAIR, CIRCA 1590

Having a double-scroll and leafy-carved cresting, a parquetry-inlaid top rail positioned over the stop-fluted carved uprights and ears matching the cresting, the back panel with parquetry-inlaid bands around a central lozenge, the downswept and line-incised open arms tenoned into the upper block of the columnar-turned front supports, which are topped with a flattened-ball finial, single-board elm seat, on columnar-turned front legs joined by plain stretchers all round, 65.5cm wide x 48cm deep x 124.5cm high, (25 1/2in wide x 18 1/2in deep x 49in high)

£10,000 - 15,000

Provenance:

Reputedly Sir George Donaldson Collection.
D. S. Wills, Littlecote House, Berkshire.

See Victor Chinnery, *Oak Furniture: The British Tradition* (2016), p. 210, fig. 3:56, for an extremely similar joined walnut and inlaid armchair. The crest and 'ear' designs are identical and the back-panel parquetry design is remarkably similar. The chair is also illustrated by Percy Macquoid, *The Age of Oak* (1925) p. 139, fig. 113 and listed as the property of Sir George Donaldson.

Sir George Hunter Donaldson's collection was extremely distinguished and included (Lot 482) Sir Horace Walpole's celebrated 'Cabinet of Miniatures & Enamels', now in the collection of the Victoria & Albert Museum. He was born in Edinburgh on 25 May 1845 and lived in Paris until 1871 when he moved to London and opened a gallery in New Bond Street which traded until his retirement in the 1890s. He was knighted in 1904 and died in Hove on 19 March 1924. His private museum was at 1 Grand Avenue, Hove, Sussex.

This chair does not appear to be listed in the *Catalogue of the Important Collection of Pictures by Old Masters, Furniture, Tapestry and Needlework, Objects of Art, Early Sculptures in Marble, &c. Formed by the late Sir George Donaldson at his Private Museum / which will be sold by order of the Executor by Messrs. Puttick & Simpson, A.W. Wilson, W. G. Horsman and N. H. Archer / in the Museum as above / On Monday, July 6th, 1925, and four following days*, but there is evidence that other items left his collection before that date. See, for instance, a reference to paintings being bought out of his collection at other times ('Burlington Magazine' Vol. 55, No. 316, Jul 1929, p.lxv).

Victor Chinnery, *Oak Furniture: The British Tradition* pp. 209-211, illustrates a small group of armchairs with the same rare arm-support construction as found here. The author concludes the chairs likely originate from one locality, 'probably an urban centre in the West Country, such as Bristol' *ibid.* p. 206. However, London (Southwark) as a place of manufacture is also possible.

A handwritten valuation report compiled by Victor Chinnery, dated 21 November 1982, describes the chair as 'of very high quality'. The unusual use of elm for the seat and side rails is also noted.



Possibly the back of this Lot illustrated R. W. Symonds, *Furniture Making in Seventeenth and Eighteenth Century England* (1955), p. 57, fig. 85.



A very similar chair, almost certainly from the same workshop as this Lot, illustrated P. Macquoid, *The Age of Oak* (1925), p. 139, fig. 113



232

232

A CHARLES II JOINED OAK OPEN LOW DRESSER, CIRCA 1680

The triple-boarded top with double-reeded front edge, above three frieze drawers, each with two mitre-moulded and partly cushioned reserves, on double baluster-turned front legs, 191cm wide x 49.5cm deep x 86.5cm high, (75in wide x 19in deep x 34in high)

£1,500 - 2,500



233

233

A CHARLES I OAK BOARDED CHEST, WEST COUNTRY, CIRCA 1630

The lid with linear scribed-edge, the front board carved with a large central lozenge, framed by gauge-carving and centred by a segmented roundel, the chip-carved ends adjacent to two bands of small circular punches, the lower edge with shallow-cusped profile and linear chip-carving, the cusp-profile unusually repeated on the front edge of the stepped V-shaped cut-away sides, 89.5cm wide x 41.5cm deep x 57.5cm high, (35in wide x 16in deep x 22 1/2in high)

£600 - 800



234

234

AN ELIZABETH I CARVED BOARDED OAK CHEST, CIRCA 1600

The single-board lid with ovolo-moulded edge and four bands of quatrefoil filled dog-tooth and leafy punched-decoration, the front fully-carved with particularly narrow nulling, within a geometric punch-decorated border, with gauge-carved lower edge and chip-carved ends, the sides with a shallow flat-arched cut-away base, 117cm wide x 38cm deep x 51.5cm high, (46in wide x 14 1/2in deep x 20in high)

£800 - 1,000



235



Lot 235 illustrated Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700*, ACC (2009), p. 226, pl. 289.

235

A RARE AND DOCUMENTED CHARLES II JOINED OAK BACK-STOOL, WITH DRAWER BELOW THE SEAT, SOUTH LANCASHIRE/CHESHIRE, CIRCA 1670

The tall cresting carved with scrolling flora and the initials 'R M', the back panel again carved with flowerheads and pointed-leaves, the uprights having rare integral circular finials carved with concentric rings, the boarded seat with narrow ovolo-moulded edge, above a drawer, the drawer's moulded front matching the side seat rails, on block and ball-turned legs, joined by a ball and fillet-turned fore-rail and plain side stretchers, turned front feet, 49cm wide x 44.5cm deep x 112cm high, (19in wide x 17 1/2in deep x 44in high)

£2,000 - 3,000

Illustrated:

Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700* (2009), p. 282, pl. 390. Described by the author as 'an exceedingly fine and rare chair'.

It is notable that the drawer opens forwards. Although seat-drawers are rarely found on 17th century chairs, when present they invariably draw from one side of the seat.

236

A QUEEN ANNE JOINED OAK SIDE TABLE, CIRCA 1715

Having a boarded top with ovolo-moulded edge, a single drawer with mitre-moulded frame, on exceptionally slender columnar-turned legs topped by a baluster turning, joined all round by moulded stretchers, on baluster-turned feet, 76cm wide x 48cm deep x 71.5cm high, (29 1/2in wide x 18 1/2in deep x 28in high)

£800 - 1,200



236



237

237

A 19TH CENTURY PAINTED BEECH DEER'S HEAD, GERMAN OR AUSTRIAN

Centred with the carved head of a female roe deer, with real short horns, a sash about its neck, mounted onto a moulded and strapwork-carved oval, the backplate a cartouche, with a scroll at top and bottom, and to each side of the deer a winged merman, with curly hair, high collar and petalled skirt, their lower halves a scaly fish tail, with pendant drapery and fruit around a female mask with a headdress tied at her ears, 36cm wide x 23cm deep x 62cm high, (14in wide x 9in deep x 24in high)

£2,000 - 3,000

Provenance:

A printed paper label to reverse for the Institute of Fine Arts.

Probably originally designed to hold a pair of real trophy antlers, this well-carved deer's head and its backplate resemble others once in the collection at Powerscourt, County Wicklow, Ireland, purchased by Mervyn Edward, seventh Viscount Powerscourt. See, for example, a photograph published in *Country Life*, 12 August 1899, p. 173, showing a head with a similarly shaped backplate hanging 'In the Corridor' at Powerscourt.



238

238

A SMALL BOARDED OAK DESK BOX, ENGLISH, CIRCA 1600-20

The hinged slope enclosing an interior fitted with till, the lid now lacking, above an enclosed shelf with an aperture, the front board with a reserve carved with a run of opposing leafy 'S'-scrolls, joined by strapwork, one end with initial triad 'HBM', 32cm wide x 24cm deep x 23.5cm high, (12 1/2in wide x 9in deep x 9in high)

£1,000 - 1,500



239

239

A GEORGE III MINIATURE BOARDED OAK CHEST WITH DRAWER, WELSH, CIRCA 1800

Having an edge-moulded and hinged lid, the front board with brass keyhole liner, the base with upper edge moulding and a long drawer, fitted with a pair of brass knob handles, raised on a cutaway bracket plinth, the front apron with central peak and arched ends, the aprons to the ends centred by a flattened arch, *faint ink inscription to underside of lid*, 22cm wide x 12cm deep x 22.5cm high, (8 1/2in wide x 4 1/2in deep x 8 1/2in high)

£600 - 800



240

240
**AN 18TH CENTURY ARMORIAL WALL HANGING, FRENCH,
 CIRCA 1730-50**

Designed with a large wicker basket of tulips, narcissus, irises, snowdrops and anemones, embroidered in blue, green and red wools, along with swags, filled cornucopia, birds, dragonflies and bouquets of similar flowers, the whole surmounted by the monogram 'BCAE' and a coronet, all re-applied to a linen ground, the deep border with displays of flowerheads, leaves and ribbons, 274cm x 244cm

£1,000 - 1,500

Provenance:

The Ronald A. Lee Collection
 Thence by family descent

241
A GEORGE III NEEDLEWORK SAMPLER, DATED 1799

By Ann Pearman who 'MARKED THIS SAMPLER IN THE 12TH YEAR OF HER AGE UNDER THE TUITION OF MRS HUSDON TWICKENHAM COMMON IN THE YEAR OF OUR LORD 1799', worked in shades of mainly green, cream and brown silks on a wool ground, designed with rows of crowns, castles and potted plants, the upper and lower sections with a verse and numerals, framed and glazed, 38.5cm x 30.5cm

£300 - 400

A printed label to the back refers to a 'Maid's School' in Twickenham Parish Records as early as 1648 and again in 1776, when twenty-four girls were taught to read and write and trained as 'common servants'.



242



242 (detail)



243

242

AN UNUSUAL WILLIAM & MARY JOINED OAK GATELEG OCCASIONAL TABLE, CIRCA 1690

Having an oval drop-leaf top and a frieze drawer to each end, raised on elaborate ball and baluster-turned end-supports, on sledge feet joined by paired upper-edge moulded stretchers centred by a rare cross-stretcher, with simple gates, 100.5cm wide x 80.5cm deep x 67cm high, (39 1/2in wide x 31 1/2in deep x 26in high)

£1,200 - 1,800

243

A SMALL CHARLES I JOINED OAK COFFER, CIRCA 1630

Having a twin-panelled hinged lid, and a triple-panelled front below a nulled-carved rail, on extended stile supports, 75.5cm wide x 40.5cm deep x 54cm high, (29 1/2in wide x 15 1/2in deep x 21in high)

£700 - 1,000

244

AN 18TH CENTURY CARVED BEECH GINGERBREAD MOULD

Carved with two rows of four figures, including a man and a woman with baskets upon their back, a bishop and a queen, the figures unusually edged with thin metal cutters, 26cm wide x 3.5cm deep x 34.5cm high, (10in wide x 1in deep x 13 1/2in high)

£800 - 1,200



244



245 (detail)



245

245

A RARE WILLIAM & MARY JOINED OAK TRIPOD PEDESTAL TABLE, CIRCA 1690

Having a single-piece oval top, a birdcage movement with baluster-turned supports, a baluster and ball-turned pillar, the triform base having horizontal baluster-turned legs with large ball terminals, on small bun feet, *54cm wide x 44.5cm deep x 72.5cm high, (21in wide x 17 1/2in deep x 28 1/2in high)*

£2,000 - 3,000

246

A SMALL CHARLES I BOARDED OAK CHEST, CIRCA 1640

The hinged lid with ovolo-moulded lid, the front incise-carved with a pair of facing dragons, and with chip-carved ends, the sides descending to arched cut-away supports, *76cm wide x 34cm deep x 48cm high, (29 1/2in wide x 13in deep x 18 1/2in high)*

£700 - 1,000



246

247

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

The twin-plank hinged lid with decorative pairs of lightly-carved lines to its edge, the front board with chip-carved ends framing naturalistic flowerheads - roses, daisies and marigolds - all on the same leafy stem and against a matted ground, with small beak-like motifs at each corner, the ends each carved with a pair of foliate lunettes, spaced by tulips, *68cm wide x 49cm deep x 18cm high, (26 1/2in wide x 19in deep x 7in high)*

£800 - 1,200



247



248



(top)

248

A GEORGE II PRIMITIVE ELM AND ASH CRICKET TABLE, WELSH OR ENGLISH, CIRCA 1750

The circular well-figured elm top formed from two boards, with a T-shaped underbearer, on three hand-shaped faceted splayed legs, *54.5cm wide x 53.5cm deep x 56cm high, (21in wide x 21in deep x 22in high)*

£1,500 - 2,000

249

A CHARLES II JOINED OAK COFFER, PROBABLY WEST COUNTRY, DATED 1676

The front rail of the triple-panelled lid carved with the initials and date '16 W L 76', the front of three panels, each carved with a botanical spray, below a lunette-carved rail, the castellated base rails with scrolling punched-decoration, each side carved with a 'barbed-quatrefoil', the front stiles with integral turned feet, *123.5cm wide x 51cm deep x 66.5cm high, (48 1/2in wide x 20in deep x 26in high)*

£800 - 1,200



249



250



A similar stool illustrated Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700*, ACC (2009), p. 226, pl. 289.

250

AN INTERESTING JAMES I OAK JOINT STOOL, GLOUCESTERSHIRE, CIRCA 1620

Having an ovolo edge moulded top, and rare arch-shaped rails with integral central stepped and rounded pendant, on columnar ring-turned legs, joined all round by stretchers with narrow central run-mouldings, 48cm wide x 27.5cm deep x 56cm high, (18 1/2in wide x 10 1/2in deep x 22in high)

£2,000 - 3,000

Literature:

For a comparable stool see Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700* (2009), p. 226, pl. 289.

251

A CHARLES II JOINED OAK COFFER WITH DRAWERS, CIRCA 1670

Having a hinged fully-cleated boarded lid, the front of three panels, each carved with a flower-filled twin-handled gadrooned vase, within stop run-moulded rails, above a pair of mitre edge-moulded drawers, the side panels with similar botanical carving, the whole with unusual spiral-turned end-pilasters, on bun feet, 137.5cm wide x 58cm deep x 74cm high, (54in wide x 22 1/2in deep x 29in high)

£800 - 1,200



251



252

252

A CHARLES II JOINED OAK COFFER, EXETER, DEVON, CIRCA 1660

In the manner of Thomas Dennis (1638-1706) and William Searle (1634-1667)

Having a twin-boarded end-cleated hinged lid, the triple-panelled front fully-carved with botanical motifs, the central panel also carved with the initials 'G K', front spandrels, 127cm wide x 55.5cm deep x 76cm high, (50in wide x 21 1/2in deep x 29 1/2in high)

£600 - 800

Provenance:

Former collection of Theophilus George Phillips, Ruishton House, Henlade, Taunton, Somerset.

Sold *Greenslade Hunt Fine Art*, 3rd April 1992, Lot 169. Sold with a copy of the catalogue.

The joiner William Searle was born in Ottery St. Mary, Devonshire. In 1663, along with his wife, Grace, he emigrated to Ipswich Massachusetts. Thomas Dennis also left England and moved to Ipswich in 1668 and married Grace, now Searle's widow. The Searle-Dennis workshop is famed for the richness and competence of its carving, with designs centred around addorsed scrolls and floral motifs, along with the employment of decorative stains.



253

253

A GEORGE III WALNUT COMB-BACK WINDSOR ARMCHAIR, THAMES VALLEY, CIRCA 1820

The back with four tapering spindles either side of a fretwork splat, with round-ended serpentine-shaped cresting rail, the three-part arm bow with scroll-over ends on crooked front supports, broad saddle-seat, on baluster-turned splayed front legs with lower ball turning, joined to the plain tapering rear legs by an elliptical-turned H-form stretcher, 65cm wide x 55cm deep x 108.5cm high, (25 1/2in wide x 21 1/2in deep x 42 1/2in high)

£800 - 1,200



254

254

A WILLIAM & MARY OAK BOARDED CHEST, WEST COUNTRY, DATED 1686/9

Of slender proportions, the single-board lid with double-reeded long edge, chip-carved ends and show strap-hinges, the front carved with a pair of robust lozenge motifs, each with a cable-carved frame filled with numerous punched flowerheads, centred by the dot-punched date '1686' or '1689' the slightly inset end-boards with V-shaped cut-away ends, 96cm wide x 29.5cm deep x 50cm high, (37 1/2in wide x 11 1/2in deep x 19 1/2in high)

£600 - 800

255

A MID-16TH CENTURY BRASS ALMS DISH, NUREMBERG, CIRCA 1550

The centre decorated with a gadrooned and lidded urn between scrolls, within a border of punched leaves, a band of Gothic script, a further band of smaller punched leaves and a gadrooned boogie, two styles of punches to the rim, with rolled edge, 40.5cm diameter

£400 - 600

Literature:

See K. Tiedemann, *Nuremberg Alms Dishes* (2015), pp. 72-5 and Fig. 59a for a very similar dish. Tiedemann notes that the urn resembles design engravings published by Hans Sebald Beham or Barthel Beham, circa 1528 (Fig. 59b).

256

FOUR LATE 16TH CENTURY CARVED OAK ROMAYNE-TYPE PANELS, FRANCO-FLEMISH, ONE DATED 1581

Each centred by a high-profile male or female bust within a moulded circle, above and below foliated scrolls and scrolls with grotesque terminals, integral edge moulding, 27cm wide x 3.5cm deep x 41.5cm high, (10 1/2in wide x 1in deep x 16in high) (4)

£600 - 800

257

A RARE MARKED 16TH CENTURY IRON LOCKPLATE

With key, a pair of buttress-type spike fixings and a hasp marked twice with the castle of Castile with decorative terminal at one end and knob at the other, with strap hinge, the edges of the plate and hasp chamfered, operative and with key (the lockplate 15cm wide), together with an iron lockplate with concave sides, and six iron keys, (9)

£300 - 400

The symbol of the castle of Castile was used - thanks to dynastic marriages between the Castilian and other royal houses of Europe - throughout Western Europe in the Middle Ages and Early Modern period. Here, it probably denotes the town in which the hasp was made.



255



256



257



(top)

258

A FINE AND RARE DOCUMENTED JAMES I/CHARLES I OAK JOINT STOOL, TAUNTON, SOMERSET, CIRCA 1620-30

The top with narrow double-reeded edge, with well-defined bicuspid-shaped rails, on ornate baluster-turned legs, the rare H-form stretcher formed by a central flat rail and rectangular-section edge-moulded end-rails, 44cm wide x 24.5cm deep x 58.5cm high, (17in wide x 9 1/2in deep x 23in high)

£6,000 - 8,000

Illustrated:

Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700* (2009), p. 229, pl. 295. Described by the author as an 'example of the extraordinary rare 'H' stretcher formation on an extremely fine and rare stool'.

The author illustrates a similar stool, p. 228, pl. 294, probably from the same workshop, or at the very least the same geographic region. Victor Chinnery *Oak Furniture: The British Tradition* (2016), illustrates a further example from the F. E. Anderson Collection, p. 226, fig. 3:98. A forth stool, dated as early as circa 1600, from the S. W. Wolsey Collection, is illustrated by Helena Hayward, *World Furniture* (1970), p. 58, pl. 180.

Another similar stool sold *Bonhams*, Chester, 19th July 2012, Lot 448, (£15,625).



Lot 258 illustrated Tobias Jellinek, *Early British Chairs and Seats 1500 to 1700*, ACC (2009).

Lots 259 - 308: The Bruce Duncan Collection

259 *

A VICTORIAN CARVED OAK ROYAL ARMS

Carved with the Royal Arms as used between 1603 and 1649, 1660 and 1689, 1702 and 1707 and 1837 onwards, and with roses, shamrocks and thistles, 41cm wide x 5cm deep x 48cm high, (16in wide x 1 1/2in deep x 18 1/2in high)

£2,000 - 3,000



259

260 *

A CHARLES II JOINED OAK BACKSTOOL, WITH A DRAWER BELOW THE SEAT, LANCASHIRE, CIRCA 1670

Having a slender back deeply carved with a dragon, with forked tongue and tail, the smooth body unusually incised with four-petal flower and bee motifs, below a bicuspid and triangular narrow cresting with egg-and-tongue carving, the carved design repeated on the lower back rail, the uprights with pyramidal finials, the mainly single-piece seat with dog-tooth punched decoration framing the reeded edge, the decoration repeated on the front seat rail above a gauge-carved drawer front with integral base moulding, on block and ball-turned front legs, joined by a turned fore-rail and multiple plain rear and side stretchers, 52.5cm wide x 41cm deep x 102cm high, (20 1/2in wide x 16in deep x 40in high)

£1,500 - 2,000

Provenance:

Purchased from Louis Stanton.

261 *

A LARGE BRASS SIXTEEN-BRANCH CHANDELIER

With two graduated tiers of eight scrolling candle-branches terminating in leaf-decorated scalloped candle cups, the stem topped by a ring and with an acanthus-decorated and gadrooned baluster and hexagonal lower bulb, 70cm diameter x 125cm high (stem only)

£800 - 1,200

262 *

A SMALL BRASS SIX-BRANCH CHANDELIER

The scrolling and spurred branches fitted to the central ring with pins, numbered with Arabic numerals, with chain and corona and ball terminal fitted with a ring, 50cm diameter x 43.5cm high (stem only)

£300 - 400



260 (detail)



260



263



A comparable oak 'counter table' illustrated R. Edwards, *Dictionary of English Furniture*, ACC (1986), p. 147, fig. 3.

263 *

AN IMPRESSIVE CHARLES II JOINED OAK OPEN LOW DRESSER, CIRCA 1670

The top formed from one deep front board and a narrow rear board, above three mitre-moulded frieze drawers, on robust baluster-turned front legs and rectangular-section back legs, 212.5cm wide x 54.5cm deep x 84.5cm high, (83 1/2in wide x 21in deep x 33in high)

£3,000 - 5,000

A comparable dresser, originally in the renowned John Fardon Collection, is illustrated Victor Chinnery, *Oak Furniture: The British Tradition* (2016), p. 300, fig. 3:344, dated to circa 1650-80.

264 *

A CHARLES I JOINED OAK PANEL BACK ARMCHAIR, DEVON, CIRCA 1630

The back panel carved with addorsed frilly-scrolls within a leafy-carved arcade, below a lunette and stylized flower carved top rail between round-end stiff-leaf carved back uprights, the robust downswept arms with a raised concentric ring-turned roundel to each outer-face, the single seat board with applied reeded edge, over bicuspid-shaped seat rails, on parallel-baluster turned front legs joined all round by plain stretchers, 60cm wide x 52cm deep x 105cm high, (23 1/2in wide x 20in deep x 41in high)

£2,000 - 3,000



264

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.



265

265 *

AN IMPRESSIVE COMMONWEALTH JOINED OAK COFFER, DERBYSHIRE, DATED 1653

Having a triple-panelled lid, the front also with three panels, each carved with a stylized flowering plant, below a deep top rail carved with scrolling flora and centred by the date '1653', with strap-work carved muntin rails and ribbon-carved front stiles, twin-panelled sides, 145cm wide x 60.5cm deep x 88cm high, (57in wide x 23 1/2in deep x 34 1/2in high)

£1,500 - 2,000

266 *

A WILLIAM & MARY JOINED OAK PANEL-BACK OPEN ARMCHAIR, YORKSHIRE, DATED 1691

The flattened-arched cresting carved with a double-scroll, leafy-buds and addorsed tulip-heads, the back panel also carved with radiating tulips below the date '1691', the scroll-ended and punch-decorated downswept arms on ball-turned supports, boarded seat and punch-decorated front seat rail, on columnar-turned front legs joined by plain stretchers all round, 58.5cm wide x 53cm deep x 111cm high, (23in wide x 20 1/2in deep x 43 1/2in high)

£2,000 - 3,000



266



267

267 *

AN IMPRESSIVE LATE 16TH CENTURY CARVED OAK COFFER FRONT, BREMEN, GERMANY, CIRCA 1570-85

Carved with a complex arrangement of biblical scenes, divided in the centre by the seated figure of a man beneath a tree, flanked on the left by a standing, old bearded man (Moses) of the old dispensation, and on the right by a younger, bearded man (John the Baptist) of the new dispensation, all issuing banderoles with inscriptions, carved to the proper left end of the panel with Adam & Eve and the Tree of Knowledge, Moses and the Tablets of the Law, the brazen serpent set up before the Tents of the Israelites, and to the right with the Crucifixion, angels with banderoles appearing to the shepherds guarding their sheep and, to the far right, Christ rising from the tomb of the soldier, *lacking pilasters at ends and rails at top and bottom, some repairs and replacements, 127cm wide x 3cm deep x 53cm high, (50in wide x 1in deep x 20 1/2in high)*

£6,000 - 8,000

One of a group of coffer fronts all carved with similar scenes. See a related example, with end pilasters carved with coats of arms, in the collection of the Victoria & Albert Museum (Museum Number W5-1909), dated 1586. Another, the so-called 'Cranach Chest' in the church at Abbots Langley, Hertfordshire, bears traces of pigments. It is known that these chests were carved by the 'snitger' school of wood-carvers in Bremen. Many of these chests - after the Italian fashion - were made to celebrate marriages.



268

268 *

A 16TH CENTURY WALNUT AND UPHOLSTERED SO-CALLED SAVONORLA CHAIR, ITALIAN

Traces of original polychrome

Of X-frame form, the padded back, seat and squab-cushion upholstered in crimson silk-velvet with gilt braid appliqué, the downswept arms with whorl-carved rounded ends, the front supports ornately carved with scrolls and each headed by a male profile portrait, *restorations, 67cm wide x 49cm deep x 80cm high, (26in wide x 19in deep x 31in high)*

£1,000 - 1,500



269

269 *

A CHARLES II JOINED OAK DINING GATELEG TABLE, POSSIBLY YORKSHIRE, CIRCA 1680

Having a thick oval drop-leaf top, a single end-frieze drawer above a fretted scrolling rail, on baluster-turned legs, joined by paired peg-baluster turned end-stretchers and baluster and 'egg'-turned long stretchers, the elaborate turnings repeated on each gate, 165cm wide x 136.5cm deep x 72.5cm high, (64 1/2in wide x 53 1/2in deep x 28 1/2in high)

£2,000 - 3,000

270 *

A SET OF FOUR EARLY TO MID-16TH CENTURY CARVED OAK 'ROMAYNE'-TYPE PORTRAIT PANELS, FRENCH/FLEMISH, CIRCA 1540

Two panels carved with a male bust, and two with a female bust, within a tied laurel-edged roundel and beneath all'antica grotesque and foliated scrolls, 25cm wide x 2cm deep x 34cm high, (9 1/2in wide x 1/2in deep x 13in high) (4)

£1,200 - 1,800

271 *

A CHARLES I OAK JOINT STOOL, CIRCA 1640 AND LATER

The top with double-reeded edge framed by a band of incised-carved navette and chip-carved decoration, the run-moulded rails with narrow lower edge moulding, on parallel-baluster over slender reel-turned legs, plain stretchers, 45.5cm wide x 27.5cm deep x 55cm high, (17 1/2in wide x 10 1/2in deep x 21 1/2in high)

£500 - 800



270



272 *

A RARE AND DOCUMENTED BOARDED OAK BOX, PROBABLY NORTHERN GERMAN, CIRCA 1600

The lid carved to its centre with a gentleman wearing a wig, a doublet and cape, encircled by a laurel-carved wreath, against a scroll-edged cartouche, the front board with a pair of half-length portraits of a man and his wife, with high collars, both within a strapwork, scroll-edged frame, a bunch of pendant fruits beneath the shield-shaped iron lockplate, the ends carved with further bunches of fruit between foliated scrolls, articulated iron bale handle to lid, 42cm wide x 31cm deep x 17.5cm high, (16 1/2in wide x 12in deep x 6 1/2in high)

£6,000 - 8,000

Provenance:

William Smedley-Aston Collection, The Yew Trees, Henley-in-Arden, Warwickshire. See Lot 86 in this sale.

The Hella Bunch Collection.

The William Stokes Collection.

Illustrated:

H. Cescinsky & E. R. Gribble, *Early English Furniture & Woodwork* (1922) Vol. II, p. 40, Fig. 44, and in the text p. 31, where it is described as 'a fine ruffle or lace-box' and dated to the mid-16th century. The metalwork, in particular the iron lockplate nailed to an uncarved piece of the front board of the same shape and incorporated into the board's design, as well as the handle mounted to the lid, suggest that this box is from Continental Europe.

Lot 272 illustrated H. Cescinsky & E. R. Gribble, *Early English Furniture & Woodwork* (1922), Vol. II, p. 40, Fig. 44.



273 *

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

Having an historically associated single-piece walnut top, correctly sliding rather than typically later hinged, the front with two embellished parchemin-carved panels, and a leaf-carved ogee-profiled base rail, the twin-panelled back with standard central upper key-hole, a further parchemin panel to each side, raised on multiple line-incised extended stile supports, 107cm wide x 68.5cm deep x 76cm high, (42in wide x 26 1/2in deep x 29 1/2in high)

£8,000 - 10,000

The name 'counter table' describes a table with a top marked out with a series of lines and squares to assist in 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, [Accession 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 Gywnn 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.

A comparable 'counter table', formerly in the celebrated Roger Warner Collection, sold *Bonhams*, London, The Olive Collection, 31 January 2019, Lot 62 [£16,900].



A comparable oak 'counter table' illustrated R. Edwards, *Dictionary of English Furniture*, ACC (1986), p. 147, fig. 3.



274 (both sides)

274 *

A VERY LARGE 19TH CENTURY BEECH GINGERBREAD MOULD

Carved to one side with a lady in a fashionable costume, a dog beneath her arm, and to the other with a man smoking a pipe, 32cm wide x 3cm deep x 86cm high, (12 1/2in wide x 1in deep x 33 1/2in high)

£600 - 800

275 *

FOUR CARVED CULINARY MOULDS

To include a fruitwood gingerbread mould, 19th century, carved with a woman wearing an elaborate dress and apron, 10cm wide x 3.5cm deep x 25cm high, a carved elm gingerbread mould, 19th century, carved with a woman with a basket atop her head, 11cm wide x 1.5cm deep x 23cm high, a beech cake decoration mould, 20th century, 6cm wide x 2cm deep x 40cm high, and a fruitwood butter mould, Swiss, early 20th century, bearing a label to reverse for 'A. ZIMMERLIN...GENEVE', 13cm wide x 4.5cm deep x 34cm high, (4)

£400 - 600

276 *

THREE LATE 19TH/EARLY 20TH CENTURY KITCHEN CHOPPERS

Two of a fox, the third of a horse, with variegated metal tail, the largest 35cm wide x 18cm high, (3)

£500 - 800



276

277 *

THREE 18TH CENTURY BRASS MUFFINEERS, OR CASTERS, ENGLISH

Two large and one small example, all with domed pierced covers, decorative incised lines to the body and flared footrim, 7cm base diameter x 10.5cm high, 7cm base diameter x 10cm high and 4cm base diameter x 8cm high, (3)

£300 - 400

278 *

A CHIP-CARVED OPEN BOX, MADE FROM 17TH CENTURY BOARDS, SWISS/FRENCH, IRON CARRY HANDLE

Made from four boards, carved with chip-edged roundels enclosing geometric and foliate motifs, one roundel carved 'PIERRE ANTOINE bERARb' around the Christogram 'IHS', with fixed iron carry handle, 34cm wide x 34cm deep x 18 cm high, (13in wide x 13in deep x 7in high) excluding handle

£600 - 800

The inscription on this box possibly refers to Pierre Antoine Bérard 'le prieur', or prior, of Levron, Switzerland.



278

279 *

TWO LATE 15TH/EARLY 16TH CENTURY CARVED OAK CORBELS, OR BEAM ENDS

The first of a bearded man, holding a banner, *15cm wide x 11cm deep x 31cm high*, the second a man holding a book and a staff with pelt (or skin?), *13cm wide x 15cm deep x 23cm high*, (2)

£1,500 - 2,000

Provenance:

Reputedly from Bury St. Edmunds, Suffolk.
Reputedly formerly in the collection of the Metropolitan Museum of Art, New York.



279



280 *

A PAIR OF LATE 15TH/EARLY 16TH CENTURY CARVED ANGEL ROOF CORBELS, OR BEAM ENDS, ANGLO-FRENCH, POSSIBLY EAST ANGLIA

Both with flowing curls and feathered wings, and each holding a shield carved with one of the *Arma Christi*, or *Instruments of Christ*, the first with St Peter's sword, and an ear, the second with the Holy Lance and the Holy Sponge, *approximately 12.5cm wide x 21.5cm deep x 22.5cm high*, (2)

£2,000 - 3,000

Provenance:

Reputedly from Bury St. Edmunds, Suffolk.
Reputedly formerly in the collection of the Metropolitan Museum of Art, New York.



280



281 *

AN EARLY 16TH CENTURY CARVED OAK ROOF CORBEL, OR BEAM END

Carved as a woman wearing a hat and holding a banner, furred at the end, *15cm wide x 23cm deep x 22.5cm high*, together with **ANOTHER 16TH CENTURY CARVED OAK ROOF CORBEL, OR BEAM END**, the male figure wearing a cap and holding a banner, *12.5cm wide x 20.5cm deep x 21.5cm high*, (2)

£3,000 - 4,000

Provenance:

Reputedly from Bury St. Edmunds, Suffolk.
Reputedly formerly in the collection of the Metropolitan Museum of Art, New York.



281



282 *

TWO LATE 15TH/EARLY 16TH CENTURY CARVED OAK CORBELS, OR BEAM ENDS

The first of a kneeling woman, her hands clasped in prayer, *13cm wide x 29cm deep x 21cm high*, the second a male figure, possibly holding a saw, or a musical instrument, and in clog-like shoes, *12cm wide x 35cm deep x 20cm high*, (2)

£1,500 - 2,000

Provenance:

Reputedly from Bury St. Edmunds, Suffolk.
Reputedly formerly in the collection of the Metropolitan Museum of Art, New York.



282





283

283 *

A PAIR OF JOINED OAK AND ELM SIDE CHAIRS, NAMED AND DATED

Part late 17th century, circa 1670, Yorkshire/Derbyshire
 Each having an arched and scroll-ended cresting, carved to the centre with a moustached male portrait in an oval surround and flanked by tight-scrolls, the similarly carved back panel below headed by five moulded slats and a central cross-rail carved with the date and name '16 John Pype 83', the boarded seat with applied half-round edge moulding, on block and elliptical-turned legs, with conforming turned fore-rail and plain side and rear stretchers, 46.5cm wide x 42cm deep x 105cm high, (18in wide x 16 1/2in deep x 41in high) (2)

£1,000 - 1,500

Provenance:

Humbleton Hall, Humbleton, East Yorkshire.

The 'John Pype' commemorated by these chairs has not been identified. The name appears in records of both London and Yorkshire, but most often in Somerset, in the 16th and 17th centuries.



284

284 *

A WILLIAM & MARY BOARDED OAK BOX, NORTH COUNTRY, DATED 1691

The hinged lid with punch-decorated ends and moulded front edge above a front board carved with a pair of stalked and leaved tulip-like flowers, amidst leaves, the proper left end carved 'CF' and '1691', both end boards with lower run moulding, 61cm wide x 33.5cm deep x 19cm high, (24in wide x 13in deep x 7in high)

£600 - 800

285 *

AN UNUSUAL PAIR OF CHARLES II JOINED OAK BACKSTOOLS, LANCASHIRE, CIRCA 1670

Each with a characteristic tall arched foliate-carved cresting, the botanical carving to the back panel unusually enclosed within a cusped arcade, the back uprights each carved with a rare stiff-leaf single stem below a standard pyramidal finial, panelled seat, the block and paired baluster-turned legs with conforming turned fore-rail and plain side and rear stretchers, 45cm wide x 39cm deep x 113cm high, (17 1/2in wide x 15in deep x 44in high) (2)

£2,000 - 3,000

286 *

A COPPER LIDDED JUG, GERMAN, DATED 1754

With domed lid and curved thumbpiece, the baluster-shaped body enriched with Rococo scrolls and foliage and cavorting putti, with articulated bale handle, 40cm high, together with a pewter-lidded copper vessel, German, dated 1627, decorated with a 17th century couple, and foliated scrolls and flowers, the threaded lid with ring handle, 30cm high, (2)

£300 - 400



285

287 *

A 17TH CENTURY CARVED OAK TABLE-TOP BOOK PRESS, ANGLO-DUTCH

With fluted rectangular-section uprights topped by foliate-carved finials and a cresting carved with a coat of arms beneath a Viscount's coronet, between a pair of *lion passant (or rampant) regardant* supporters, above a pair of cherub head corbels, with rectangular edge-moulded press, the threaded screw on a lozenge-shaped block, elements of the base lacking, 43cm wide x 29.5cm deep x 63.5cm high, (16 1/2in wide x 11 1/2in deep x 25in high)

£2,000 - 3,000

A comparable example sold *Christie's*, 27 October 2015, Lot 172. Another, with fluted uprights, sold *Christie's*, 12 October 2005, Lot 24.



287

288 *

A LATE 15TH CENTURY OAK NEWEL POST, FRENCH, CIRCA 1480-1500

With later top and cruciform base to form a torchère, having a central column carved with a moulded capital, surrounded by four free-standing turned columns, one opposing pair spiral-turned and carved with small rosettes, another with double spiral-carving, and the fourth with spiral beading, all on a waisted square-section plinth, carved to the centre with a spiral and riband-wrapped collar, and with ribbed acanthus leaves above and below, central circular aperture to top, 49.5cm wide x 47cm deep x 112cm high, (19in wide x 18 1/2in deep x 44in high)

£1,200 - 1,800

Provenance:

The Collection of Mr & Mrs H. Beedham.
Sold *Bonhams*, Chester, 'The Beedham Collection: Selected Oak Furniture & Works of Art 1450-1750', 24 May 2012, Lot 213.

289 *

A 17TH CENTURY SMALL JOINED CHESTNUT OCCASIONAL TABLE, SPANISH

Having a three-quarter galleried boarded top, a single drawer relief-carved with a large lozenge, on ball-turned legs, joined by plain stretchers all round, 46.5cm wide x 45.5cm deep x 52cm high, (18in wide x 17 1/2in deep x 20in high)

£800 - 1,000



288



289



(detail)

290 *

A DOCUMENTED 17TH CENTURY ASH TURNER'S ARMCHAIR, CUMBRIA, CIRCA 1640-80

Of four-post form, with all parts turned on a lathe, the design of the winged-back incorporating six 'loose' reels, the seat of turned spindles protected by a later board, 71cm wide x 51cm deep x 123.5cm high, (27 1/2in wide x 20in deep x 48 1/2in high)

£4,000 - 6,000

Provenance:

Oxford Fine Arts Ltd.

Illustrated:

Victor Chinnery, *Oak Furniture: The British Tradition* (2016), p. 74, fig. 2:86.



Lot 290 illustrated Victor Chinnery, *Oak Furniture: The British Tradition*, ACC (2016), p. 74, fig. 2:86.



291

291 *

A RARE AND INTERESTING CARVED AND PIERCED OAK PORTRAIT PANEL, ENGLISH, CIRCA 1540-60, POSSIBLY OF A SCHOLAR OR REFORMER

The central roundel carved with a male bust, wearing a low cap with turned up narrow brim, a pleated shirt and doublet with puffed shoulders and cuffs at the elbow, with hooked nose and curly hair cut just above the chin, holding a book aloft in his left hand, the book rendered with decorative binding and clasps, the man's first finger marking a page, beneath a tassel between grotesque scrolls, and atop a mask and a pair of pendant grotesque foliated scrolls, 24cm wide x 2cm deep x 48cm high, (9in wide x 0 1/2in deep x 18 1/2in high)

£1,500 - 2,000

Provenance:

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

The portrait on which this panel is no doubt based has not been identified. The book the sitter is holding aloft – with binding and clasps clearly rendered – alludes to knowledge or scholarship. Given the date of this panel, it may be that the subject was a cleric, possibly a reformer.

292 *

A CAST IRON FIREBACK, CAST WITH THE ROYAL ARMS OF HENRY VIII

Arched and with moulded edge, and cast with the Royal Arms of England between a dragon dexter supporter and a greyhound sinister supporter, the arms topped by an Imperial crown and flanked by a rose and a portcullis badge, both also with Imperial crowns, the arms encircled by the Garter with motto, 52cm wide x 2.5cm deep x 57cm high, (20in wide x 0 1/2in deep x 22in high)

£1,000 - 1,500

Provenance:

Purchased from Jacqueline Boccador.

The use of the Imperial Crown indicates that these arms can be no earlier than the reign of Henry VIII, who introduced the Imperial Crown sometime in the 1520s. The supporters used here, a dexter dragon and a sinister greyhound, were used by his father, Henry VII, but Henry VIII, unlike his successors, used them too.



292



293

293 *

A GOOD EARLY 16TH CENTURY BEECH CARVING OF ST. LUKE PAINTING THE VIRGIN, FLEMISH, CIRCA 1500-1520

St. Luke wearing a close-fitting cap and voluminous robes, and seated on a seat with a curved end fitted with a parchemin-type panel above a trefoil-headed apron, and holding an artist's palette and mahl stick, his right hand raised and holding a paint brush to the arched canvas on the easel before him, the ox and banner behind his easel, traces of polychrome, *on a later velvet-covered base, the figure 33cm wide x 15cm deep x 48cm high, (12 1/2in wide x 5 1/2in deep x 18 1/2in high)*

£3,000 - 5,000

Provenance:

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

Saint Luke painting the Virgin is a devotional subject in art showing Luke the Evangelist painting the Virgin Mary with the Child Jesus. Such paintings were often created during the Renaissance for chapels of Saint Luke in European churches. Saint Luke was the patron saint of artists and painters' guilds. The painting from which this carving derives has not been identified. Some of its features, including the overall composition, and the shape of the chair on which St. Luke sits, are similar to a triptych panel of the same subject in the National Gallery, attributed to the workshop of Quinten Massys (Antwerp, 1465/6-1530). The shape of the canvas St. Luke is using in this carving, and the style of his cap and clothes, suggests a date in the first half of the 16th century.



294

294 *

A WILLIAM & MARY WALNUT AND OAK CANDLESTAND, CIRCA 1700

The octagonal top with ovolo-moulded edge, on a ball and baluster-turned pillar, an hexagonal collar and three flat scroll-shaped supports, *34.5cm wide x 34.5cm deep x 71cm high, (13 1/2in wide x 13 1/2in deep x 27 1/2in high)*

£600 - 800

295 *

A MID-18TH CENTURY FRUITWOOD MINIATURE BUREAU, POSSIBLY DUTCH, CIRCA 1750

The hinged sloping fall carved with an unusual tableau of four figures, including a man wearing a head-dress, skirt and holding a long pipe, a drummer wearing a feathered cap, a man with sword, with feathered cap, and a man in a frock coat, his hand outstretched, also in feathered cap, within a landscape of flowers, two central stems forming an arch, and against a matted ground, all above three drawers, all carved with different animals, a lion and a pig, an ox and a dog, and to the bottom drawer a monkey, a bird and a ram, all within landscapes of flowering plants, and against a matted ground, the end boards extending to form the feet, later facing brackets, *37cm wide x 17cm deep x 34.5cm high, (14 1/2in wide x 6 1/2in deep x 13 1/2in high)*

£800 - 1,000



295



296 *

AN UNUSUAL PAIR OF CHARLES II JOINED OAK BACKSTOOLS, CHESHIRE/LANCASHIRE, CIRCA 1670

One with the back panel carved with a portrait of Charles II, the other with a 'Windsor Beauty', after the celebrated portraits by Sir Peter Lely (1618-1680), each half-portrait within an arcade, the king with angel carved spandrels, the female courtier with typical leaf-and-berry spandrels, and both flanked by carved terms, with a scroll-profiled cresting (one also pierced) centred by the carved ownership triad, 'H' over 'H H', the pyramid finial surmounted uprights with split baluster-turned mouldings, the boarded seat with double-reeded edge, flat run-moulded seat rails, baluster-turned front legs joined all round by low plain stretchers, slight variance in design detail and dimensions, 49cm wide x 42cm deep x 107cm high, (19in wide x 16 1/2in deep x 42in high) (2)

£6,000 - 8,000

Provenance:

Purchased from *Key Antiques*, North Cotswold, 2004.



(details)



297



297 (detail)

297 *

A 19TH CENTURY GROS ET PETIT POINT EMBROIDERED PELMET, FRENCH

Worked in coloured wools, in the 18th century manner, with grotesques, scrolling leaves and flowers in bizarre patterns, braid to each end and upper edge, and with scalloped lower edge, lined, 47cm x 472cm

£600 - 800



298

298 *

A PAIR OF NEEDLEWORK TABLE RUNNERS

Each of 18th century tent stitch embroidery, worked with coloured wools in a 16th century design, with animals, birds, trees, fruit and flowers, having a braid edge and fringe end, lined, 15cm x 58cm (2)

£300 - 500

299 *

A TAPESTRY TABLE RUNNER

Of 17th century Flemish tapestry designed with flowerheads and leaves, in shades of blue and brown, having a braid border with a tassel to each end, lined, 29cm x 190cm

£200 - 300



299

300 *

A PAIR OF TAPESTRY TABLE RUNNERS

Each of 17th century Flemish tapestry designed with flowers and scrolls, with metallic braid edge and fringe ends, 19 x 103cm (2)

£200 - 300



300

301 *

A TAPESTRY TABLE RUNNER

Of 18th century French tapestry, designed with curling leaves, with braid edge and a tassel to each end, lined, 20cm x 164cm, together with **A 20TH CENTURY PANEL OF TENT STITCH EMBROIDERY**, worked in coloured wools designed with grotesques amongst flowers, gilt fringe ends, lined, 22.5cm x 52cm, (2)

£200 - 300

302 *

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

The tall double-scroll arched cresting carved with a pair of leafy-buds and a central tulip, the flower design elegantly repeated on the single back panel, downswept arms on short ball-turned supports, boarded seat with chip-carved ends, on columnar-turned front legs joined by plain stretchers all round, *61cm wide x 60cm deep x 110cm high, (24in wide x 23 1/2in deep x 43in high)*

£2,000 - 3,000

Provenance:

Formerly with Leslie Rankine Taylor (d.2014), Cirencester, Gloucestershire.



302

303 *

**A CHARLES II JOINED OAK BACKSTOOL, LANCASHIRE,
CIRCA 1680**

Having a typical tall arched cresting and back panel robustly carved with flora, and pyramidal finials to the back uprights, a boarded seat with ovolo-moulded edge, on block and baluster-turned front legs, joined by a conforming turned fore-rail and plain side and rear stretchers, *47cm wide x 45cm deep x 113cm high, (18 1/2in wide x 17 1/2in deep x 44in high)*

£600 - 800

Provenance:

Purchased from H. W. Keil Ltd., Broadway, Worcestershire.



304 *

**AN INTERESTING JAMES I/CHARLES I GAUGE-CARVED OAK
JOINT STOOL, WEST COUNTRY, CIRCA 1620-40**

The top with an egg-and-tongue carved and moulded edge, the slightly cushioned rails with crescent-shaped motifs and gauge-carved lower edge, the stop-fluted parallel-baluster over reel-turned legs with carved upper and lower blocks, joined by stylized guilloche-carved stretchers all round, on later ball-turned feet, *45cm wide x 29.5cm deep x 53.5cm high, (17 1/2in wide x 11 1/2in deep x 21in high)*

£500 - 800



304



305



305 *

A JAMES I/CHARLES I CARVED WALNUT JOINED BOX, CIRA 1620-40

The hinged cover with moulded edge, the front and sides with applied upper moulding, the front board centred by an imperially-crowned Tudor Rose, in a surround of scrolls and strapwork, flanked by a lion and a unicorn (lacking horn) supporter, against a matted ground and between terminal drapery hung pilasters with Ionic capitals, the ends of the box each carved with opposing grotesque birds, with pendant foliate spray and leafy spandrels, base moulding, the interior with lidded till, 71.5cm wide x 47.5cm deep x 24cm high, (28in wide x 18 1/2in deep x 9in high)

£3,000 - 5,000

The supporter to the proper left of the central rose is - with a horse's mane and tail, and cloven hooves, but without a horn - probably meant to be read as a unicorn. The Royal Arms of James I (1603-25) and Charles I (1625-49) were both supported by a lion and a unicorn, and both employed a crowned Tudor Rose (usually stalked) as one of their badges.

306 *

A PAIR OF CARVED OAK PANELS, PROBABLY 17TH CENTURY

One of a Jester, with mirror, motley and a cap and bells, the second probably of an Actor, wearing a close cap, loose robes and gesturing with his right arm, both in later frames with later titles, 39.5cm wide x 4.5cm deep x 69cm high, (15 1/2in wide x 1 1/2in deep x 27in high) (2)

£1,500 - 2,000

The Actor depicted is possibly Thomas Killigrew (1612-83).



306



307 *

**A SMALL 16TH CENTURY JOINED OAK COFFER, FRENCH,
CIRCA 1530-50**

Having a twin-panelled hinged lid, the front with two carved Romaine-type male profile portrait panels, each wearing a helmet, in a circular surround, with floral and mythical beast-headed scrolls, with broad front stiles and muntin rail, and ornate scroll-profiled spandrels, each side with two parchemin-carved panels, 79.5cm wide x 46cm deep x 60cm high, (31in wide x 18in deep x 23 1/2in high)

£4,000 - 6,000

Provenance:

Purchased from *Key Antiques*, North Cotswold, 2004.



(detail)



308 *

THE HORNBY CASTLE CHAIR: A DOCUMENTED OAK OPEN ARMCHAIR

Elizabeth I/James I, circa 1580-1600 and later, probably South-West Scotland

Of unusual design, having an open back formed of two twin-arcades with fluted-baluster pillars, below a tall cresting, historically thought to be carved with the arms of *Conyers* of Hornby Castle, Yorkshire, the relatively flat arms carved with a cabled nail-head design, on bulbous basketwork-carved supports, the seat rails, front legs and stretchers similarly carved, restorations, 75.5cm wide x 52cm deep x 138.5cm high, (29 1/2in wide x 20in deep x 54 1/2in high)

£20,000 - 30,000

Provenance:

Reputedly Duke of Leeds, Hornby Castle, Yorkshire.
Thomas George Burn Collection, Rous Lench Court, Abbots Morton, Worcestershire, and reputedly purchased in Otley, Yorkshire.
Sotheby's, London, The Rous Lench Collection, Vol. II, 4 July 1986, Lot 695.
Alistair Sampson Antiques Ltd., London.

Illustrated:

Victor Chinnery, *Oak Furniture: The British Tradition* 2016, p. 389, fig. 4:37 and p. 390, fig.390 (detail).
See also *Antique Collectors*, 'Rous Lench Court', December 1958, p. 220.

Three extremely similar armchairs are known. The first, now in the Burrell Collection, Glasgow (accession no. 14.71), is said to have come from Wordsworth's house, Ambleside, Cumbria. The second, in cedar, at Temple Newsam House, Leeds, bears a label on the underside inscribed *HORNBY CASTLE / COLLECTION / APRIL 1930* and another label printed *LADY GLAMIS*, indicating it passed to the third daughter of the 10th Duke of Leeds before reverting to the 11th Duke and then sold at *Sotheby's*, July 1961 Lot 140. It was purchased by S. W. Wolsey, Buckingham Gate, London and illustrated Percy Macquoid, *The Age of Oak* (1904), p. 55, pl. IV. The third, at Norton Conyers Hall, is dated '1603', and illustrated C. Latham *In English Homes* (1904), p. IX. All four chairs are known to have restoration, although Victor Chinnery refers to this Lot, *ibid.*, p. 390, as 'the most complete of the chairs'.

Although the group of chairs to which this example belongs is traditionally associated with Conyers of Hornby Castle, North Yorkshire, the heraldic motifs they bear – horses or unicorns (lacking horns) gorged and chained, a martlet, a lion rampant and the crest of a horned animal - are not traditionally associated with the family. The paternal arms of Conyers are *azure, a maunch or with a crescent or surmounted by another gules in chief*. The maunch – a sleeve – is a very distinctive heraldic charge, and its absence from these chairs is significant, suggesting that they were not, in fact, made for the Conyers family. Neither is their crest – *a sinister wing gules, differenced with a crescent or surmounted by another gules* – evident here. The lion rampant does feature, however, on the Hornby Arch in the Burrell Collection, once the main entrance into Hornby Castle.

END OF SALE



Lot 308 illustrated Victor Chinnery, *Oak Furniture: The British Tradition*, ACC (2016).



An extremely similar chair in the Temple Newsam Collection, Leeds, illustrated R. Edwards, *Dictionary of English Furniture*, ACC (1986), Vol. I, p. 227, fig.11.



An extremely similar chair in the Burrell Collection, Glasgow, illustrated Victor Chinnery, *Oak Furniture: The British Tradition*, ACC (2016), p. 389, fig. 4:36.

Bonhams

AUCTIONEERS SINCE 1793



The Stuart Kirby Collection

Oxford | 20 May 2020

ENQUIRIES

+44 (0) 1865 853667

david.houlston@bonhams.com

bonhams.com/oak

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AUCTIONEERS SINCE 1793



The Gentleman's Library Sale

Montpelier Street, London | 12 and 13 February 2020

ENQUIRIES

+44 (0) 20 7393 3863
leo.webster@bonhams.com
bonhams.com/auctions/25762

ENGLISH SCHOOL

*Mounted portrait at Windsor Castle of
Farrier P. Simpson, 2nd Life Guards, 1840*
19th century
£ 2,000 - 3,000 *

A detailed oil painting of a man, Ropen Carabit, wearing a large, ornate turban with a floral pattern and a red garment with a striped scarf. The man has a mustache and is looking slightly to the right.

Bonhams

AUCTIONEERS SINCE 1793

19th Century and British Impressionist Art

New Bond Street | 8 April, 2020

ENQUIRIES

Emma Gordon
+44 (0) 20 7468 8232
emma.gordon@bonhams.com
[bonhams.com/19thcenturypaintings](https://www.bonhams.com/19thcenturypaintings)

FELICE SCHIAVONI (ITALIAN, 1803-1881)

Portrait of Ropen Carabit
signed and dated 'Schiavoni/Ft 1824'
(centre right)
oil on canvas
76.2 x 55.9cm (30 x 22in).
£20,000 - 30,000 *

* For details of the charges payable in addition to the final hammer price, please visit [bonhams.com/buyersguide](https://www.bonhams.com/buyersguide)

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, and to all persons participating in the auction process including auction attendees, *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 you as 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*, and 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. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition 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 items or parts are sold for their artistic, historical or cultural interest and 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. Prices depend upon bidding and lots can sell for *Hammer*

Prices below and above the *Estimates*, so *Estimates* 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 *Bonhams* for a *Condition Report* on the *Lot's* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without 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. The *Condition Report* represents *Bonhams'* reasonable opinion as to the *Lot's* general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* 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.

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 reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales*, 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 put up for *Sale*. We have complete discretion in which to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%; however, these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equaling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will 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

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams'* reputation.

Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Registration and Bidding 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, and have pre-registered to bid or have updated your existing registration details recently, please complete a *Registration and 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 offered at no additional charge 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*, once you have pre-registered to bid or have updated your existing registration details recently. 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.

Bonhams will not be liable for service delays, interruptions or other failures to make a bid caused by losses of internet connection, fault or failure with the website or bidding process, or malfunction of any software or system, computer or mobile device.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full

details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.

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) 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. 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 including the warranties as to your status and source of funds. 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. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this Sale.

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 on each Lot purchased:

27.5% up to £2,500 of the *Hammer Price*
25% of the *Hammer Price* above £2,500 and up to £300,000
20% of the *Hammer Price* above £300,000 and up to £3,000,000
13.9% of the *Hammer Price* above £3,000,000

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 "AF" 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 Account. If you do so, please quote your paddle number and invoice number as the reference. Our 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
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 issued in the name of the Buyer (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 issued in the name of the Buyer (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. We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any Lot at our discretion while we complete our investigations, and to cancel the Sale of any Lot if you are in breach of your warranties as Buyer, if we consider that such Sale would be unlawful or otherwise cause liabilities for the Seller or Bonhams, or would be detrimental to Bonhams' reputation.

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 licensing 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 Licensing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774

The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any Sale, nor allow any delay in making full payment for the Lot.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the Seller to the Buyer of a Lot under the *Contract for Sale*, neither we nor the Seller are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a Lot or any *Estimate* in respect of it, whether contained in the Catalogue or otherwise, whether given orally or in writing and whether given before or during the Sale. Neither we nor the Seller will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the Seller are liable in relation to any Lot or any *Description* or *Estimate* made of any Lot, or the conduct of any Sale in relation to any Lot, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the Seller's liability (combined, if both we and the Seller are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the Lot irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist Stamp or Book Sales only) and 10 of the *Buyer's Agreement*. The same applies in respect of the Seller, as if references to us in this paragraph were substituted with references to the Seller.

15. BOOKS

As stated above, all Lots are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a Book in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that Lots comprising printed Books, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

All Lots are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the Lot is in good

condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the - of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements

Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate Sale, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original Sale to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence. *Lots* marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held. Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

On behalf of the *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 Kutichinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutichinsky

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 Kutichinsky

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 attempt to detail, as far

as practicable, all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*.

Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-Sale tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details. It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine.

Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm

15 to 30 years old – top shoulder (ts) or up to 5cm

Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the Sale and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ. 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 on Bonhams' website, 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 and the relevant terms for Bidders and Buyers in the Notice to Bidders 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 or on the Bonhams website, 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.

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 any part of the Entry in the Catalogue which is not printed in bold letters, the remainder of which Entry 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 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 after 7 days from the day upon which it is knocked down to you on the fall of the Auctioneer's hammer in respect of the Lot, or upon collection of the Lot if earlier. 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 beyond 7 days from the day of 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: (i) 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, and (ii) Bonhams has completed its investigations pursuant to clause 3.11 of the Buyer's Agreement with Bonhams set out in Appendix 2 in the catalogue.

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 in full 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: (i) Bonhams has released cleared funds to the amount of the full Purchase Price and all other sums owed by you to the Seller and to Bonhams and (ii) Bonhams has completed its investigations pursuant to clause 3.11 of the Buyer's Agreement with Bonhams set out in Appendix 2 in the catalogue.
 - 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 should note that Bonhams has reserved the right not to release the Lot to you until its investigations under paragraph 3.11 of the Buyer's Agreement set out in Appendix 2 have been completed to Bonhams' satisfaction.
 - 7.4 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.
 - 7.5 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.
 - 7.6 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
- 8.1 If the Purchase Price for a Lot is not paid to Bonhams in full in accordance with the Contract for Sale, the Seller will be entitled, with the prior written agreement of Bonhams but without further notice to you, to exercise one or more of the following rights (whether through Bonhams or otherwise):
 - 8.1.1 to terminate immediately the Contract for Sale of the Lot for

your breach of contract;

- 8.1.2 to resell the Lot by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell; to retain possession of the Lot;
 - 8.1.4 to remove and store the Lot at your expense;
 - 8.1.5 to take legal proceedings against you for any sum due under the Contract for Sale and/or damages for breach of contract;
 - 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;
 - 8.1.7 to repossess the Lot (or any part thereof) which has not become your property, and for this purpose (unless the Buyer buys the Lot as a Consumer from the Seller selling in the course of a Business) you hereby grant an irrevocable licence to the Seller by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal Business hours to take possession of the Lot or part thereof; to retain possession of any other property sold to you by the Seller at the Sale or any other auction or by private treaty until all sums due under the Contract for Sale shall have been paid in full in cleared funds;
 - 8.1.9 to retain possession of, and on three months' written notice to sell, Without Reserve, any of your other property in the possession of the Seller and/or of Bonhams (as bailee for the Seller) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such Sale in satisfaction or part satisfaction of any amounts owed to the Seller or to Bonhams; and
 - 8.1.10 so long as such goods remain in the possession of the Seller or Bonhams as its bailee, to rescind the contract for the Sale of any other goods sold to you by the Seller at the Sale 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 Seller or to Bonhams by you.
 - 8.2 You agree to indemnify the Seller against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to Bonhams in order to obtain the release of the Lot) incurred by the Seller (whether or not court proceedings will have been issued) as a result of Bonhams 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 Seller becomes liable to pay the same until payment by you.
 - 8.3 On any resale of the Lot under paragraph 8.1.2, the Seller will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the Lot, after the payment of all sums due to the Seller and to Bonhams, within 28 days of receipt of such monies by him or on his behalf.
- ##### 9 THE SELLER'S LIABILITY
- 9.1 The Seller will not be liable for any injury, loss or damage caused by the Lot after the fall of the Auctioneer's hammer in respect of the Lot.
 - 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the Seller will not be liable for any breach of any term that the Lot will correspond with any Description applied to it by or on behalf of the Seller, whether implied by the Sale of Goods Act 1979 or otherwise.
 - 9.3 Unless the Seller sells the Lot in the course of a Business and the Buyer buys it as a Consumer,
 - 9.3.1 the Seller 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 Description of the Lot or any Entry or Estimate in relation to the Lot made by or on behalf of the Seller (whether made in writing, including in the Catalogue, or on the Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the Sale;
 - 9.3.2 the Seller will not be liable for any loss of Business, Business profits or revenue or income or for loss of reputation or for disruption to Business or wasted time on the part of the Buyer or of the Buyer's 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;
 - 9.3.3 in any circumstances where the Seller is liable to you in respect of the Lot, 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 Seller's 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 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.
 - 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 Seller's negligence (or any person under the Seller's control or for whom the Seller is legally responsible), or (iii) acts or omissions for which the Seller 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 MISCELLANEOUS

- 10.1 You may not assign either the benefit or burden of the *Contract for Sale*.
- 10.2 The Seller's failure or delay in enforcing or exercising any power or right under the *Contract for Sale* 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 Seller's ability subsequently to enforce any right arising under the *Contract for Sale*.
- 10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* 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.
- 10.4 Any notice or other communication to be given under the *Contract for Sale* 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 Seller, addressed c/o Bonhams at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the Buyer given in the *Bidding 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.
- 10.5 If any term or any part of any term of the *Contract for Sale* 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.
- 10.6 References in the *Contract for Sale* to Bonhams will, where appropriate, include reference to Bonhams' officers, employees and agents and to any subsidiary of Bonhams Holdings Limited and to its officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 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.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the Seller, it will also operate in favour and for the benefit of Bonhams, 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.

11 GOVERNING LAW

All transactions to which the *Contract for Sale* 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 place and the Seller and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the Seller 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.

APPENDIX 2

BUYER'S AGREEMENT WITH BONHAMS

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. 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.

1.3

- 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 and following completion of our enquiries pursuant to paragraph 3.11;

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 AND BUYER WARRANTIES

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 no later than 4.30pm on the second working day following the Sale: the Purchase Price for the Lot;

3.1.1 a Buyer's Premium in accordance with the rates set out in the *Notice to Bidders* on each lot, and

3.1.2 if the Lot is marked [AR], 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.

3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:

3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, Her Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or

3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including

without limitation, Iran, North Korea, Sudan and Syria.

3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.

3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:

3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;

3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;

3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;

3.10.4 items purchased by you and your Principal through Bonhams are not being purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and

3.10.5 that you consent to Bonhams relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.

3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the Seller, to our satisfaction at our discretion, we shall be entitled to retain Lots and/or proceeds of Sale, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.

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, and once we have completed our investigations under paragraph 3.11, 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 in this instance 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 3, 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 Title (ownership) in the *Lot* passes to you (i) on payment of the *Purchase Price* to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.
- 6.2 Please note however, that under the *Contract for Sale*, the risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the *Lot* if earlier, and you are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

- 7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):
- 7.1.1 to terminate this agreement immediately for your breach of contract;
- 7.1.2 to retain possession of the *Lot*;
- 7.1.3 to remove, and/or store the *Lot* at your expense;
- 7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;
- 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;
- 7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) 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 *Lot* or part thereof;
- 7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;
- 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 *Sale*) until all sums due to us have been paid in full;
- 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;
- 7.1.10 on three months' written notice to sell, *Without Reserve*, 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 *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;
- 7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.
- 7.1.12 having made reasonable efforts to inform you, to release your name and address to the *Seller*, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.
- 7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (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.
- 7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer's Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer's Premium* on each *Lot*) and thirdly to any other sums due to us.
- 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 *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

- 8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* 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:

- 8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or
- 8.1.2 deliver the *Lot* to a person other than you; and/or
- 8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
- 8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
- 8.2 The discretion referred to in paragraph 8.1:
- 8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, 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
- 8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

9 FORGERIES

- 9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.
- 9.2 Paragraph 9 applies only if:
- 9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and
- 9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and
- 9.2.3 within one month after such notification has been given, 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 *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.
- 9.3 Paragraph 9 will not apply in respect of a *Forgery* if:
- 9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* 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 it can be established that the *Lot* is a *Forgery* 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.
- 9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.
- 9.5 If we are satisfied that a *Lot* is a *Forgery* 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, 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 *Purchase Price*, *Buyer's Premium*, *VAT* and *Expenses* paid by you in respect of the *Lot*.
- 9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
- 9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph 9 will cease.
- 9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

10 OUR LIABILITY

- 10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.
- 10.2 Our duty to you while the *Lot* 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 *Lot* or to other persons or things caused by:
- 10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
- 10.2.2 changes in atmospheric pressure; nor will we be liable for:
- 10.2.3 damage to tension strung musical instruments; or
- 10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
- 10.3.1 We will not be liable to you for any loss of *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

"Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

"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" Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" *Bonhams* 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract for Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus VAT if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and VAT which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and VAT on the *Hammer Price* (where applicable), the *Buyer's Premium* and VAT on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any VAT chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "Seller" includes both the agent and the

principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnity" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

(1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.

(2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-

(a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and

(b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.

(3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.

(4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.

(5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:

(a) the seller;

(b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;

(c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.

(5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

Bonhams

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

Data protection – use of your information

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com. We may disclose your personal information to any member of our group which means our subsidiaries, our ultimate holding company and its subsidiaries (whether registered in the UK or elsewhere). We will not disclose your data to anyone outside our group but we may from time to time provide you with information about goods and services which we feel maybe of interest to you including those provided by third parties. If you do not want to receive such information (except for information you specifically requested) please tick this box Would you like to receive e-mailed information from us? if so please tick this box

Notice to Bidders.

At least 24 hours before the Sale, clients must provide government or state issued photographic proof of ID and date of birth e.g. - passport, driving licence - and if not included in ID document, proof of address e.g - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, and the entities name and registered address, documentary proof of its beneficial owners and directors, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed or completed. For higher value lots you may also be asked to provide a bank reference.

If successful

I will collect the purchases myself

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details.

Sale title: The Oak Interior	Sale date: Wednesday 19 February 2020
Sale no. 26029	Sale venue: Oxford

If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

General Bid Increments:

£10 - 200by 10s	£10,000 - 20,000by 1,000s
£200 - 500by 20 / 50 / 80s	£20,000 - 50,000by 2,000 / 5,000 / 8,000s
£500 - 1,000by 50s	£50,000 - 100,000by 5,000s
£1,000 - 2,000by 100s	£100,000 - 200,000by 10,000s
£2,000 - 5,000by 200 / 500 / 800s	above £200,000at the auctioneer's discretion
£5,000 - 10,000by 500s	

The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (if applicable)	
Company Registration number (if applicable)	
Address	
	City
Post / Zip code	County / State
Telephone (mobile)	Country
Telephone (landline)	
E-mail (in capitals)	
Please answer all questions below	
1. ID supplied: Government issued ID <input type="checkbox"/> and (if the ID does not confirm your address) <input type="checkbox"/> current utility bill/ bank statement. If a corporate entity, please provide the Certificate of Incorporation or Partnership Deed and a letter authorising you to act.	
2. Are you representing the Bidder? <input type="checkbox"/> If yes, please complete question 3.	
3. Bidder's name, address and contact details (phone and email): Bidder's ID: Government issued ID <input type="checkbox"/> and (if the ID does not confirm their address) <input type="checkbox"/> current utility bill/bank statement	
Are you acting in a business capacity? Yes <input type="checkbox"/> No <input type="checkbox"/>	If registered for VAT in the EU please enter your registration here: <input type="checkbox"/> <input type="checkbox"/> / <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> - <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> - <input type="checkbox"/> <input type="checkbox"/>

Please note that all telephone calls are recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid ★

FOR WINE SALES ONLY	
Please leave lots "available under bond" in bond <input type="checkbox"/>	Please include delivery charges (minimum charge of £20 + VAT) <input type="checkbox"/>

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE INCLUDING BUYER'S WARRANTIES AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.	
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★ Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

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