



DREWEATTS

EST. 1759

FINE FURNITURE,
SCULPTURE, CARPETS
AND CERAMICS

DONNINGTON PRIORY | TUESDAY 19 MAY 2020



INVITING ENTRIES | THE GARDEN SALE

Dreweatts is pleased to announce that entries are now open for a dedicated auction of garden statuary and ornament, to be held on 10 September 2020. The auction will follow previous successful sales of outdoor statuary, including the auction of works from the Sculpture Park, Surrey in 2019 and sales of selected contents from the collection of Piet Jonker, the Netherlands, in 2017 and 2015. The sale will celebrate the variety and quality of garden design and is set to include a broad range of outdoor items, from traditional weathered figures and urns in stone and metal, to innovative work by contemporary sculptors.

Selling with Dreweatts

As a leading UK auction house, Dreweatts has long held a strong position in the active market for garden ornament in the home counties and beyond, and our auctions have in recent years achieved outstanding results for lots in this category.

In addition to a broad team of experts and over 250 years of experience as auctioneers, Dreweatts offers:

- A scenic location: our Donnington Priory saleroom is set within its own picturesque grounds, providing an ideal setting for displaying garden ornament, located only an hour away from London
- An expansive client base of local and international private collectors and dealers
- Fully illustrated and expertly produced auction catalogues
- A dedicated marketing campaign surrounding the auction across digital and print media.

How to consign

We are welcoming consignments of garden ornament, furniture and statuary of all ages. To consign or to arrange a free auction valuation, please contact Charlotte Schelling at: sculpture@dreweatts.com | +44 (0) 1635 553 553 | Entries close 10 July 2020.



DREWEATTS

EST. 1759

FINE FURNITURE, SCULPTURE, CARPETS AND CERAMICS

DONNINGTON PRIORY | TUESDAY 19 MAY 2020 | 10.30AM

BUYER'S PREMIUM:

Buyer's premium is charged per lot at 25% of the hammer price (30% including VAT) up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000, and 12% of the hammer price (14.4% including VAT) in excess of £1,000,001

REGISTRATION FOR THIS SALE:

New clients wishing to register and bid in this sale must register at least 24 hours in advance of the sale. To register, you will need to provide two forms of identification:

- 1) Photographic ID (passport or driving licence)
- 2) A utility bill or document showing your name and address

Registration for new clients will close at 10.30am (local time) on Monday 18 May 2020.

Payments for lots purchased by first time bidders must be paid for by bank transfer, in cash up to £8,000 (subject to relevant money laundering regulations), or by debit or credit card with cardholder present.

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Existing clients should visit the website and create a new login, which will be verified against their existing account. New clients should send us two forms of identification (one to be photographic) along with their registration. Once verified, clients will be able to bid in all future auctions.

SALE NO. 14252

FOR BIDDING AND SALE INFORMATION:

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SPECIALISTS:

Ben Brown MRICS
(Furniture & Carpets)

Ashley Matthews
(Furniture & Clocks)

Will Turkington
(Furniture)

Charlotte Schelling
(European Sculpture & Works of Art)

Geoffrey Stafford Charles MRICS
(British & European Ceramics & Glass)

VIEWING:

Please see our website for viewing arrangements.

AUCTION:

Dreweatts
Donnington Priory
Newbury
Berkshire RG14 2JE

Front cover: 130 & 270
Back cover: 178

Catalogues £15 (£17.50 by post)





1 †

A Queen Anne oak dresser base, circa 1710, the rectangular top above three crossbanded frieze drawers, on turned legs headed by pierced scroll brackets, 85cm high, 231cm wide, 48cm

Provenance: Purchased from from Huntingdon Antiques, Stow on the Wold, in 1992

For a related example, see Christie's Interiors, Masters & Makers, London, 25th June 2013, Lot 214 (£6,875).

£1,000-1,500



2

2
An Ushak carpet, the rich blue field decorated with stylised flowerhead and foliate motifs, within multiple borders and guard stripes decorated with geometricized foliage, approximately 410 x 351cm

£1,000-1,500

3

3
A William III walnut cushion framed wall mirror, circa 1695, the rectangular plate within a moulded frame, 66cm high, 50cm wide

£800-1,200



3



4

4
A Queen Anne walnut and feather banded chest of drawers, circa 1710, the rectangular quarter veneered top with moulded edge, above two short and three long graduated drawers, on turned bun feet, 88cm high, 96cm wide, 58cm deep

£1,500-2,000



5

5
A large plain stemmed goblet of drawn trumpet form, circa 1740, the plain stem with large tear inclusion and supported on a folded conical foot, 25cm high

Provenance: Private Collection, Berkshire

£600-800



6

6
A large German pale-amethyst tint facet-stemmed goblet and a cover, possibly Saxon or Thuringian, second quarter 18th century, the round funnel bowl with faceted lower section and supported on a multi-knopped faceted stem and a domed foot, 50cm high

Provenance: Private Collection, Berkshire

£800-1,200



7

7
A dated London delft wine bottle, 1642, inscribed in blue CLARET 1642, strap handle, paper collection label, Warren Collection 40Q, 18cm high

Provenance: The estate of Christopher and Rosemary Warren.

N.B. Much of the English delft in the Ashmolean Museum, Oxford comes from the Warren collection.

£1,500-2,500



8

8
An Italian maiolica charger, probably Castelli, Abruzzo, late 17th/early 18th century, painted in shades of blue, manganese and ochre and green with a central horse boss within two bands of horses and stylised foliage, 42cm diameter

£1,000-1,500



9
After Jean de Boulogne, known as Giambologna, (1529 - 1608), a pair of patinated bronze models of Mercury and Fame, late 19th century, both portrayed nude and supported aloft on the breath of a Nimbus, the former with *caduceus* wand, winged *petasus* and winged ankles, the latter holding a laurel sprig and a trumpet; on cylindrical *marmo rouge griotte* mounted relief cast bronze pedestals, the friezes with cavorting amorini, 59cm high

Please see our website for the footnote regarding this lot.

£800-1,200

10
A velvet and verdure tapestry upholstered knole sofa, the tapestry panels late 17th century, the remainder 20th century, of typical form, 120cm high, 180cm wide, 95cm deep

£800-1,200

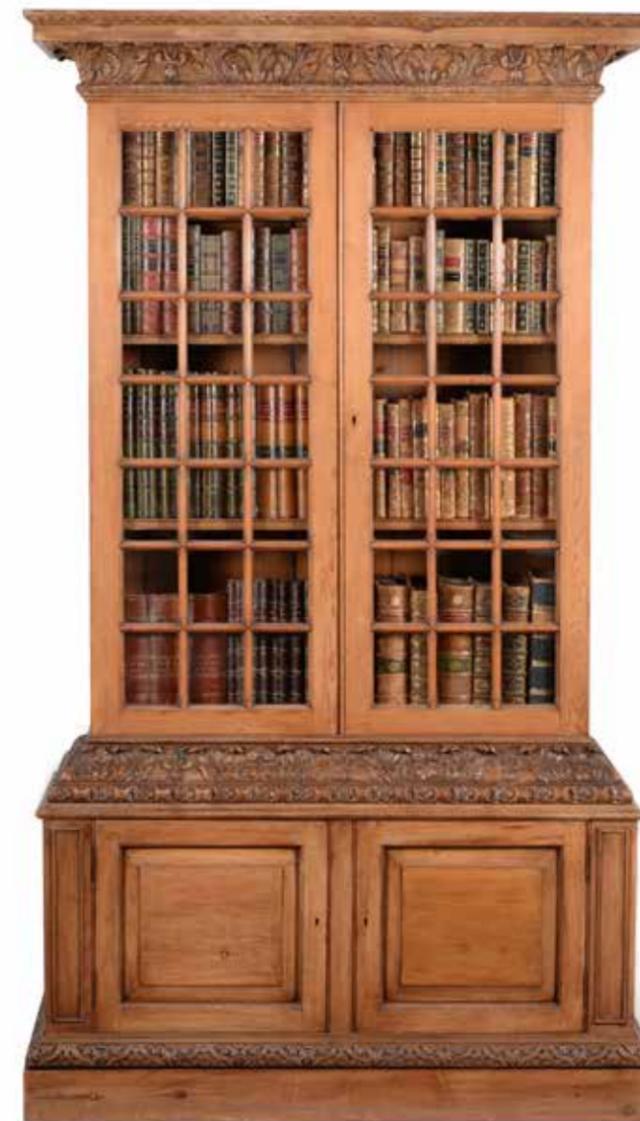


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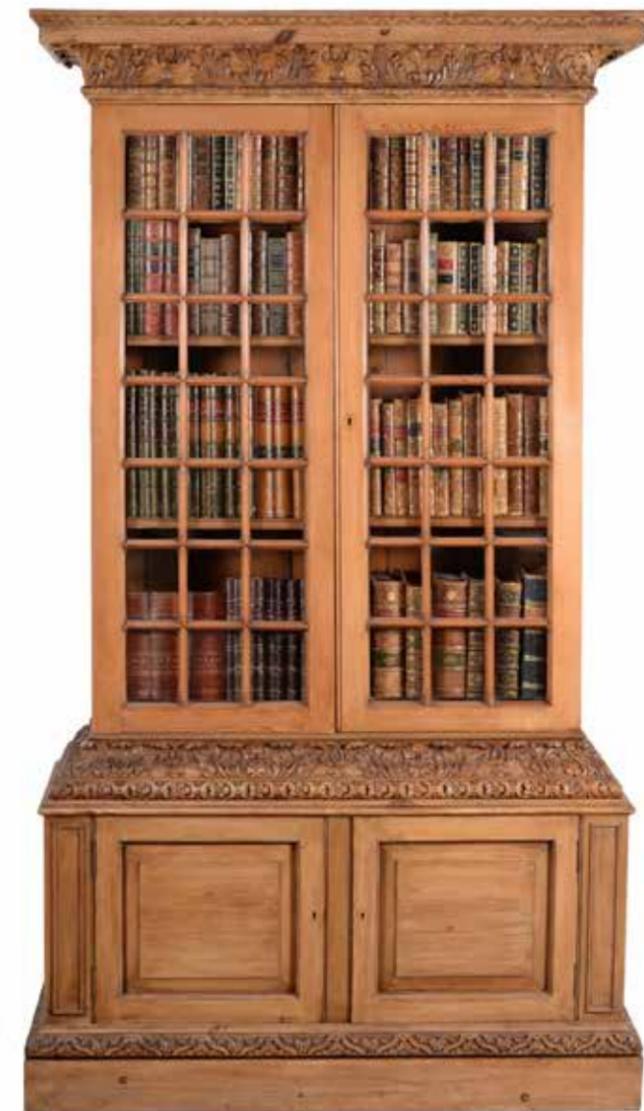
11
A pair of pine bookcases, in early 18th century style, 20th century, of Pepsian form, each acanthus carved cornice above a pair of glazed doors, opening to adjustable shelves, the lower sections with acanthus and flowerhead carved frieze above a pair of panel doors, on a plinth base, each 199cm high, 114cm wide, 42cm deep

This form of bookcase was first made by the Master Joiner Thomas Simpson (alias Sympson the Joiner) for the naval administrator and diarist Samuel Pepys to house his vast collection of books at his residence at Seething Lane, London. It is possible that Pepys himself had a hand in the design of the bookcase.

£7,000-10,000



11



11



12

12
A George I oak, pollard oak and feather banded bureau, circa 1720, the hinged fall opening to a baize writing surface, a slide over a well, and arrangement of pigeon holes and small drawers around a central cupboard door, above two short and two long graduated drawers, on bracket feet, 103cm high, 92cm wide, 53cm deep

£3,000-5,000



13

13 †
A Feraghan carpet, the cream field decorated with an overall design of flowering foliage, within madder borders decorated with patera and multiple guard stripes, approximately 730 x 496cm

Provenance: Purchased from Hill & Co. in 1992

£2,000-3,000



14
A George II elm, ash and walnut 'comb' back Windsor armchair, mid-18th century, from the Thames Valley region, the shaped top rail above a vase shaped splat and turned supports, the solid 'saddle' seat flanked by 'horseshoe' shaped arms, on tapering cabriole legs terminating in hoof feet at the front, joined by a curved stretcher, 103cm high, 56cm wide, 53cm deep

Provenance: Private Collection, Richmond, Surrey

For closely related designs of chair of the period made in the Thames Valley see Bernard D. Cotton, *The English Regional Chair*, The Antique Collectors Club, 1990, page 45, figures TV14, TV15 & TV16.

£600-800

14

15
A Charles II oak coffer, circa 1660, the hinged rectangular three panel top above the carved front, incorporating three lozenge carved panels, on stile feet, 65cm high, 107cm wide, 52cm deep

For a similar design of chest, see Victor Chinnery, *Oak Furniture - The British Tradition*, Antique Collectors Club, 1979, page 459, figure 493.

£800-1,200



15

16
A George II elm and yew 'comb' back Windsor armchair, mid-18th century, from the Thames Valley region, the scroll carved centred by a shell motif, above a vase shaped splat and turned supports, the solid 'saddle' seat flanked by 'horseshoe' shaped arms, on tapering cabriole legs terminating in pad feet at the front, joined by an H-shaped stretcher, 100cm high, 68cm wide, 47cm deep

Provenance: Private Collection, Richmond, Surrey

For closely related designs of chair of the period made in the Thames Valley see Bernard D. Cotton, *The English Regional Chair*, The Antique Collectors Club, 1990, page 45, figures TV14, TV15 & TV16.

£600-800



16



17
A George I walnut and feather banded chest of drawers, circa 1720, the rectangular quarter veneered top, above two short and three long graduated drawers, on bracket feet, 101cm high, 95cm wide, 50cm deep

£1,500-2,000

17



18
A patinated bronze model of the Farnese Hercules, after the Antique, early 19th century, portrayed as heroically nude and standing resting against the Nemean lionskin, draped on a tree stump, the Apples of the Hesperides held in his right hand behind him, 34cm high

£800-1,200

18



19
A Continental, probably Italian, patinated bronze model of the Borghese gladiator, after the Antique, late 18th/early 19th century, portrayed heroically nude, stretching forwards with his shield arm extended, the right hand drawn back in preparation for a sword thrust, on a rectangular plinth, 21cm high overall, the base 19.5 x 9.5cm

£400-600

19



21
A Continental bronze allegorical model of a maiden, probably personifying Abundance or Autumn, 17th century, French or Italian, the maiden standing and fully draped, holding a writhen cornucopia in her right hand, and raising a further fragmentary attribute, possibly wheat sheaves, with her left, on an integral chased circular base and mounted to a further *marmo nero Belgio* plinth, the bronze 18.5cm high, overall height 31cm

£600-800

21

20

An Italian patinated bronze of the Bacchic Faun or 'Faun in Rosso Antico', after the Antique, probably Rome, first half 19th century, the grinning faun portrayed standing and nude for a draped goat's skin around his shoulders, raising a bunch of grapes with his right hand and holding a curved club in the other, flanked by a tree trunk with pan flute to one side, and with a goat leaning on a wicker basket to the other, on an integral octagonal plinth, 36cm high, 21cm wide

The present model is a reduction of the Faun in Rosso Antico marble which was excavated before 1741 at Hadrian's Villa. The marble group was subsequently given to the Capitoline Museums by Pope Benedict XIV in 1746, where it was met with admiration. The workshop of Giovanni Zoffoli is known to have produced reductions of the Faun, and an example of very similar size and patination by this maker is at Anglesey Abbey.

See Francis Haskell and Nicholas Penny, *Taste and the Antique, The Lure of Classical Sculpture 1500 - 1900*, Yale, 1981, 39, fig. 111, pp. 213-15.

Cf Christie's New York, 13 April 2016, lot 23.

£800-1,200



20



22

A William & Mary carved gilt wood and gesso altar stick or torchere, circa 1690, the circular top above an elaborately carved stem, incorporating scrolling acanthus, tapering to a tri-form base, on scroll feet, 107cm high

For a pair of torcheres of a similar form, see Christie's, New York, Property from the Collection of Nelson Grimaldi Seabra, 22nd October 2003, lot 105 (\$59,750).

£1,200-1,800

23

A walnut chair back settee, in George II style, 19th century, the scroll shaped top rail above twin shaped splats, flanked by outswept open arms incorporating eagle head terminals, the padded and needlework upholstered seat above tapering cabriole legs terminating in claw on ball feet at the front, 101cm high, 142cm wide, 66cm deep

£1,000-1,500



23

24

A William & Mary walnut cushion framed wall mirror, circa 1690, the rectangular plate within a moulded frame, 51cm high, 46cm wide

£800-1,200



24

25

A George I walnut chest of drawers, circa 1725, the rectangular top with moulded edge and rounded front corners, above two short and three long graduated drawers, flanked by canted angles, on bracket feet, 90cm high, 84cm wide, 47cm deep

£1,500-2,000



25



26

Circle of Ignaz Franz Platzer (Bohemian, Pilsen 1717 - Prague 1787), a gilt bronze allegorical group of a maiden and cherub, mid 18th century, probably an ecclesiastical architectural element, the draped maiden portrayed embracing the winged infant above, possibly representing an allegory of Love or Devotion, with indistinct markings to the hollow cast rear, 77cm high, 30cm wide

Ignaz Platzer was one of the main proponents of late Baroque Sculpture in Prague, known for his masterful combination of the exuberant Baroque tastes of Bohemia, with the restrained classicism of Vienna, where he was trained. The present lot, with the dramatic twist of the maiden's body and rotund proportions of the putto, recalls in particular the expressive gilt bronze sculptures adorning the chancel of St Nicholas Church in Prague, which hover over the nave in equally gravity-defying poses. Note for example the billowing drapery and unusual arrangement of the feet, which, when the bronze was mounted to a wall or altar, would have created the impression of floating or flying. A carved wood model of Mary Magdalene attributed to Platzer with a very similar effect appeared at auction at Neumeister Kunstauktionen in Munich on 24 June 2009, lot 352, and Platzer is known to have executed a similar polychrome and giltwood example of St Elizabeth of Hungary.

Other works by Platzer appear in the Schönbrunn Palace Gardens in Vienna and at Prague Castle.

£2,000-3,000

26



27

A Serapi carpet, the red field decorated with a central medallion surrounded by varying stylised foliate motifs, within polychrome spandrels, the dark blue borders decorated profusely with meandering vines and flowerheads, approximately 349 x 276cm

£4,000-6,000

19



28

28

An English or French carved limestone model of a Saint, probably 16th century, portrayed standing in full, soft drapery, with fragmentary hands in prayer and a halo behind the cropped hair, standing on a fragmentary rectangular plinth, with a flat carved rear, 71cm high

The lowered drapery to the front of the figure could indicate that this is a figure of Saint Agatha, who is often portrayed with a partially exposed chest. The soft, delicately rendered folds of drapery gathered around the waist and across the arms show similarities to 16th century examples such as the model of Saint Barbara sold at Sotheby's New York, 3 October 2007, lot 3.

£800-1,200

29

An Egyptian banded alabaster squat jar, probably Third Intermediate Period - Late Period, 21st - 27th Dynasty, 1070 - 404 B.C., with broad and flat circular rim above a deeply waisted neck and the round bottom body, 12cm high, 25.5cm diameter

Provenance: Private Collection, Oxfordshire. Reputedly brought back from Egypt after World War II.

Though more substantial in proportion, the shape and distinctive broad rim of the present lot can be compared to a number of surviving Kohl jars of the period. See for example Metropolitan Museum of Art, 16.10.431.

An alabaster vessel of probably earlier date but similar convex and broad-rimmed outline was sold at Christie's London, Antiquities, 1 October 2014, lot 9.

£1,200-1,800



29



30

30

After Giovanni Battista Foggini (1652-1725), a French patinated bronze model of the *Arrotino* after the Antique, 18th century, possibly from the workshop of Joseph Vinache (1653 - after 1717), the bearded male subject portrayed seated on a rock and grinding a knife on the block before him, on a textured rectangular base cast with foliage, 29cm high, 31cm wide, 16cm deep

Florentine Baroque sculptor Foggini was commissioned to create a life size model of the much-admired *Arrotino* for King Louis XIV in 1684, to be displayed at Versailles. The Antique marble, which was first recorded in an engraving by Maarten van Heemskerck in 1532 and had been in the collection of Cardinal Ferdinando de' Medici, had certainly moved to the Uffizi Gallery by 1680. Though the work has invited many interpretations, the male subject is most often believed to be the executioner of the satyr Marsyas, whose death by flaying is described in Ovid's *Metamorphoses*.

When Foggini's *Arrotino* and its pendant, a crouching Venus after the antique by Coysevox, were moved from Versailles to the Tuileries, a pair of life size models in bronze were commissioned to replace them in 1688-9. These casts have been variously attributed to the Keller foundry and, convincingly, to the specialist foundry of Joseph Vinache (1653 - after 1717). Many reductions of the *Arrotino* were cast around this time, including one 18th century example at the Wallace Collection, which has been suggested to originate from the foundry of Vinache due to its very similar or identical patterns of terrain to the base.

The chasing, finishing and dimensions of the present lot closely resemble the model at the Wallace Collection (note for example the foliage to the plinth), which could indicate that it originated from the same foundry as that example. Of particular note is the distinctive incised roundel beside the rectangular block, which is possibly a tooler's mark.

Early 18th Century versions of the *Arrotino*, or '*Rotatore*' as he is sometimes called, have occasionally appeared on the market. See for example Sotheby's London, Old Master Sculpture and Works of Art, 8 July 2011, lot 67, where the model was sold with the Venus after Coysevox as its pendant.

Literature: Robert Wenley, *French Bronzes in the Wallace Collection*, London 2002, pp. 42-45

Francis Haskell and Nicholas Penny, *Taste and the Antique: The Lure of Classical Sculpture, 1500-1900*, Yale University Press, 1981, pp. 154-157

£1,500-2,000



31
A George II walnut and parcel gilt mirror, circa 1740, the rectangular plate within a foliate moulded gilt split, the egg and dart moulded frame with shaped apron, flanked by trailing vines, surmounted overall by a scrolling pediment centred by a Ho-ho bird with wings outstretched, 132cm high, 68cm wide

Provenance: Property from a Distinguished Private Collection

£1,000-1,500

31



32
A George II mahogany combined tea and card table, probably Irish, circa 1760, the twin hinged rectangular top with outset front corners, opening to a tea table and then a card table incorporating a baize inset surface and counter wells, the shaped frieze above cabriole shaped tapering legs surmounted by stylised fluted terminals and carved acanthus leaves, terminating in pad feet, 72cm high, 79cm wide, 38cm deep

Provenance: Private Collection, Wales

The secret drawer to the rear frieze of this table is an unusual and interesting feature.

For related folding tables displaying related unusual designs of carving, see The Knight of Glin and James Peill, *Irish Furniture*, Yale University Press, 2007, page 237.

£1,000-1,500

32



33

33
A George I walnut and feather banded chest of drawers, circa 1720, in the manner of Giles Grendy, the rectangular caddie top with moulded edge, above a brushing slide and four long graduated drawers, on bracket feet, 81cm high, 78cm wide, 50cm deep

For a closely related chest see Christie's, King Street, London, The English Collector, 17th May 2017, Lot 2 (£57,600). For a further very closely related example, see Christie's, King Street, London, The English Collector & Tapestries, 31st October 2012, Lot 71 (£20,000).

£8,000-12,000



34



34

A set six mahogany 'comb' back chairs, early 19th century, possibly American, each curved rectangular top rail above turned supports, the solid seat on turned tapering legs joined by an H-shaped stretcher

£1,000-1,500

35 (footnote)

The design originates with the weavers of Kirman in the 17th century who designed a series of carpets with fields covered with interlocking arabesques enclosing floral sprays. In common with other Kirman designs, a close variant on this design began to be woven in north west Persia in the 18th century. By the 19th century it was so well associated with the north west that it was given the name Garrus, a small weaving centre near to Bijar, although it was not exclusively woven there. One of the best known carpets from this group, inscribed as being the work of Garrus and dated 1794, was formerly in the McMullan Collection, now in the Metropolitan Museum of Art, New York (M. S. Dimand and Jean Mailey, *Oriental Rugs in the Metropolitan Museum of Art, New York, 1973, fig.120, p.87*). The rich colours and elegant design lent itself to the demands of the European interior particularly in the second half of the 19th century, and as a result many examples are found in country houses in Britain and western Europe.



35

35 †

A Bidjar carpet, of Garrus design, the blue field decorated throughout with stylised foliate branches and flowers in an asymmetric design, within an ochre border decorated with flowerheads issuing palmettes, within floral decorated blue guard stripes, approximately 638 x 373cm

£2,000-3,000



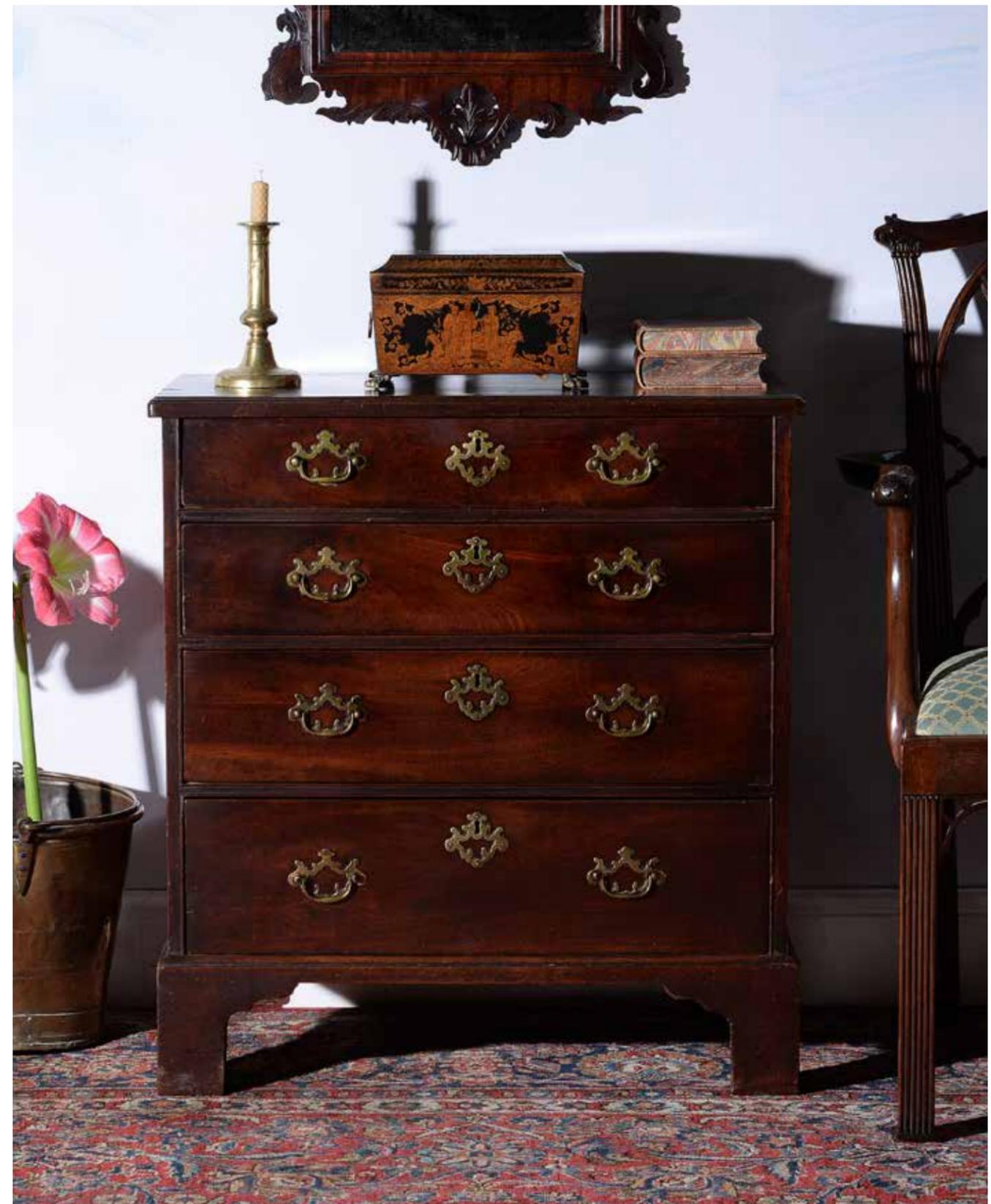
36

36
 A George II mahogany clothes press, probably Irish, circa 1760, the Greek key moulded split pediment centred by a pierced scroll carved terminal, above a pair of panelled cupboard doors opening to a hanging space and rail, the lower section with two short and one long graduated drawer, on ogee shaped bracket feet, 220cm high, 112cm wide, 63cm deep

Provenance: Private Collection, Wiltshire

For examples of case furniture incorporating related distinctive carved pediment terminals, see The Knight of Glin and James Peill, *Irish Furniture*, Yale University Press, 2007, page 251 (fig. 191) and various other examples, pages 251 - 255. A mirror (op.cit, page 261 fig.225) bearing the trade label for 'Francis Booker/ Essex Bridge/ Dublin' is surmounted by a related terminal of cartouche form (but not pierced).

£800-1,200



37

37
 A George II mahogany chest of drawers, circa 1750, of small proportions, the rectangular top with moulded edge, above four graduated drawers, on bracket feet, 79cm high, 73cm wide, 42cm deep

£3,000-5,000



38 (part lot)

38
Five various needlework seat covers, to include a George II vibrant red ground embroidered seat panel incorporating a flowering urn, mid 18th century, a George III blue ground example embroidered with flowers, a pair of needlework seat covers, English or French, late 19th / early 20th century, and one other example worked in polychrome with flowers and foliage on a cream ground, mid 18th century and later, the largest approximately 79 x 63cm overall

£400-600



39

39 +
A French walnut and needlework upholstered settee, 18th century and later elements, the triple arched back, shaped sides and seat covered in needlework depicting reserves of floral sprays, within a stylised strapwork field interspersed with flowerheads, the scroll carved arm terminals above conforming moulded legs with scroll carved feet joined by H-shaped stretchers, 120cm high, 225cm wide, approximately 95cm deep overall

£1,000-1,500



40 Y

A German ivory charger in Renaissance Revival style, circa 1870, the segmented oval body relief carved with a central cartouche depicting Mars being disarmed by Venus surrounded by *amorini*, and with further oval scenes to the border including Diana and Actaeon, Perseus and Andromeda, Hercules and Omphale and other mythological pairs, interspersed with grotesque masks, mounted to a stained beech support, 59cm high, 75cm wide

40

Property from the estate of the late Betty, Lady Grantchester. Betty Suenson-Taylor was born Elizabeth Moores in 1925. She was the eldest child of the Littlewoods founder Sir John Moores (1896-1993). Betty was educated at Cheltenham Ladies College and Newnham College, Cambridge. It was as an undergraduate at Cambridge that she met her husband Kenneth Suenson-Taylor, who became 2nd Baron Grantchester in 1975.

In the early 1970s Betty joined the board of Littlewoods, and took over as Director in 1977, at a time when there were few women board directors. Betty was exceptionally renowned for her charitable work through the Moores Family Charity, as well as supporting women's education at both Newnham College and Lucy Cavendish College in Cambridge. Her other charitable works included support for the Mersey Forest, Liverpool John Moores University and the Welsh National Opera. Lady Grantchester died in 2019 at the age of 93.

Cf Sotheby's London, *From Earth to Fire*, 01 November 2017, lot 834

£3,000-5,000



40 (details)



41

41
A Ziegler Mahal carpet, the dark blue field decorated with an overall design of meandering vines interspersed throughout with flowerheads, within a madder border decorated overall by polychrome floral foliage, and similarly decorated blue guard stripes, approximately 442 x 320cm

£1,000-1,500



42 (view from above)



42

42

A George II walnut and feather banded card table, circa 1730, the hinged and shaped top with rounded corners, opening to a baize inset playing surface and counter wells, above a plain frieze, on tapering cabriole legs terminating in pad feet, 72cm high, 82cm wide, 40cm deep (when closed)

For a related card table of the period see Christopher Gilbert, Pictorial Dictionary of Marked London Furniture 1700-840, Furniture History Society, 1996, page 169, figure 265.

£3,000-5,000



43

43
After Guillaume Coustou the Elder, (French 1677 - 1746), a pair of gilt bronze models of the Marly Horses, late 19th century, cast opposing, the rearing beasts each restrained by a nude groom to one side, on naturalistically cast bases, one inscribed *COUSTOU* in the maquette, 49cm high, 39cm long

King Louis XV commissioned Coustou (who had already contributed several statues to the grounds at Marly) to create a pair of sculptures to flank the horse trough or pond at the Chateau de Marly's park. The works, carved from a single block of marble were completed in the notably short time of just two years and were installed in 1745.

Following the French Revolution at around 1800, the chateau was completely demolished and the land sold, but the *Chevaux de Marly* had already been moved -in 1795 to the Place de la Concorde where they remained until 1984, when finally they were moved to the Musée de Louvre.

£1,200-1,800



45

45
A set of six black Japanned chairs, in Queen Anne style, 19th century, decorated throughout with floral motifs and figures in rural scenes, each shaped top rail above a vase shaped splat, the padded drop in seat above tapering cabriole legs terminating in pad feet

£1,500-2,000



44



44
A pair of French black lacquered, gilt Chinoiserie and gilt metal mounted corner cabinets, mid 18th century and later, each shaped Carrara marble top with moulded edge, above a cupboard door decorated with figures within a traditional village scene, the shaped apron below centred by a C-scroll mount, on squat cabriole legs terminating in sabots, 94.5cm high, 74cm wide, 54cm deep

Provenance: Private Collection

Both cabinets stamped beneath the marble with 'C' and 'P' either side of a crown and anchor, the stamp for Chateau de Chanteloup near Le Mans.

£1,000-1,500



45 (detail)



46

46
A Kashan carpet, the pale field decorated with an overall design of flowers and scrolling branches, within a similar border decorated with flowerheads, within ochre guard stripes, approximately 347 x 258cm

£1,000-1,500



47

47
A pair of black lacquered and gilt Chinoiserie wall mirrors, in Queen Anne style, 20th century, each double rectangular plate within a foliate moulded gilt slip, the frame decorated with traditional scenes of figures, birds and butterflies, each mirror surmounted by a scrolling floral foliage cresting centred by a shell motif, each 163cm high, 61cm wide

Provenance: Private Collection

£1,500-2,000



48



48

48
A pair of Continental figured walnut and gilt metal mounted serpentine commodes, in mid 18th century style, second half 20th century, each mottled pink and ochre coloured marble top above three drawers and a shaped apron, on moulded outswept legs terminating in sabots, each 94cm high, 133,5cm wide, 62cm deep

£2,000-3,000



49

49
A Varamin carpet, the navy field decorated with an overall alternating design of flowerheads, in red, cream and blue, within a red border of floral foliage, within multiple borders, approximately 324 x 217cm

£1,000-1,500



50

50
A companion pair of Dutch or English brass twelve light chandeliers, 18th century, each with two tiers of scrolled arms arranged around a knopped stem, with ball and ring terminals, each approximately 62cm high including hanging loop, each 72cm diameter

£1,200-1,800

51
A matched pair of Continental walnut commodes, late 18th/early 19th century, each with a shaped top, above two drawers, the other with two graduated drawers, both on tapering cabriole legs terminating in sabots, one 78cm high, 62cm wide, 48cm deep, the other 77cm high, 65cm wide, 43cm deep

£1,200-1,800



51

51

52
A pair of Genoese cream and polychrome painted chairs, circa 1770, decorated with foliage, tulips and other flowers, each shaped and moulded back centred by a vase splat, each drop in seat above tapering cabriole legs and an H-shaped stretcher

Provenance: Private Collection, Oxfordshire

£800-1,200



52 (detail)



52

53
A Danish figured walnut and parcel gilt serpentine commode, second half 18th century, the mottled marble top above four long drawers flanked by chamfered angles, above a foliate carved gilded frieze incorporating outswept scroll feet, 87cm high, 82cm wide, 42cm deep

£1,500-2,000



53



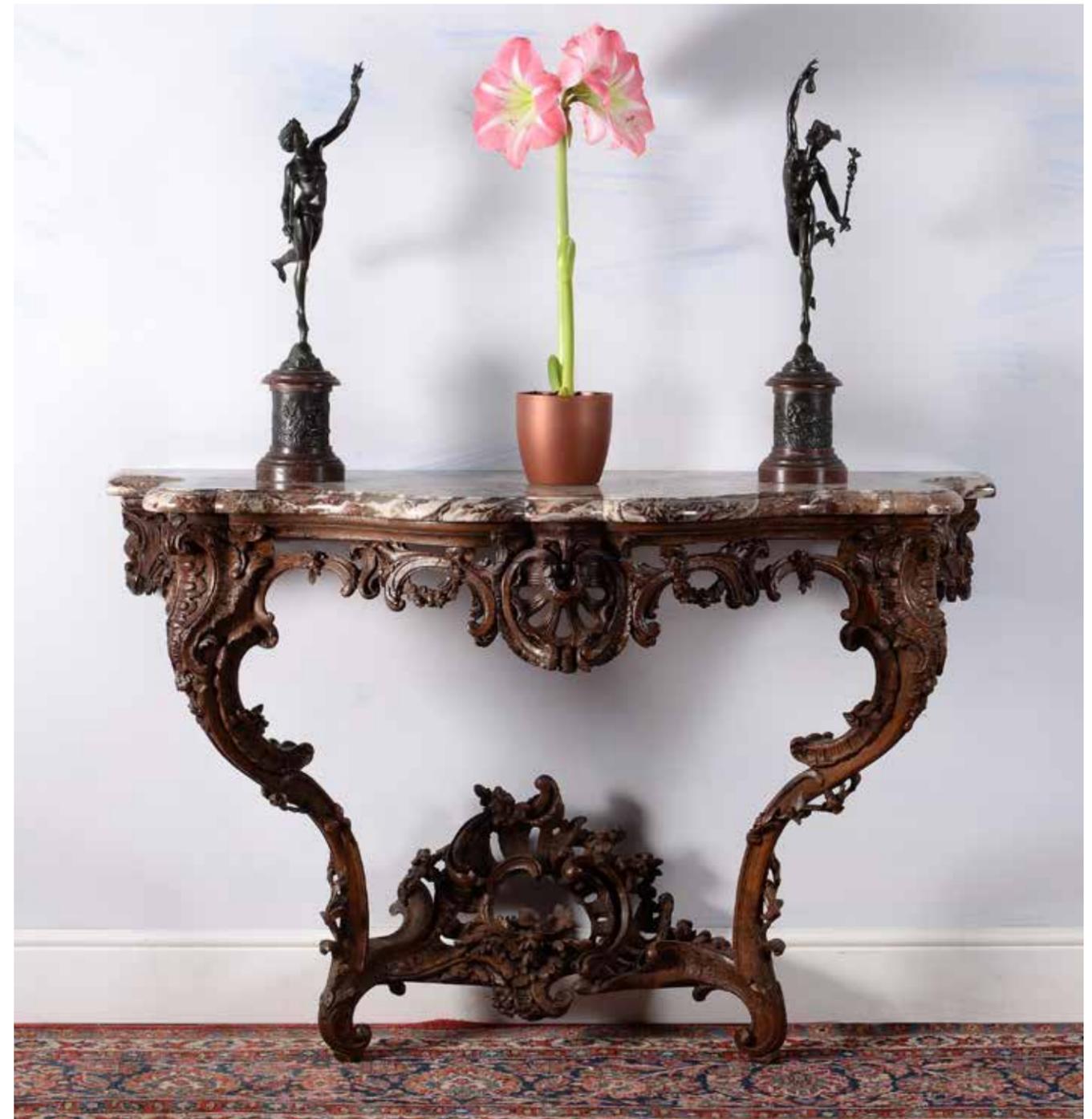
54

54 +
A Flemish or French 'Teniers' tapestry, *'The Fish Quay'*, in the manner of David Teniers the Younger, mid-18th century, woven in wool and silk, depicting fishing boats at sea beside a scene of figures at a market, before an architectural background, within a picture frame border woven with ribbon and fruiting vine, approximately 188,5 x 240,5 cm

The present lot relates closely to the popular rural and market scenes inspired by the paintings of David Teniers the Younger (1610-1690), which included subjects such as the Kermesse and the Harvest. The scenes were woven by workshops across Brussels, Oudenarde, Lille and even London and Madrid. Due to their international manufacture, there is great variety in the interpretation of the scenes. The design of the current tapestry is more akin to earlier versions of the model, as the quay and boats gave way to large colonnades and architectural capriccios in later renditions of the scene. The present lot depicts a reduced version of the known composition, and shows it in reverse, which indicates that it may have been created from a secondary or even printed source. Guy Delmarcel addresses the Teniers tapestries and their widespread popularity in *Flemish Tapestry*, Tielt, 1999, pp. 352-363.

See Christie's, 4 November 2010, lot 98, for a full-length version of this scene.

£800-1,200



55

55
A Louis XV carved oak console table, circa 1735, the serpentine shaped marble top with moulded edge, above a pierced, C-scroll and floral carved frieze, on tapering cabriole legs carved with C-scrolls, foliage and trailing vines, joined by a similarly carved and pierced stretcher, 85cm high, 131cm wide, 57cm deep

Provenance: Private Collection

For a very similar example of console, see Christie's, New York, The Property of a European Collector, 17th October 2002, Lot 12 (\$19,120).

£3,000-5,000



55 (detail)



56
A Charles Gouyn St. James's factory type scent bottle Bacchic group of a boy and goat, circa 1755, 7cm high

Provenance: Private Collection, Wantage

£1,000-1,500

57
A Charles Gouyn St. James's factory type gilt-metal-mounted bonbonnière and hinged mosaic-agate cover modelled as Cupid with a lamb, circa 1755, the lamb with ribbons inscribed *UNITS POUR JAMAIS*, 5cm high

Provenance: Private Collection, Wantage

£800-1,200



57

57A
A Derby botanical shaped oval serving dish painted with an iris and attributed to William 'Quaker' Pegg, circa 1800, within a pale pink border, 30.5cm in length, blue script marks, titled verso, pattern number 212, 30.5cm in length

Provenance: Private Collection, Wantage

£600-800



57A



58

58
A Lowestoft small blue and white bullet-shaped 'toy' teapot and cover, circa 1765, painted in blue with fruiting vine, 9cm high

£800-1,200



59

59
A Plymouth porcelain blue and white chinoiserie small teapot and cover, circa 1768-70, painted with a Chinese style landscape with a diaper band border, 11cm high

Cf. Phillips, *The Watney Collection*, part III, 1st Nov. 2000, lot 1200 for a Plymouth inkwell with the same pattern. (Sold for £9,200 hammer).

£800-1,200



60
A Sevres *seau a bouteille*, circa 1780, painted with a foliate band of rose and convolvulus with ribbons, between blue-line and gilt husk band borders, above scattered flower sprays, République française mark and painter's mark for Pfeiffer (fl. 1771-1800), 17,5cm high

£800-1,200

60

61
A Staffordshire black basalt portrait bust of the English poet and diplomat Matthew Prior (1664-1721) attributed to Wedgwood, circa 1775, supported on a shaped plinth base, 39cm high

£300-500



61

61A
A French faience blue and white portable commode or 'thunder box', 18th century, possibly Lille, painted with floral swags in the Berainese manner with foliate swags, 34cm x 38cm 36cm; and with later ebonised base and round cover

Provenance: Property from a Distinguished Private Collection

£800-1,200

61A



62

62
A George II carved giltwood wall mirror, circa 1750, the rectangular plate within a floral and cartouche moulded frame, 63cm high, 95cm wide

£1,000-1,500

63
A George III oak chest of drawers, circa 1780, of unusual small proportions, the rectangular top with moulded edge, above four long graduated drawers, on shaped bracket feet, 76cm high, 56cm wide, 48cm deep

£1,000-1,500



63



64

64
A George I simulated tortoiseshell and gilt chinoiserie decorated bowfront hanging corner cupboard, circa 1720, decorated with figures in traditional Chinese dress, amongst buildings, a figure on horseback beneath, opening to a red painted and shelved interior, 93cm high, 62cm wide, 40cm deep

£800-1,200



65

65
A George II walnut and feather banded dressing mirror, circa 1735, the rectangular swing plate within an acanthus moulded parcel gilt slip, flanked by tapering rectangular uprights surmounted by acorn finials, the base with three frieze drawers, on squat bracket feet, 67cm high, 45cm wide, 25cm deep

£600-800



66

66
A George III mahogany tripod table, circa 1770, the scalloped circular top above a fluted and wrythen turned stem, on foliate C-scroll moulded outswept cabriole legs, terminating in scroll feet, 65cm high, the top 52cm diameter

£1,000-1,500



67

67Y
A Louis XVI tulipwood, rosewood and sycamore inlaid console table, circa 1780, the mottled marble top above a false drawer, on turned tapering legs joined by a shaped and pierced stretcher, on gilt metal toupie feet, 86cm high, 108cm wide, 44cm deep

Provenance: Private Collection, London

£800-1,200



68

68
A gilt brass and glazed cylindrical hall lantern in Louis XVI taste, 20th century, the Roccaille ceiling hook above alternating scrolled and knopped supports, descending to a recessed frame mounted with flowerheads and floral bud finials, on conforming feet; a tubular stem suspending six candle arm light fittings within; 114 cm high, 48cm diameter

£1,000-1,500

69
Manner of Claude Michel, called Clodion (1738-1814), a sculpted white marble model of a Vestal Virgin, portrayed standing and draped, with coiled hair descending to her shoulders, holding an amphora with her right hand, and a basket with floral wreaths with her left, the circular socle inscribed *CLODION* with the *N* in reverse, 45cm high

Clodion is known to have sculpted several statuettes in terracotta representing vestal virgins during his time in Rome in the 1760s and later. The present model corresponds to a circa 1799 terracotta statuette by Clodion in the Nasher Museum of Art, North Carolina, Inv. 1991.8.2. The signature with reversed 'N' occurs in several of his later works, see for example the late 18th century terracotta 'Sacrifice to Priapus' and 'Cupid and Psyche' groups at the Getty museum and Victoria and Albert Museum respectively, which are equally Neoclassical in style. A marble statuette of Flora, of similar size and handling, is in the Royal Collection (RCN 2226).

£800-1,200



69



70

70
A George III mahogany candle stand, circa 1760, the circular top with moulded edge, above the turned and fluted stem incorporating a carved acanthus terminal, on three outswept tapering cabriole legs, each with acanthus carved knees and scroll feet, 56cm high, the top 31cm diameter

For tables demonstrating very similarly shaped legs and carved scroll toes made by Thomas Chippendale see Christopher Gilbert, *The Life and Works of Thomas Chippendale*, Bookwise International, 1979 figures 469-470.

For a remarkably similar small tripod table previously in the collection of Norman Adams, see Christopher Claxton Stevens and Stewart Whittington, *18th Century English Furniture, The Norman Adams Collection*, Antique Collectors Club, revised edition 1985, page 303.

The leaf carved baluster shaft is an adapted version of those on James Moore's giltwood tables and stands made for Kensington Palace in 1724.

£3,000-5,000



71

71
A George III mahogany and crossbanded side table, circa 1760, the rectangular top above a long drawer, two short drawers, a blind drawer and a shaped apron, on mould square section legs, 74cm high, 79cm wide, 46cm deep

£800-1,200



72



72
A pair of George III mahogany side tables, circa 1790, each rectangular top above a frieze drawer, on rectangular tapering legs, each 74cm high, 40.5cm wide, 33cm deep

£800-1,200



73

73
A George III carved pine wall mirror, late 18th/early 19th century, in the manner of William Kent, the bevelled rectangular plate within a Greek key and egg and dart moulded border, 153cm high, 77cm wide

£1,500-2,000



74

74
A George III mahogany chest of drawers, circa 1770, the rectangular top with moulded edge above a blind fretwork fronted drawer, two short and three long graduated drawers, on ogee shaped bracket feet, 84cm high, 94cm wide, 52cm deep

£1,000-1,500



75

75

A George III mahogany and tulipwood banded tripod occasional table, circa 1790, the circular top with galleried edge, above a turned stem and triple downswept legs also incorporating tulipwood banding bordered with stringing, 66.5cm high, the top 49cm diameter

Provenance: Private Collection, Wiltshire

£400-600



76

76

A George III mahogany side chair, circa 1760, the vase-shaped interlaced splat below a scrolled top rail with central foliate clasp, above a padded drop-in seat, on moulded square supports joined by an H-shaped stretcher

Provenance: Private Collection, Oxfordshire

Purchased Christie's, London, Out of the Ordinary, the discerning individual taste of Christopher Gibbs and Harry Lindsay, 10th May 2006, lot 108 (£1,050).

This chair was almost certainly supplied to Archibald Stirling of Keir (d.1783) for Keir House, Dunblane; sold Christie's house sale, 22-24 May 1995, lot 216.

The parlour chair pattern with fretted vase splat incorporating addorsed and voluted ribbon-scrolls issuing from the crest-rail relates to patterns in Robert Manwaring's, *The Cabinet and Chair-Makers Real Friend and Companion*, 1765.

KEIR HOUSE

Keir House, near Dunblane, Perthshire was the historical seat of the Stirlings of Keir and Cawder until its sale in 1975. Keir passed down through several generations of Stirlings to the colourful James Stirling, proprietor of Keir from 1693 - 1715. A supporter of the Stuarts, he was tried for high treason in 1708 after the failed Jacobite invasion of that year and acquitted. Fortunately the troubled times did not prevent the constant improvement of the house and estate. Archibald Stirling, 12th of Keir (1710-1783), inherited Keir in 1757 and during the 1760s and 1770s dramatically changed the use and look of the lands of Keir and Cawder. He introduced the fine up-to-date stucco work throughout the interior of Keir in the early 1760s, possibly just after his marriage to Ann Hay in 1762.

£300-500

77

A pair of Continental cream painted and parcel gilt demi-lune console tables, late 18th century, each Carrara marble top above a sectional frieze decorated with flowering baskets, swags and patera terminals, on fluted rectangular tapering legs headed by turned terminals, terminating in shaped feet, each 89cm high, 96cm wide, 46cm deep

£2,000-3,000



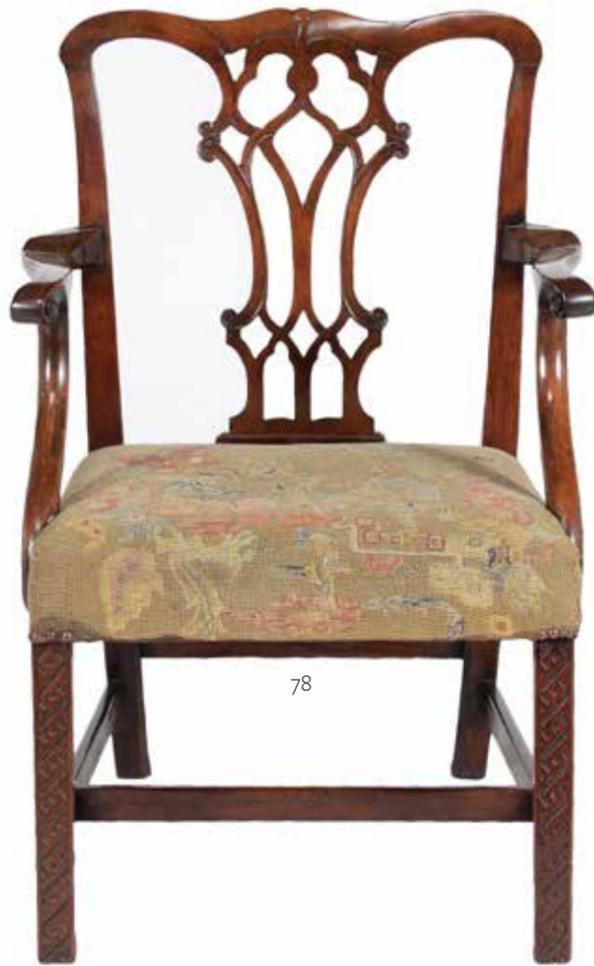
77 (detail)



77



77



78

78

A George III mahogany armchair, circa 1760, in the manner of Thomas Chippendale, the shaped back with pierced vase shaped splat, above the padded and needle work upholstered seat, depicting figures and a parrot in a landscape, flanked by scrolling outswept open arms, on blind fretwork square legs, joined by an H-shaped stretcher, 95cm high, 65cm wide, 61cm deep

Provenance: Private Collection, Wiltshire

£400-600

79

A George III mahogany bowfront chest of drawers, circa 1800, the shaped top with moulded edge above three long graduated drawers, on outswept tapering bracket feet, 89cm high, 107cm wide, 55cm deep

£1,200-1,800



79

80

A carved giltwood wall mirror, in George III style, 19th century, in the manner of Thomas Johnson, the shaped rectangular plate within a pierced, C-scroll and floral foliage carved frame, surmounted overall by a pagoda cresting incorporating rocaille, 133cm high, 64cm wide

Provenance: Private Collection, London

For a related mirror, see Christie's, London, Ronald Philips Ltd - Making Room, 2nd July 2014, Lot 48 (£10,000).

£700-1,000

81

A George III cream painted and parcel gilt window seat, circa 1780, the rectangular padded and upholstered seat flanked by outscrolled end supports, above a moulded frieze, on turned tapering legs headed by acanthus carved terminals, 74cm high, 97cm wide, 53cm deep

£1,500-2,000



80



81



82

82
A George III mahogany and exotic hardwood pedestal table, circa 1770, in the manner of Ince & Mayhew, the hinged circular top with moulded edge, above the tapering tri-form moulded stem, on three downswept tapering legs and turned ball feet, 69cm high, the top 50.5cm diameter

£800-1,200



83

83
A George III mahogany and inlaid bedside cupboard, attributed to Gillows, circa 1800, the rectangular top with shelved superstructure, above an oval inlaid cupboard door, on tapering square legs, 99cm high, 36cm wide, 34cm deep

Provenance: Purchased from Mallet (at Bergdorf Goodman, New York), 11th October 1971

£700-1,000



84

84
A pair of mahogany and brass studded green leather upholstered armchairs, in George III style, 19th century, each rectangular back with shaped top, above a tapering rectangular seat flanked by a pair of padded arms with shaped and foliate carved terminals, on square section legs and stretchers

£1,500-2,000



85

85
A George III mahogany and goncalo alves serpentine chest of drawers, circa 1790, in the manner of George Hepplewhite, the shaped top with moulded edge and central inlaid oval, above three long graduated drawers, on outswept tapering bracket feet, 86cm high, 102cm wide, 61cm deep

Provenance: Private Collection

£1,500-2,000



86

86
A George III mahogany night commode, circa 1780, the rectangular top with shaped gallery, above a sliding retractable door and a lower drawer, flanked by a pierced side carrying handles, on moulded rectangular legs, 79cm high, 57cm wide, 47cm

£1,000-1,500



87

87
A George III mahogany and boxwood strung night commode, circa 1790, the serpentine top with shaped gallery, above a tambour door and commode drawer fronted by two false drawers, flanked by brass side carrying handles, on tapering rectangular legs, 79cm high, 54cm wide, 50cm deep

£1,500-2,000



88

88
A George III mahogany clothes press, by Gillows, circa 1810, the arched and moulded pediment above pair of panelled doors applied with solid brass moulding, opening to an arrangement of slides, the lower section with two short and two long graduated drawers, the underside of one drawer bearing pencil signature on shaped bracket feet, 78cm high, 126cm wide, 60cm deep

The pencil signature to the underside of one drawer to the current linen press is almost certainly the signature of William Bullock who is recorded as being a cabinet maker for Gillows in the late 18th century. William Bullock was the brother of renowned furniture designer, maker and sculptor George Bullock. William Bullock went on to open a museum of curiosities in Birmingham in 1800. Then in 1801 he moved the museum to Liverpool and his brother George joined him there where his career began to flourish.

£1,500-2,000



88 (signature detail)



89

89
A George III giltwood console table, circa 1790, the rectangular grey variegated marble top, above an elaborately pierced and acanthus carved frieze, on fluted turned tapering legs, surmounted by foliate carved terminals and terminating in lappet carved feet, 82cm high, 98cm wide, 44cm deep

£1,000-1,500



91

91 Y
A Louis XV kingwood, tulipwood and gilt metal mounted bureau plat, circa 1770, the shaped rectangular top with tooled leather inset surface, above three frieze drawers, on tapering cabriole legs terminating in sabots, 78cm high, 178cm wide, 90cm deep

Provenance: Private Collection, London

£3,000-5,000



90

90
A French tulipwood, specimen marquetry and gilt metal mounted commode, late 19th/early 20th century, bearing a plaque for 'KRIEGER PARIS', of semi elliptical form, the veined white marble top above three frieze drawers and two further central drawers flanked on each side by a cupboard door, each centred by a marquetry trophy motif, incorporating green stained sycamore, satinwood and mahogany, on turned tapering legs terminating in gilt metal feet, 90cm high, 104.5cm wide, 47cm deep

£1,000-1,500



91 (detail)



92
A gilt metal and glazed hall lantern in George III style, circa 1900, of serpentine outline, double scrolled ceiling supports descending to a rocaille and foliate cast frame inset with bowed panes, a single electrical light fitment within, 82cm high, 40cm diameter

This lantern may have been inspired by the design popularised by Thomas Chippendale in *The Gentleman and Cabinet-Maker's Director* (1762 ed.), pl. 152.

£1,000-1,500

92

93
A Meissen (*punkt*) flower-encrusted clock case and stand, circa 1770, modelled *en rocaille*, the clock case set with a later timepiece movement with enamelled dial with Arabic numerals in black and Roman numerals in blue, blue crossed swords mark and dot in underglaze-blue and painter's numeral 17 in purple to both, 45cm high overall

Note: J.J. Kaendler lists this model in his work records for July 1766 for Johann Georg, Chevalier de Saxe (1704-74), an illegitimate son of Augustus the Strong and Fürstin Lubomirska. Another example of this rare clock case model and stand was in the Hermann Emden collection, Hamburg, sold by Rudolph Lepke's Kunst-Auctions-Haus, Berlin, 3-7 November 1908, lot 600.

£2,000-3,000



93

94
A Louis XVI walnut and upholstered wing armchair, late 18th century, upholstered in 'Fuchsia' pattern by Colefax & Fowler, the frame incorporating the shaped wing back above padded arms terminating in moulded terminals, centred by a loose seat cushion, the bowed seat rail above cabriole shaped tapering legs, 114cm high, 78cm wide, 90cm deep overall

£800-1,200



94



95

95 Y
A Continental tulipwood, kingwood and marquetry commode, late 18th century, the rectangular variegated marble top with moulded edge and rounded corners, above three long graduated drawers, flanked by pilasters, on turned tapering legs, 88cm high, 125cm wide, 62cm deep

£2,000-3,000



96 (part lot)

96
A pair of George III mahogany armchairs, circa 1760, each pierced triple splat back flanked by shaped open arms, above a padded and upholstered seat, on moulded square section legs joined by an H-shaped stretcher, and a pair of armchairs to match, 20th century (4)

Provenance: Private Collection, London

£600-800

97
A matched pair of George III mahogany and inlaid night commodes, circa 1780, each with shaped gallery incorporating pierced side carrying handles, above a pair of cupboard doors and a drawer fronted by twin false drawer fronts, on moulded square section legs, the widest 77cm high, 54cm wide, 45cm deep, the other 76cm high, 48cm wide, 48cm deep

£1,200-1,800



97



98

98
A George III mahogany and inlaid dressing mirror, circa 1790, the bevelled shield shaped swing plate between shaped square uprights, the top of the bowfront base with a central marquetry urn, above three frieze drawers, on ogee shaped bracket feet, 63cm high, 47cm wide, 20cm deep

£600-800

99
A George III mahogany dressing table, circa 1810, the crossbanded rectangular top, above an arrangement of five short drawers around an arched central knee-hole, on reeded tapering square legs, 77cm high, 102cm wide, 52cm deep

£1,000-1,500



100

100
A George III mahogany clothes press, by Benjamin Crook, circa 1770, the moulded edge above a panel of panelled doors opening to a shelved interior, the stand with a pair of drawers, on square section legs and castors, bearing a trade label to the interior of one drawer for 'All sorts of, Cabinet Work, Mahogany Tables, Looking Glasses Chairs &c, Made & Sold by Benj. Crook, at ye George & White Lyon, on ye South Side of St, Paul's Church Yard, LONDON', 137cm high, 127cm wide, 64cm deep

Benjamin Crook, cabinet maker and joiner, traded from 1732 until retiring and holding an auction of his stock in 1748. His son, also named Benjamin Crook, then continued the business at the same premises until 1771. Both are known to have used a circular label.

As stated in *Marked London Furniture 1700-1840* (Christopher Gilbert, 1996) 'the four Labeled pieces (by Benjamin Crook) so far recorded show that his work was of excellent quality'.

£800-1,200



100 (Benjamin Crook's trade label)



101

101
A George III mahogany wall mirror, circa 1760, the bevelled rectangular plate within a moulded frame, surmounted by a priced anthemion and scroll cresting, 88cm high, 51cm wide

£700-1,000

102
A George III mahogany and inlaid serpentine side table, circa 1790, the shaped and chevron strung top above a frieze drawer, on fluted tapering square legs headed by oval marquetry terminals, terminating in spade feet, 74cm high, 92cm wide, 50cm deep

£1,500-2,500



102 (detail)



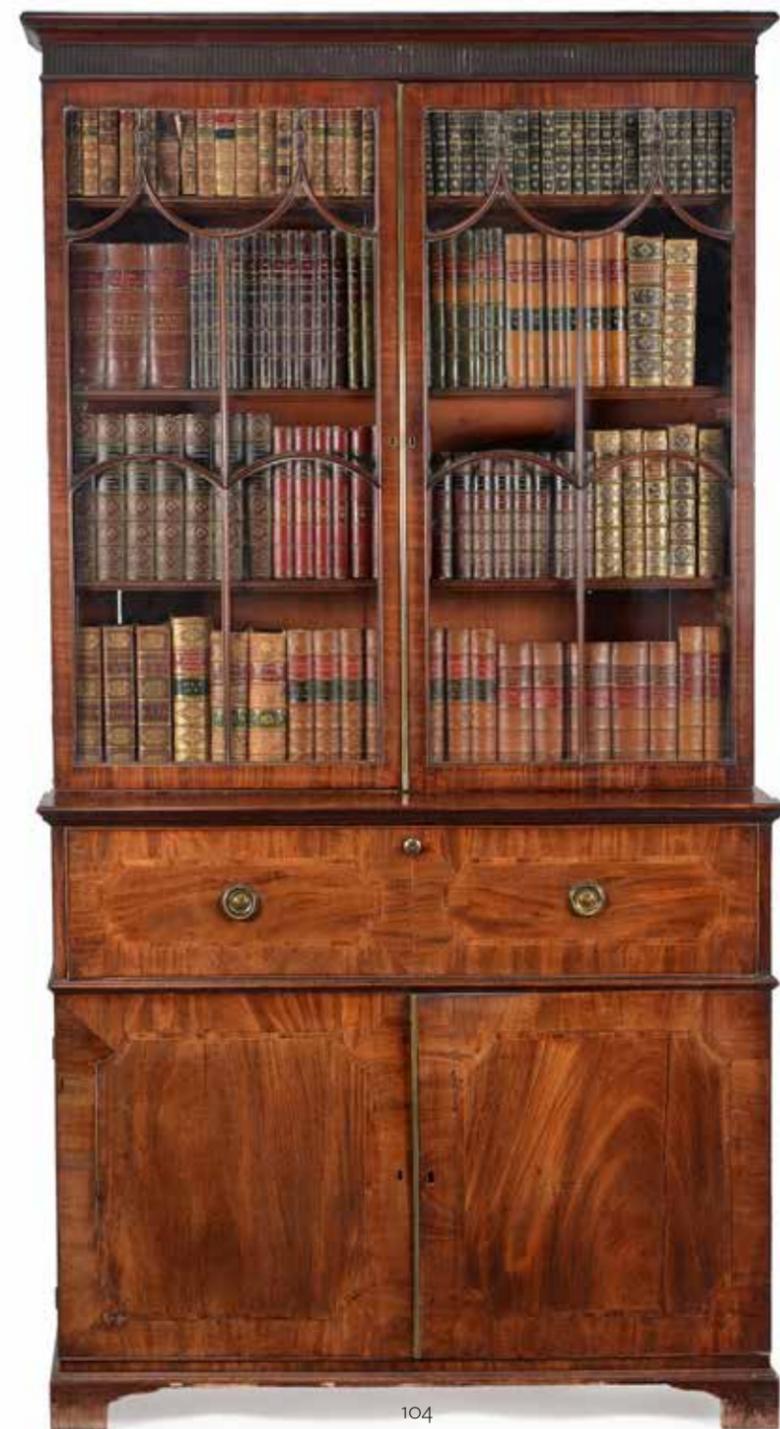
102



103

103
A Bidjar carpet, of Garrus design, the dark blue field decorated with an asymmetric design incorporating stylised foliate branches and flowerheads, the madder border decorated with flowerheads and geometricized leaves, within multiple guard stripes, approximately 496 x 350cm

£2,000-3,000



104

104
A George III mahogany and inlaid secretaire bookcase, circa 1780, in the manner of George Hepplewhite, the moulded cornice above a fluted frieze, the pair of astragal glazed doors incorporating carved urn terminals and opening to adjustable shelves, the fall front secretaire drawer opening to an arrangement of burr yew veneered and crossbanded drawers, and pigeon holes, the pair of cupboard doors beneath opening to a shelved interior, on bracket feet, 136cm high, 125cm wide, 57cm deep

£1,000-1,500

105 (no lot)



104 (detail)



106 (detail)



106 (detail of one handle)

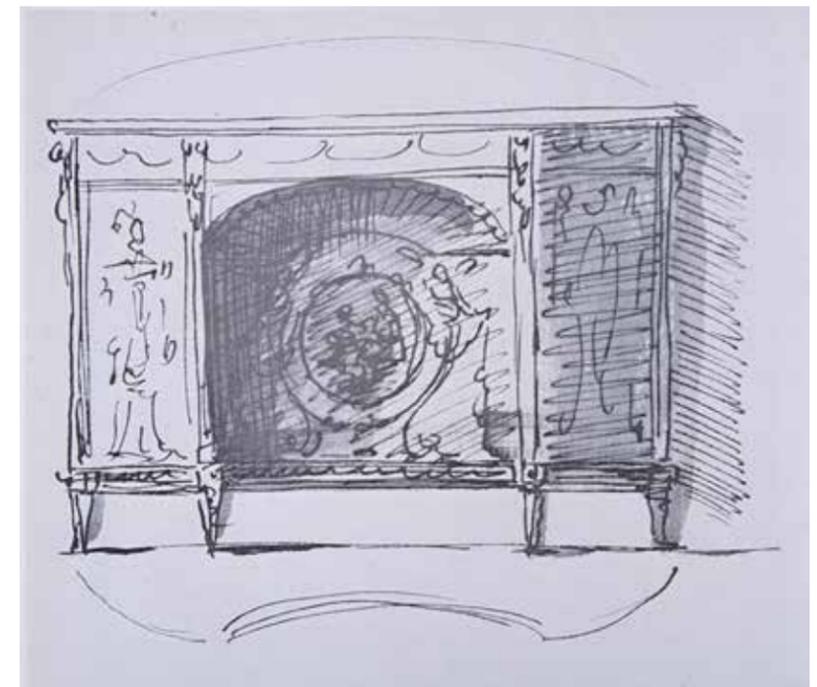
106

A pair George III figured mahogany side cabinets or serving tables, circa 1810, in the manner of Thomas Sheraton, each demi-lune top with strung edge, above a central frieze drawer flanked by a false drawer front on each side, above a shaped tambour door, flanked by a cupboard door on each side opening to a shelved interior, on outswept tapering bracket feet, each 98cm high, 129cm wide, 56cm deep

Provenance: Property from the Collection of the late Max Harari

For a related design of table by Thomas Sheraton, see Elizabeth White, *Pictorial Dictionary of British 18th Century Furniture Design*, Antique Collectors Club, 1990, page 255, plate 25. Whilst less similar in terms of decorative elements, see also Peter Ward-Jackson, *English Furniture Designs of the Eighteenth Century*, (V & A 1984), fig. 239 for a related overall design by John Linnell.

£6,000-8,000



106 (a design drawing by John Linnell for a related piece of furniture)



107

107
A George III mahogany chest on chest, circa 1780, the moulded cornice above a slender fluted frieze, above two short and six long graduated drawers, 180cm high, 108cm wide, 56cm deep

£1,500-2,000



108

108
A George III cream painted wall mirror, circa 1760, the shaped rectangular twin plate within a scrolling foliate carved border, surmounted overall by a carved shell motif, 113cm high, 79cm wide

£2,000-3,000



109

109
A Heriz carpet, the red field decorated with an overall design of flowerheads and foliage, centred by a blue medallion and cornered by cream spandrels, within a dark blue border and guard stripes, approximately 381 x 280cm

£700-1,000



110

110
A pair of George III Irish mahogany armchairs, circa 1780, carved with foliate, fluted and patera detail, each shaped rectangular back centred by a vase shaped splat, each drop in seat flanked by shaped and outswept arms, on square section legs joined by stretchers

£1,000-1,500

111 Y
A George III satinwood and rosewood crossbanded pier table, circa 1790, the demi-lune top above a tablet moulded frieze, on square section tapering legs, 84cm high, 93cm wide, 38cm deep

£800-1,200



111



112

112Y

A Louis XVI kingwood and marquetry petite commode, circa 1790, the variegated marble top with moulded edge above three long graduated drawers flanked by canted angles, on square tapering legs, terminating in brass caps, 82.5cm high, 82cm wide, 48.5cm deep

£600-800

113

A French mahogany and ormolu mounted bureau plat, in Louis XVI style, late 19th/early 20th century, with eared rectangular leather-lined top, the stepped frieze fitted with three drawers centred by a cartouche supported by cherubs, on turned tapering fluted legs with stiff-leaf sabots, 79cm high, 157.5cm wide, 80cm deep

Provenance: Property from a Distinguished Private Collection

Christie's, 29 September 1988, lot 131

£1,500-2,000



113

114

A Swedish giltwood and gilt composition mirror and console table, in late 18th century style, late 19th century, the mirror with a dentil cornice above a musical trophy within leafy scrolls, the rectangular plate flanked by tapering pilasters with conforming carved decoration headed by profile medallions, 238cm high, 134cm wide, the table with a moulded rectangular grey marble top above a conforming frieze on stop fluted turned legs, 88cm high, 134cm wide, 59cm deep

Provenance: Property from a Distinguished Private Collection

Christie's, South Kensington, 5 February 1997, lot 323

£1,500-2,500



114



115

115
A pair of mahogany and boxwood strung cutlery urns, in George III style, late 19th/ early 20th century, each of urn form with a stylised acorn finial, each lid rising to reveal a stepped interior with apertures for cutlery, each tapering body above a ring turned and moulded foot, on a plinth base, each 65cm high, the bases 22.5 x 22.5cm

£2,000-3,000

116
A George III mahogany breakfront sideboard, circa 1800, the brass rear gallery above the central drawer section, flanked by a drawer and a cupboard door on one side, and a deep cellaret drawer on the other, on square section fluted tapering legs, 135.5cm high, 211cm wide, 69cm deep

£1,000-1,500



116



117 (a set of eighteen)

117
A set of eighteen mahogany dining chairs, twelve of the chairs being George III period, circa 1790, the remaining six being of 20th century manufacture, made to match the remainder of the set, each tablet moulded cresting rail above an x shaped splat, each cushioned and upholstered seat above turned tapering legs at the front and outswept back legs

£2,000-3,000





118

118
A Ziegler Mahal carpet, the dark blue field decorated with an overall design of flowerheads and colourful foliage, within a madder border and multiple guard stripes, approximately 436 x 334cm

£1,000-1,500



119

119

A George III green and cream painted sofa, circa 1770, attributed to Mayhew and Ince, the shaped and padded back with beaded top rail, flanked by padded and downswept arms decorated with anthemion and bell flowers, the serpentine fronted padded seat with fluted seat rail, on turned tapering, fluted and spirally reeded legs, terminating in gadrooned feet and leather castors, the underside of the front rail stamped 'CLAREMONT', 108cm high, 181cm wide, 60cm deep

Provenance: Property from a Distinguished Private Collection

Possibly supplied to King George III (d.1820). By descent to or acquired by Queen Victoria (d.1901). Almost certainly moved to Claremont, Surrey, in a 19th Century refurnishing. H.R.H. Prince Leopold (d.1884), Duke of Albany, youngest son of Queen Victoria, who occupied Claremont from 1882. His wife H.R.H. Princess Helen (d.1922), Duchess of Albany, who lived at Claremont until 1922. Her daughter, H.R.H. Princess Alice (d.1981), Countess of Athlone. Thence by descent until sold Christie's, London, 3 July 1997, lot 48.

The celebrated partnership between William Ince and John Mayhew ran from 1759 to 1803. The firm's clientele consisted of the nobility and gentry of the era. Numerous bills have been traced in well know country houses and many masterpieces from their workshop have been identified. Their volume of engraved designs, The Universal System of Household Furniture, was a rival to Chippendale's Director.

£6,000-8,000



119 (makers stamp)



119 (detail)



120



120

120
A matched pair of George III sycamore, partridge wood and tulip wood banded serpentine commodes, circa 1770, gilt metal mounted throughout, each shaped top with varying banding, above three solid mahogany lined long drawers, flanked by gilt metal mounts incorporating stylised rocaille, foliage and stylised cabochon motifs, above a shaped apron and shaped bracket feet, each 77cm high, 118cm wide, 60.5cm deep

£3,000-5,000



121

121
A George III mahogany library bookcase, circa 1790, of double breakfront outline, the stepped and Greek key moulded cornice above six astragal glazed doors opening to adjustable shelves, the lower section with a fluted and roundel moulded frieze above moulded panel cupboard doors opening to adjustable shelves, on a plinth base, 277cm high, 436cm wide, 47cm deep

For a suite of two bookcases of similar design and scale to this example, see Christie's, London, Important English Furniture, 29th November 2001, Lot 220 (£86,250).

£2,000-3,000



122

122
A George III burr yew breakfront side table, circa 1810, decorated with coromandel crossbanding, the shaped top and frieze above turned tapering legs terminating in brass caps and casters, 75cm high, 90cm wide, 41.5cm deep

£1,000-1,500

123
An Italian painted and marble topped side table, last quarter 18th century, the mottle marble top above the russet painted base incorporating a moulded frieze and square section tapering legs, 92cm high, 168cm wide, 89cm deep

£1,000-1,500



123



124
A set of ten George III mahogany dining chairs, circa 1770, each pierced and interlaced splat above the tapering padded seat, on tapering rectangular cabriole legs terminating in shaped feet

£1,000-1,500



124 (a set of ten)



125
 A George III mahogany and marquetrie inlaid bureau bookcase, circa 1800, inlaid throughout with floral scrolls and bell flower swags, the 'swan neck' pediment above a pair of panel doors centred by floral bouquets incorporating musical instruments and urns, opening to a shelved interior, the lower section with a fall centred by a rams head mounted urn, opening to reveal an arrangement of drawers and pigeon holes around a central cupboard door, above two short and three long graduated drawers, on bracket feet, 268cm high, 118cm wide, 58cm deep

£800-1,200



126
 A George III mahogany serpentine chest of drawers, circa 1780, the shaped top with moulded edge above a fitted drawer incorporating a slide with baize inset surface sliding to reveal compartments around a central hinged mirror, above three long graduated drawers, on bracket feet, 83cm high, 104cm wide, 59cm deep

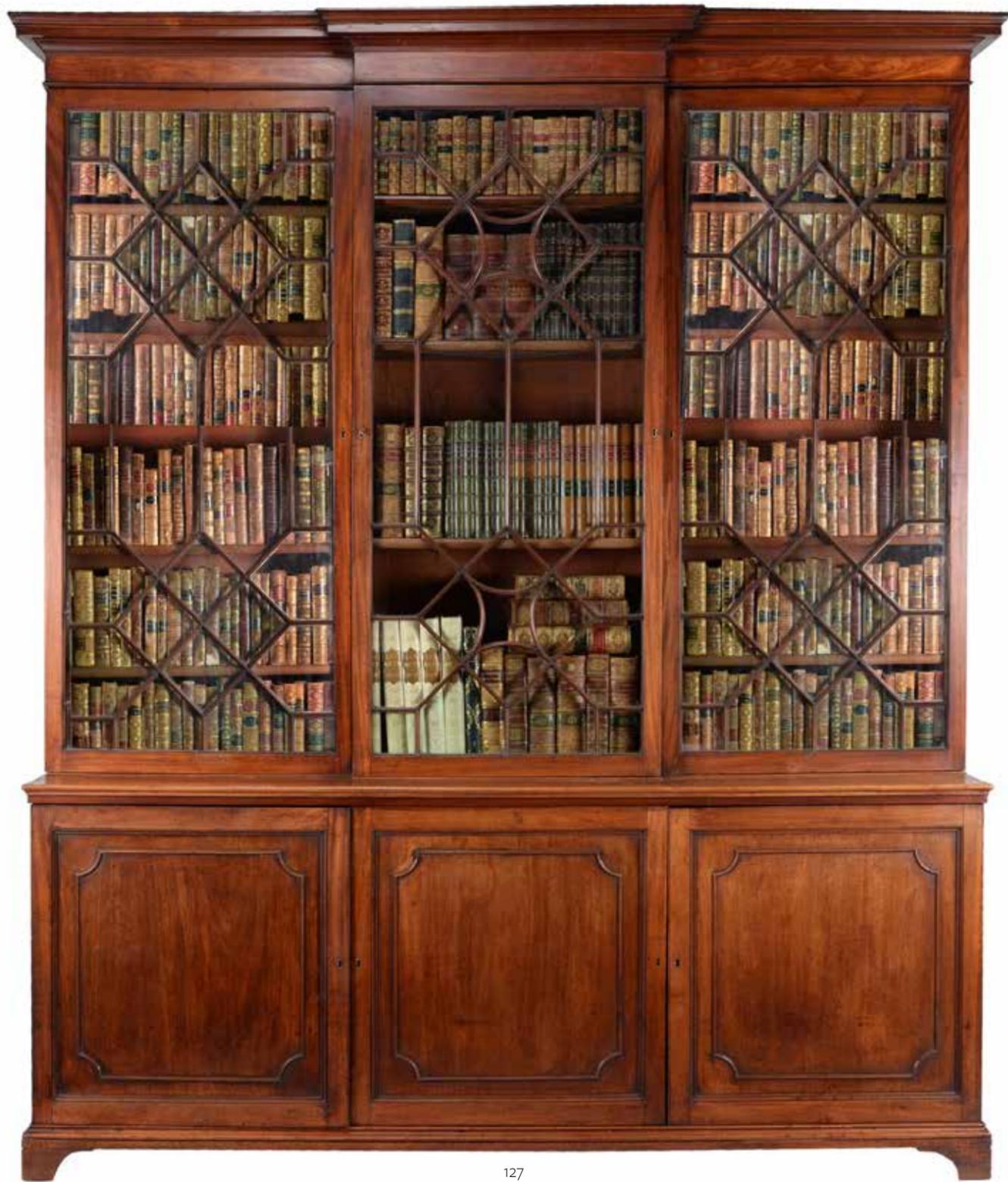
£5,000-7,000



126 (detail)



126 (detail)



127

127
A George III mahogany library bookcase, circa 1780, the moulded cornice above the breakfront upper section, each astragal glazed door opening to adjustable shelves, the lower section with moulded panel cupboard doors, each opening to a shelved interior, on a plinth base, 263cm high, 231cm wide, 50cm deep

£1,500-2,000



128



128

A pair of parcel gilt, green and cream painted composition mirrors, in George III style, late 19th century, each bevelled oval plate surrounded by a ribbon and foliate festoon moulded frame, surmounted overall by an acanthus terminal, each 110cm high, 126cm wide

£1,000-1,500



129

129
A George III mahogany clothes press, circa 1770, in the manner of Thomas Chippendale, the dentil cornice above a pair of panelled cupboard doors opening to sliding trays, the lower section with two short and two long drawers, on shaped bracket feet, 184cm high, 134cm wide, 65cm deep

Several of the features demonstrated by this press relate closely to those demonstrated by pieces known to have been produced by the workshop of Thomas Chippendale. This includes the red 'wash' applied to the panels to the rear and underside of the press and the laminated feet. The paper lining to the trays and the pinned elements to the front edges of the interiors of the trays (that would have supported fabric that overlapped the fronts of the trays) are also features associated with Chippendale.

£2,000-3,000



130

130
A Continental carved giltwood and gesso wall mirror, circa 1790 - 1820, possibly Swedish, the rectangular plate within a moulded surround incorporating a beaded border, centred above by a twin handled flowering urn, flanked on either side by a hound on each side and a further scroll terminal at each upper corner, issuing bellflowers and with a Doric style capital surmount, 230cm high, 110cm wide overall

£3,000-5,000



131

131
A Meshed carpet, the crimson central field with all over vine and flowerhead pattern, within navy borders and cream guard stripes, approximately 585 x 407cm

£1,800-2,500



132

132
A George III mahogany cabinet on chest, circa 1780, the arched pediment and frieze decorated with dentil detail, above the astragal glazed bookcase sections, opening to adjustable shelves, the chest section with a slide, above four graduated drawers, on shaped bracket feet, 197cm high, 85cm wide, 43cm deep

£2,000-3,000



133

133
A set of eight George III mahogany dining chairs, circa 1790, after a design by Thomas Sheraton, including one armchair of near identical design to the set, each pierced trellis back above a tapering rectangular padded seat, on reeded turned tapering legs, each 84cm high, 57cm wide, 50cm deep

Provenance: John Scott, 1st Earl of Eldon. By descent to the present vendor, removed from Encombe House, Dorset

£2,500-4,000



133



134

134
A pair of giltwood and tapestry upholstered fauteuil, in Louis XV style, 19th century, the frames carved with foliage and scrolls throughout, each shaped and padded back flanked by padded open arms, the shaped tapering padded seat on tapering cabriole legs terminating in scroll feet, each 102cm, 80cm wide, 70cm deep

Provenance: Private Collection, London

£2,000-3,000

135
A Louis XV tulipwood and floral marquetry serpentine commode, circa 1760, gilt metal mounted throughout, the shaped marble top with moulded edge, above two drawers and a shaped apron centred by a foliate C-scroll mount, on tapering cabriole legs terminating in sabots, 88cm high, 145cm wide, 64cm deep

£2,000-3,000



135



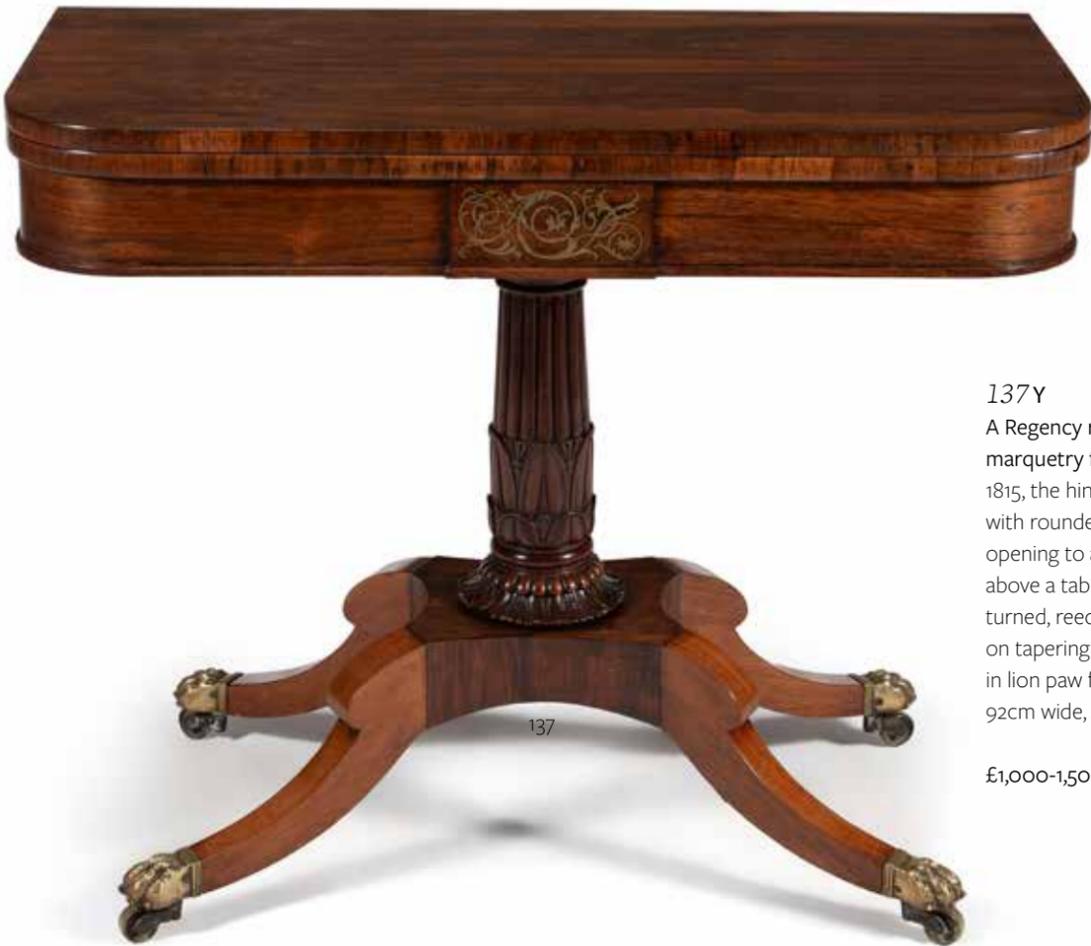
136

136

After Jean de Boulogne, called Giambologna (Italo-Flemish, 1529-1608), a Continental patinated bronze model of the Rape of the Sabine Women, probably 18th century, the central male figure portrayed restraining a nude maiden, above a further crouching male, on a circular section marmo nero Belgio and rouge marble socle, 46cm high overall, the bronze 34cm high

This bronze is a reduction of Giambologna's celebrated group of the Rape of the Sabine Women, which was executed in marble in the early 1580s and unveiled on 14 January 1583 in the Loggia dei Lanzi, Florence. Though a popular group with Italian makers and Grand Tourists during the 18th and 19th centuries, the dark patination, relatively heavy cast and hand-finished features of the present lot recall examples associated with Netherlandish workshops, such as the cast of Giambologna's *Nessus and Deianeira* recently offered at Sotheby's London, Royal and Noble, 21 January 2020, lot 3 (property from Killadoon House, Ireland).

£1,000-1,500



137

137Y

A Regency rosewood and brass marquetry folding card table, circa 1815, the hinged rectangular top with rounded corners, revolving and opening to a baize playing surface, above a tablet moulded frieze, the turned, reeded and lappet carved stem on tapering outswept legs, terminating in lion paw feet and castors, 74cm high, 92cm wide, 45cm deep when closed

£1,000-1,500

138

A Louis XVI blue ground Paris porcelain and ormolu and marble mounted ewer, circa 1785, in the manner of designs by Pierre Gouthiere (1732-1813), of baluster form, the berried and foliate scroll handle surmounted with a balancing putto leaning over an everted lip cast with goat and satyr masks, on three feline monopodia above a concaved triangular base with a central rosette, on a further rouge marble plinth, 42cm high

The design of the present lot relates to works Gouthiere completed for the Duc d'Aumont, which were recorded in the 1782 auction of the Duc's collection. The porcelain is possibly by the successful Parisian manufactory of Locre and Russinger, who specialised in fine porcelain in imitation of popular German designs such as Meissen. A similar example with marks for Locre was sold Christie's London, December 1, 2003, lot 89.

See also Sotheby's New York, *Important English and European Decorative Arts*, 9 June 2014, lot 75.

£1,000-1,500



138

139 Y

A Regency mahogany centre table, circa 1815, the rosewood crossbanded circular top with moulded edge, above the turned tapering stem, on moulded outswept tapering legs incorporating lappet carved knuckles, terminating in brass lion paw feet and castors, 75cm high, the top 121cm diameter

£1,000-1,500



139



140

140

A gilt metal and glazed hexagonal hall lantern, late 19th/early 20th century, probably English or French, the scrolled ceiling supports with outswept acanthus descending to a tapering frame cast with wreaths and openwork circlets, on foliate cast feet; the interior with tubular stem suspending six light fittings, 105cm high, 60cm diameter

£2,000-3,000

140A

A Continental porcelain Etruscan-style vase, circa 1830-50, probably Paris, painted in iron-red, black and shades of buff with vignettes of charioteers and figures flanking a stele between gadrooned, key-pattern and palmette borders, 31.5 cm. high; together with a Continental white biscuit figure of Spinario, after the antique, modelled as a youth seated on a mound above a rectangular base

The decoration of this vase is inspired by the designs of ancient vases in the collection of the Duke of Hamilton, published in d'Hancarville, P-F. H, Collection Of Etruscan, Greek And Roman Antiquities From The Cabinet Of The Honble. Wm. Hamilton ... = Antiquités Etrusques, Grecques Et Romains, Tirées Du Cabinet De M. Hamilton ..., Naples, 1766/7, the scene of charioteers is adapted from Vol. I, pl. 130, a design from the Meidias Hydra, the stele is derived from Vol. I, pl. 55, on a volute krater known as the Hamilton vase, with flanking figures after a departure scene of a warrior and women, Vol. II, pl. 71. This stylised red and black figure-painting inspired potters such as Josiah Wedgwood and a raft of Neapolitan, French and continental makers such as Sèvres, Dagoty and Honoré of Paris. The connection with ancient pottery is further re-enforced by the use of the pelike form derived from an antique vessel for liquids.

£400-600



140A



141 Y

A Regency rosewood 'duet' music stand, circa 1825, the ratchet adjustable two sided lyre shaped sheet rest with gilt metal candle arm to one side, above a height adjustable octagonal tapering stem, the concave shaped base on turned feet, 38cm wide, 29cm deep

£700-1,000

142

A George III mahogany drum library table, circa 1800, the circular top with tooled leather inset surface, above four frieze drawers interspersed by four false drawer fronts, the turned tapering stem on four reeded downswept tapering legs terminating in brass caps and castors, one drawer stamped 'W & C WILKINSON LUDGATEHILL 1964' another drawer with retail plaque for 'Apter-Fredricks', 75cm high, 106cm diameter

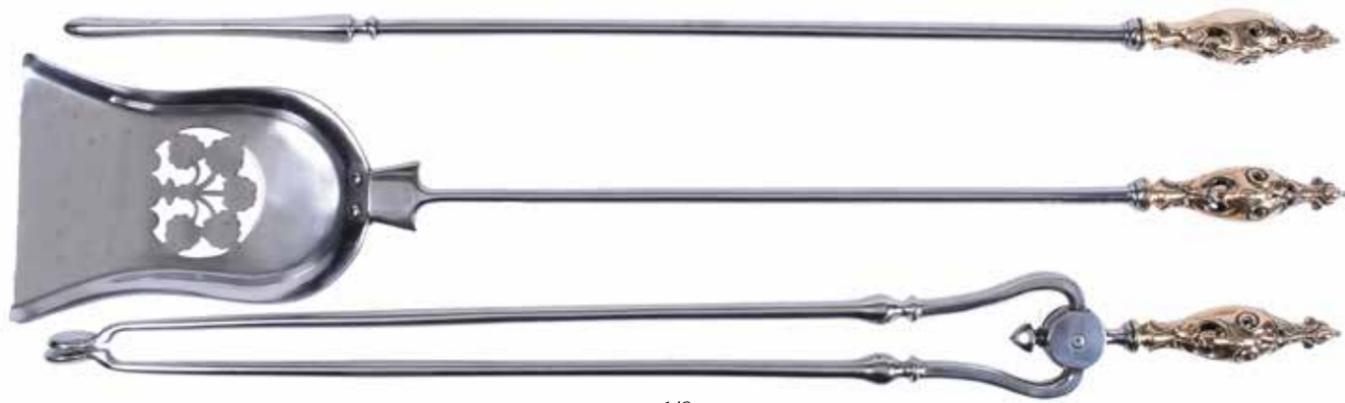
£800-1,200



141



142



143

143
A set of William IV or early Victorian brass and steel mounted fire tools, circa 1835, comprising shovel, poker and tongs, each openwork grip cast with twin outscrolled acanthus leaves and a cabochon finial, the tulip form shovel with openwork oak spray motif, the tallest implement 81cm long

£600-800



144

144
A brass and leather upholstered club fender, first half 20th century, the padded seat above tubular uprights and a moulded plinth, 57cm high, 181cm wide, 66cm deep

£1,000-1,500

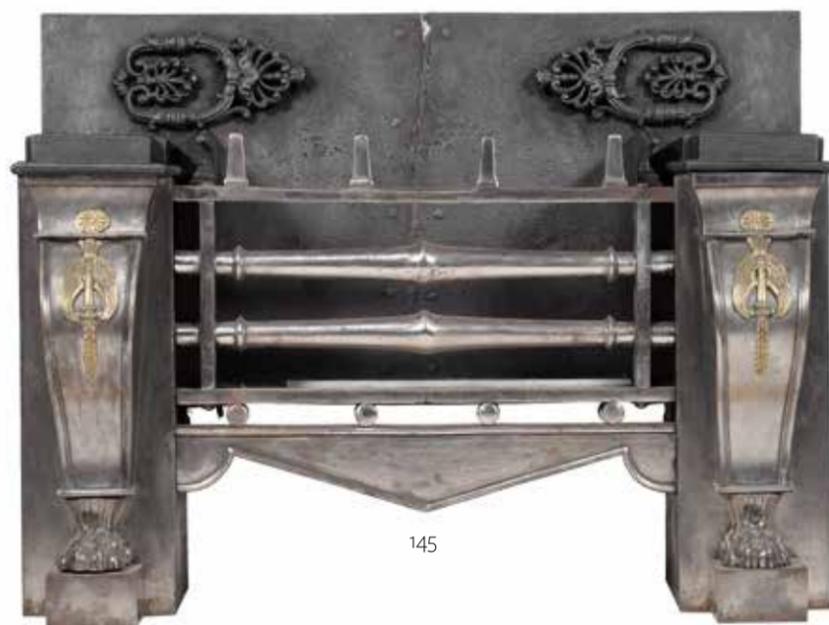
145
A Regency brass mounted, polished steel and cast iron fire grate, in the manner of George Bullock, circa 1820, the central railed basket flanked by cabriole shaped uprights headed by wing mounts and terminating in cast lion paw feet, 77cm high, 102cm wide, 42cm deep

Provenance: Property from a Distinguished Private Collection

The present lot, particularly its protruding jambs with applied gilt mounts and paw feet, resembles the design of a Bullock fire grate which was gifted by Matthew Boulton to his son Matthew Robinson Boulton to furnish his home at Tew Park, Great Tew, Oxfordshire. In the collection at Tew exists also an unsigned drawing attributed to Bullock inscribed 'Plan of Stove in Dining room and Oak Study', which depicts the distinctive grate.

Cf Sotheby's New York, 24 May 2007, lot 68.

£800-1,200



145



146

146
A pair of Louis XV Chinoiserie gilt bronze chenets, third quarter 18th century and later, each with a seated figure in Oriental dress above a shaped foliate base cast with *rocaille* and oak leaves, with brass billet bars to rear, 34cm high, 36cm wide, 37cm deep

Provenance: Property from the Collection of the late Max Harari

The present lot exemplifies the popularity of *Chinoiserie* themes during the 18th century, and many renowned bronziers including Jacques Caffieri are known to have included figures in oriental costume in their designs. For a similar pair with please see Christie's London, 22 May 2019, lot 202.

£600-900



147

147
A carved pine chimney piece, in George III style, mid 19th century, the breakfront mantel above a tablet moulded frieze carved profusely with acanthus and C-scrolls, the shaped pilasters incorporating foliate carved borders and terminating in scroll carved motifs, centred by patera, 138cm high, 183cm wide, the mantel 17cm deep overall

£800-1,200



149



148

148
A set of Regency steel fire tools, circa 1815, comprising shovel, poker and tongs, each with a withren shaft and faceted grip, the openwork shovel of tulip form, the tallest implement 81cm long

£500-700

149
A Continental painted cast iron and metal standard lamp or torchere, in Pompeiian Revival taste, late 19th century and later adapted, probably Italian, the electrical fitment rising from a twin handled neo-classical urn, above a circular platform and three scrolling chain linked branches, the tapered cylindrical stem cast with stylised bamboo and descending to three panther-mask monopodia, on a triform base, approximately 230cm high overall including the ovoid shade

A pair of related models in bronze, with similar 'bamboo' stems and feline mask feet, was sold at Christie's South Kensington, Kinross House, Scotland And Property Removed From The London Residence of Mrs. Winston Spencer Churchill, 30 March 2011, lot 17

£1,200-1,800



150

150
A pair of Empire patinated bronze and ormolu models of Erotes, circa 1815, the winged youths with short hair in soft curls, portrayed standing and nude for a drape and a quiver of arrows to their backs, each holding a further arrow, above stepped square section socles cast with foliate and fruiting infants' masks and a further band of acanthus, 38.5cm high, the bases 12cm square

£2,500-3,500



151

151
A Qum silk carpet, the central concentric medallion within a blue field decorated with flowering foliage and cornered by spandrels, within a similarly decorated ochre border and multiple guard stripes, approximately 303 x 194cm

£1,200-1,800



152

152

A pair of George III mahogany waterfall bookcases, by Gillows, circa 1800, of slightly varying proportion, each moulded rectangular top above a tapering bank of three shelves, flanked by brass side carrying handles, the lower shelf incorporating two drawers, on squat rectangular tapering legs terminating in brass caps and castors, one drawer of each bookcase stamped 'GILLOWS, LANCASTER', each approximately 112cm high, 72cm wide, 34cm deep

For a Regency pair of waterfall bookcases made by Gillows, see Christie's, London, Important English Furniture and Carpets, 6th July 2000, Lot 84 (£75,250).

For a very closely related design, see Lindsay Boynton, Gillows Furniture Designs 1760-1800, The Bloomfield Press, 1995, figure 162 'Moving library, 1794'.

£12,000-18,000



162 'Moving library', 1794.

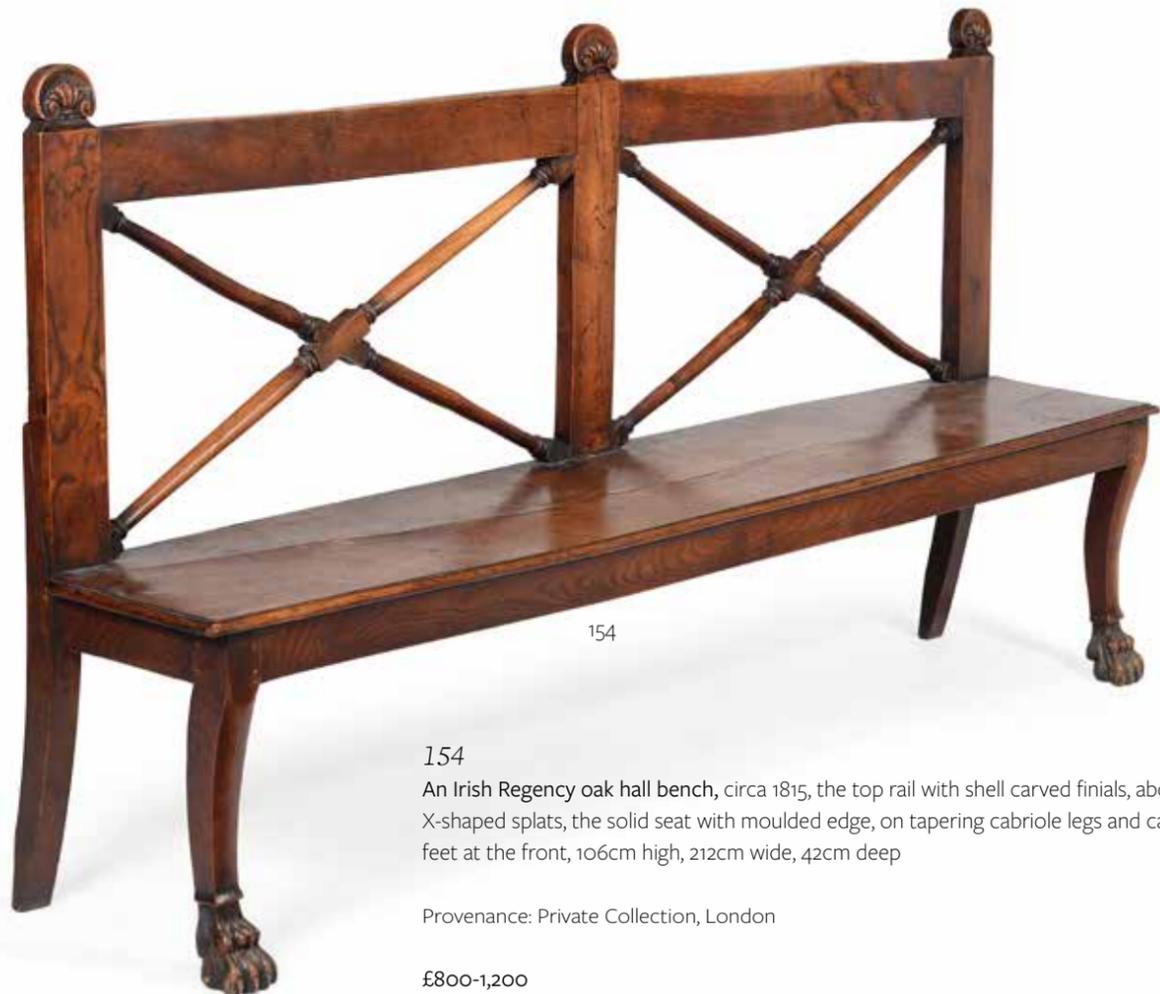
152 (Gillows design drawing)



153

153
A pair of French gilt bronze twin light wall appliques in Empire taste, early 20th century, the ribbon tied backplates each with a spread-eagle and ball finial and issuing scrolled arms cast with sphinx caryatids, descending to tasselled terminals, each 84cm high, 37cm wide, 29cm protuberance

£1,500-2,500



154

154
An Irish Regency oak hall bench, circa 1815, the top rail with shell carved finials, above twin X-shaped splats, the solid seat with moulded edge, on tapering cabriole legs and carved lion paw feet at the front, 106cm high, 212cm wide, 42cm deep

Provenance: Private Collection, London

£800-1,200



155

155
An Empire mahogany and gilt metal mounted writing table, circa 1810, the rectangular top with moulded edge and tooled leather inset writing surface, above a frieze drawer incorporating a slide above a well, flanked on each side by slides, on rectangular tapering legs, terminating in brass caps and castors, 76cm high, 86.5cm wide, 52cm deep

Provenance: Property from a Distinguished Private Collection

£800-1,200



155 (detail)



156
A Regency parcel gilt and upholstered stool, attributed to Gillows, circa 1815, the shaped and padded top above scrolling x-shaped supports joined by a turned stretcher, on castors, 43cm high, 64cm wide, 38cm deep

Provenance: Tynninghame House, East Lothian

Stools of this design were executed by Gillows for a number of known collections including Tatton Park, Cheshire. It is rare to find this model of stool in its original gilded form rather than more typically in mahogany.

For a related pair of stools, see Christie's, London, Important English Furniture and Carpets, 14th June 2001, Lot 102 (£16,450).

£1,200-1,800



157
A Regency mahogany dressing table, attributed to Gillows, circa 1815, the rectangular top with three quarter galley, above three frieze drawers, on turned tapering legs, terminating in brass caps and castors, 96.5cm high, 107cm wide, 58cm deep

Provenance: High Dyke, Lincolnshire

For an identical table see Christie's South Kensington, 19th May 2016, lot 145 (£7500).

£1,800-2,500



158
A George IV carved giltwood wall mirror, circa 1825, the shaped rectangular double plate, flanked by slender marginal plates, the frame carved throughout with scrolling acanthus and trailing floral branches, 147cm high, 77cm wide

£1,000-1,500



159

159
A Chinese eight-fold painted screen, Qing Dynasty, oil on canvas stretched on wood frame, depicting figures in a garden setting with pavilions representing the gateway to heaven and the gateway to hell, within key fret band bordered with precious objects and dragons, each panel 199cm high x 40cm wide, overall 3 metres 20 centimetres long

£800-1,200

160 Y
A pair of rosewood oval jardinières or planters, mid 19th century, each moulded edge above crossbanded sides, on turned tapering legs terminating in brass caps and castors, inset with painted metal liners, each 67cm high, 66cm wide, 60cm deep

£1,500-2,000



160



161

161
A Chinese Export 'Brighton Pavilion' bamboo adjustable day bed, circa 1815, possibly Canton, decorated throughout with pierced geometric and foliate motifs, the angle adjustable back rest above a caned rectangular seat flanked by armrests, the base incorporating pull out footrest, 95cm high, 69cm wide, 95cm deep

This day bed is remarkably similar, if not actually from the same source and design as a suite of seat furniture present in the Long Gallery of the Royal Pavilion, Brighton.

For a closely comparable chair from the Royal Pavilion, see Frances Collard, Regency Furniture, Antique Collectors Club, 1985, page 202.

£1,000-1,500



161 (detail)



162 (part lot)



162
A set of ten Regency mahogany and brass mounted dining chairs, circa 1815, to include two armchairs, each tablet moulded top rail above double cross splats and a padded and upholstered drop in seat, on tapering sabre legs

£1,500-2,000



163



163 (detail)

163Y
A Regency mahogany and ebony inlaid concertina action extending dining table, circa 1815, in the manner of William Trotter, with four additional leaf insertions, the twin flap top with re-entrant corners and reeded edge, above a plain frieze, on turned tapering legs terminating in brass caps and castors, 73cm high, 132cm wide, 271cm long (when fully extended)

Provenance: Private Collection, London

£2,000-3,000



163 (detail)



164
A Regency giltwood and reverse painted glass wall mirror, circa 1815, the moulded pediment above the verre englomisé panel, reverse decorated with a reserve of flowers flanked by silvered stylised patera, the rectangular plate flanked by cluster column pilasters surmounted by lappet clad capitals and flowerhead patera, 76cm high, 42cm wide

Provenance: Private Collection, Wiltshire

£600-800

165
A Regency mahogany deception table, circa 1815, modelled as Pembroke table, the rectangular top with a conventional hinged leaf to one side and a fall opening to compartment area to the other side, above two false drawer fronts and two opposing false drawer fronts, on turned tapering legs, terminating in brass caps and castors, 76cm high, 78cm wide, 53cm deep (when closed)

£800-1,200

164



165



165 (detail)



166 (a set of ten)



166
A set of ten mahogany library bergere chairs, in the manner of Gillows, nine of Regency period, circa 1815, together with a 20th century example made to match, each curved top rail carved with a central stylised carved foliate terminal, above downswept sides incorporating moulded detail, each caned seat with a loose cushion, on turned tapering and reeded legs

This form of chair was named a 'curricle', after the Roman magistrate or consul's seat, by Thomas Sheraton in his Cabinet Dictionary, London, 1803 and the name was adopted by Gillows of London and Lancaster. Five chairs of this model were supplied by Gillows between 1811 and 1812 to Wilbraham Egerton for Tatton Park, Cheshire, intended for bedrooms or dressing-rooms (N. Goodison and J. Hardy, 'Gillows at Tatton park', Furniture History, 1970, pl. 16A and S. Bourne Gillow Chairs and Fashion, Exhibition Catalogue, Blackburn, 1991, p. 32-33).

A related pair of bergères was sold anonymously, Christie's London, 17 April 1997, lot 142, and a further example with hipped sabre legs was sold anonymously, Christie's London, 25 February 1993, lot 37. Another pair of rosewood bergères was sold by William Mazer, Christie's New York, 21 January 1999, lot 550 (\$16,100).

£3,000-5,000



167

167
A Regency penwork decorated work box or jewellery box, circa 1815, possibly Scottish, decorated throughout with detailed decoration depicting reserves of floral and foliate motifs including thistles, the hinged lid opening to reveal an arrangement of divisions and containing a quantity of rock and mineral samples including rock crystal, 11cm high, 30cm wide, 23cm deep

Provenance: Private Collection, Wiltshire

£400-600



169 (view from above)



168

168
A Regency mahogany chamber table, attributed to Gillows, circa 1815, the rectangular top with rounded corners and incorporating a hinged compartment to the rear, above a frieze drawer, on turned and reeded tapering legs, terminating in brass caps and castors, 73cm high, 68cm wide, 47cm deep

For an almost identical model of table see Christie's London, Important English Furniture, 14th June 2001, Lot 177.

A sketch for this type of table appears in Gillows Estimate Sketch Books dated 1810. Gillows Supplied four tables of this pattern in 1811 to T.W. Egerton for Tatton Park, Cheshire.

£800-1,200



169

169
A fine Regency penwork decorated work box, circa 1815, of sarcophagus form, decorated throughout with finely detailed decoration depicting scenes of figures in the chinoiserie taste, in traditional dress, within reserves formed by scrolling foliage and a trellis design, the hinged lid opening to reveal a removable divided tray incorporating lidded sections, and a compartment beneath, on cast brass lion paw feet, 16cm high, 25cm wide, 19.5cm deep

Provenance: Private Collection, Wiltshire

A Regency penwork games box with closely related decoration was sold Christie's, Works of Art from the collection of H.R.H. The Princess Margaret, Countess of Snowdon, London, 14th June 2006 (£2,640). A further related example and of sarcophagus form was offered Christie's, The House Sale, New York, 1-2 April 2003, Lot 19 (£1,792).

The decoration, including a Chinese landscape vignette in India-fashion penwork, relates to examples illustrated in A. Clarke & J. O'Kelly, *Antique Boxes*, 2003.

£800-1,200



170



170 (detail)



170 (maker' stamp)

170

A mahogany and ebonised extending circular dining table, by William Tillman, 20th century, with five additional concentric leaf additions adding to the edge of the top, on four reed moulded downswept sabre shaped legs joined by a pierced stretcher and terminating in cast lion paw caps and castors, bearing makers plaque to the underside of the top, 76.5cm high, the top 183cm diameter unextended, 229cm diameter overall when fully extended

£1,000-1,500



171 (part lot)



171

A composite set of sixteen Regency mahogany dining chairs, circa 1815, comprising two sets of eight chairs that are almost identical, one of the sets including a pair of armchairs, each moulded cresting rail incorporating twin scroll terminals, each drop in seat above a moulded seat rail and sabre legs

£2,000-3,000



172

172
A Regency oak boot stand, circa 1815, the turned and tapering stem with twelve rectangular tapering branches, on three outswept rectangular legs, terminating in brass caps and castors, 176cm high

£1,000-1,500

173
A pair of Regency mahogany hall chairs, circa 1815, attributed to Gillows, each stylised shield shaped back surmounted by a carved knight's helmet, flanked on each side by a griffin head terminal, each shaped solid seat incorporating reeded detail and above a shaped and moulded frieze, on turned tapering reeded legs

For a closely related pair of hall chairs see Christies, King Street, 22nd April 2004, Lot 124 (£16,730), see also Christies South Kensington, 2nd May 2002 (£5975) for another related pair.

£1,000-1,500



173



174



174

174
A pair of George IV mahogany side cabinets, circa 1825, in the manner of Gillows, the rectangular top with spindle three quarter gallery, above glazed and gilt metal grille doors opening to a shelved interior, flanked by tapering reeded uprights incorporating lappet and flowerhead carving, on a plinth base, 129cm high, 168cm wide, 54cm deep

£3,000-5,000



175

175
A Tetex carpet, the crimson, ochre and cream field incorporating stylised flowerhead motifs, approximately 400 x 300cm

£700-1,000



176

176 †

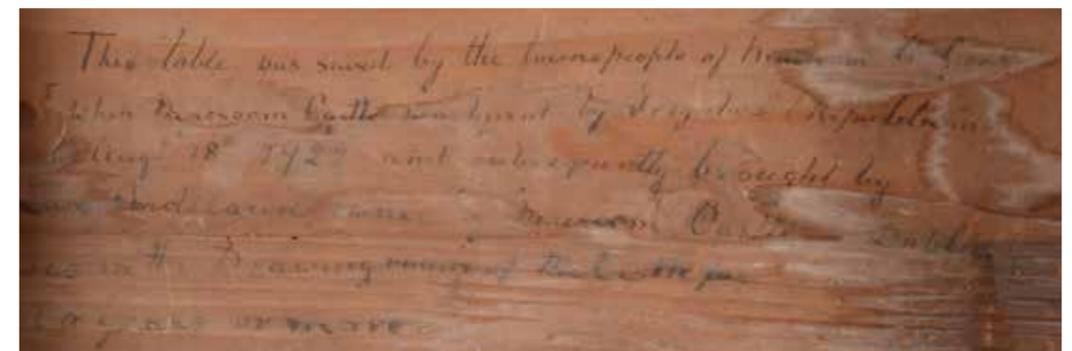
A Regency mahogany and gilt metal mounted octagonal library table, circa 1815, the gilt tooled green leather top above four drawers and four alternate false drawers at the corners, decorated overall with ebonised stringing, the four pillar stem above a concave sided base and four hipped downswept legs terminating in brass caps and casters, 78cm high, the top 157 x 124cm

Provenance: Purchased from Nicholas Grindley in 1981.

One drawer of this table bears the inscription 'This table was saved by the towns-people of Macroom, Co. Cork, when Macroom Castle was burnt by irregulars on August 19, 1922, and subsequently brought by Lady Ardilaun, of Macroom Castle to Dublin. It was in the Drawing Room of the Castle for 100 years or more.'

Macroom Castle has a rich and detailed history, for more information please refer to this lot on our website.

£1,000-1,500



176 (The inscription to one drawer)



177
An Anglo Indian carved padouk folding card table, circa 1820, the folding rectangular top with guilloche carved edge opening to a baize inset surface, the turned and reeded stem incorporating a flower head motif, flanked by four moulded downswept pilasters, on a concave sided base terminating in carved lion paw feet, 74cm high, 87cm wide, 42cm deep

£800-1,200

177



178

178 Y
A Ceylonese ebony and specimen wood inlaid circular centre table, second quarter 19th century, probably Ceylonese, the circular top with radiating serpentine bands of tropical timbers to include satinwood, coromandel and palm wood, surrounded by an ivory inlaid and lappet carved border, above a reeded turned tapering stem incorporating scrolling lappet carved terminals, the concave sided plinth base cornered by moulded roundels, on squat turned bun feet and concealed castors, 75cm high, the top 122cm diameter

This table is typical of the carved ebony furniture manufactured on the island of Ceylon (Sri Lanka) in the Galle district, throughout the 19th century. While the form of these tables is based on English designs dating to the second quarter of the 19th century (such as Thomas King's *The Modern Style of Cabinet Work Exemplified* of 1829), the carved ornament, including the lotus motif are derived from local traditions. These tables were supplied to the British colonists in Ceylon and India for export to England. A number of tables similarly inlaid with exotic woods are known, including the earliest dated example, formerly at the Royal Commonwealth Society with a presentation plaque dated 1836 (A. Jaffer, *Furniture from British India and Ceylon*, London, 2001, p. 373, fig. 142).

A virtually identical table was sold, Christie's, *Interiors - Style & Spirit*, London, 13th May 2008 (£38,900). An almost identical table was sold Christie's, London, 21-22 November 2007, Lot 160. A related example was displayed in the Ceylon Court of the Paris 1855 International Exhibition and discussed in the *Catalogue of the Natural and Artificial Products of Ceylon*, 1855.

£5,000-10,000





179

179
A Regency mahogany dressing table, circa 1815, in the manner of Gillows, the rectangular top with reeded edge and three quarter gallery, above three frieze drawers, on reeded turned tapering legs terminating in brass caps and castors, 75cm high, 107cm wide, 53cm deep

In the first quarter of the 19th century, with the 'advent of comfort', Gillows of London and Lancaster supplied many country houses, such as Nostell Priory and Tatton Park, with furniture. Gillows were particularly successful at providing bedroom furniture *en masse* for these large country houses, with items such as dressing-tables, luggage-stands, mirrors, stools, chests-of-drawers, clothes-presses and four-post beds.

Gillows supplied two related dressing-tables to William Powlett, 2nd Baron Bolton (d. 1850) for Hackwood Park, Hampshire in 1813. They were sold by the Estate of the late 2nd Viscount Camrose, Hackwood Park, Christie's house sale, 20-22 April 1998, lots 359 & 360. A single similar dressing-table was sold anonymously, Christie's, London, 30 November 2000, lot 318.

£1,500-2,500



180 (view from above)



180

180
A mahogany and specimen marble pedestal table, second quarter 19th century, the circular volcanic stone top with specimen marble border, surrounded by a moulded edge, above four moulded C-scroll shaped legs, on scroll feet, 73cm high, the top 67cm diameter

£1,500-2,000



181

181
A George IV mahogany chest of drawers, by Gillows, circa 1825, the rectangular top with moulded edge, above two short and three long graduated drawers, on a plinth base, one drawer stamped 'L1201, GILLOW', 89cm high, 112cm wide, 57cm deep

£1,200-1,800



182

182
A Regency figured mahogany twin pedestal dining table, circa 1815, with one additional leaf insertion, the rectangular top with rounded corners and moulded edge, above turned stems and moulded outswept tapering legs, on lion paw feet and castors, 72cm high, 262cm long (when fully extended), 144cm wide

£1,200-1,800



183

183
A Regency mahogany breakfront serving table, circa 1815, after a design by George Smith, decorated with ebonised stringing throughout, the shaped top above three frieze drawers, the central drawer fronted by three false drawer fronts, each end panel incorporating a solid mahogany slide, the right side panel with a small cupboard door, on reeded turned tapering legs surmounted by carved lion mask terminals and terminating in carved lion paw feet, 95.5cm high, 236cm wide, 76cm deep

Provenance: Private Collection, Derbyshire

Thence by direct family descent to the current owner.
A scanned copy of the original purchase receipt, dated 1971 is available with this lot.

£2,000-3,000



183 (detail)



184

184
A Sarouk carpet, the navy central field with scrolling flowerhead pattern, within a cream border incorporating madder flowerheads, approximately 358 x 272cm

£800-1,200



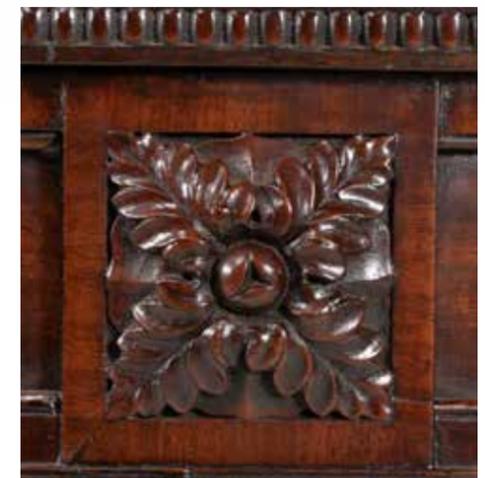
185

185
A Regency mahogany drum library table, attributed to Gillows, circa 1815, the circular top with bead moulded edge, above four frieze drawers interspersed by carved patera terminals, the turned pillar with tongue and dart carved collar, on acanthus carved and reeded outswept tapering legs, terminating in brass caps and castors, 74cm high, the top 137cm diameter

Provenance: Purchased from Asprey & Company Ltd in 1975

The carved 'bosses' or patera terminals to the frieze of this table are typical of those incorporated into various forms of furniture by Gillows. The overall quality, distinctive carving and sophisticated design (including the slender frieze) also support this attribution. For examples of Gillows furniture demonstrating various similar distinctive attributes see Susan E. Stuart, *Gillows of Lancaster & London 1730 - 1840*, Antique Collectors Club, 2008.

£3,500-5,000



185 (detail)



186

186Y

A George IV tortoiseshell and mother-of-pearl inlaid tea caddy, circa 1825, of canted rectangular form, inlaid with engraved foliate and floral motifs to the top and front, the hinged double cavetto moulded domed cover opening to a bone banded interior with twin subsidiary caddies, on ball feet, 16cm high, 19cm wide, 11cm deep

£500-700

187Y

A George IV rosewood folding card table, by Johnston & Jeanes, circa 1825, the hinged rectangular top with foliate moulded edge, rotating and opening to a baize inset playing surface, above a plain frieze, the lappet carved turned tapering stem on scrolling foliate carved shaped legs, terminating in lion paw feet, underneath the top stamped 'JOHNSTON & JEANES, NEW BOND ST, LONDON, 6428', 75cm high, 88cm wide, 43cm deep when closed

For a metamorphic dining table by Johnston & Jeanes with virtually identical legs, see Christie's, London, Important English Furniture, 8th June 2006, Lot 100 (£321,600).

£1,000-1,500



187



187 (maker's stamp)

188

A French gilt bronze casket in Renaissance Revival taste, circa 1875, attributable to the workshop of 'A.B. Paris', the seated *amorino* finial mounted to a hinged cartouche form cover relief cast with trophies and dolphins, above a conforming body cast with draped figures, trailing foliage and masks, on toupie feet, 23cm high, 29cm wide, 21cm deep

The present casket is probably by the hand of the Parisian bronze foundry whose works are often mysteriously signed 'A.B.'. Though not much is known about the foundry, its output included numerous similarly ornate caskets characterised by detailed relief cast designs.

£1,200-1,800

189Y

A George IV rosewood open bookcase, circa 1825, the moulded rectangular top above three banks of adjustable simulated rosewood shelves, divided by pilasters surmounted by carved stylised lappet and flowerhead carved terminals, on a plinth base, 95cm high, 180cm wide, 39cm deep

£1,000-1,500



188



189



190

190

Follower of Joseph-Charles Marin (French, 1759-1834), a sculpted terracotta bust of a Bacchante, 19th century, portrayed with smiling face inclined to dexter, with coiled ringlets of hair falling to her shoulders on each side, a ribbon across her left shoulder descending across her décolletage; atop a turned *Brèche d'Allet* marble socle, 29cm high overall

Rococo sculptor Marin is known to have produced various busts of maidens and Bacchantes in terracotta. The present work bears particularly strong similarities to the circa 1800 bust of a Bacchante by Marin in the collection of the Nelson Atkins Museum of Art, 33-1576.

£600-800

191

A pair of George IV mahogany side cabinets, circa 1825, each rectangular top above a panelled door opening to a shelved interior, flanked on each side by a plain pilaster surmounted by a lappet and stylised flowerhead carved capital, on a plinth base, each 85cm high, 64cm wide, 36cm deep

£1,000-1,500



191



192

192Y

A matched pair of rosewood and gilt metal mounted side cabinets, circa 1815 and later, each rectangular black marble top above a pair of grille and pleated silk doors, one cabinet opening to eight fitted drawers, the other opening to a shelved interior, flanked by turned supports, on ball feet, each 93cm high, 107cm wide, 44cm deep

£4,000-6,000



192 (the interior of one cabinet)



193 (a set of six)

193

A set of six George III beech bergère armchairs, circa 1810, in the manner of Gillows, each caned rectangular back flanked by downswep open arms, above a loose cushion seat, on moulded square tapering legs, one chair stamped 'H', two other chairs stamped 'BP' to the underside of the rear seat rail

Provenance: Private Collection, London

£1,000-1,500

194 Y

A Regency rosewood, brass marquetry and gilt metal mounted dining table, circa 1815, in the manner of George Oakley, the rectangular top with canted corners, above the rectangular stem centred by flower head roundels, the X-shaped base on bass lion paw feet and castors, 71cm high, 152cm wide, 103.5cm deep

Provenance: Private Collection, London

£700-1,000



194



195



195

195 Y

A pair of Regency parcel gilt and rosewood open bookcases, circa 1815, each rectangular green variegated marble top above a rope twist moulded frieze and two adjustable shelves, flanked by Corinthian column supports, on a plinth base, each 98.5cm high, 89.5cm wide, 35cm deep

Provenance: Property from the Collection of the late Max Harari

£3,000-5,000



196Y
 A nest of satinwood, ebonised, and rosewood banded quartetto tables, second quarter 19th century, each rectangular top with oval banded decoration, above turned and square section uprights with curved stretchers, terminating in outswept feet, the largest, 63cm high, 50cm wide, 35cm deep

£1,500-2,000

196



197
 A Regency mahogany and crossbanded sofa table, circa 1815, of rare small proportioned design, the rectangular twin flap top with rounded corners, above two frieze drawers, the pierced end supports joined by a dished stretcher, on outswept tapering rectangular legs, terminating in lion paw feet and castors, 76cm high, 110cm wide (when open), 43cm deep

Provenance: Purchased John Keil Ltd, 154 Brompton Road, London, 31st October 1977, (£3,250)

£1,500-2,500

197



198Y
 A rosewood, bird's eye maple, marquetry, and pewter inlaid side cabinet, mid 19th century, inlaid throughout with floral scrolls, the rectangular banded top, above two short drawers and a pair of panel cupboard doors, the doors decorated with a bouquet of flowers, opening to a shelved interior, on a plinth base, 104cm high, 111cm wide, 49cm deep

£1,500-2,000

198



199

199

A George IV mahogany bergere library armchair, circa 1825, in the manner of Gillows, the shaped and scrolling back incorporating downswept scrolling lappet carved arms, the serpentine fronted seat with a buttoned red leather loose cushion, each reeded and turned leg at the front surmounted by a carved patera terminal and terminating in brass caps and castors, 96cm high, 57cm wide, 75cm deep overall

Provenance: Private Collection

£600-800



200

200 Y

A George IV rosewood library table, circa 1825, in the manner of Gillows, the rectangular top with rounded corners, above two blind frieze drawers centred by a moulded table, on turned tapering lappet moulded end supports, above rectangular plinth bases on reeded scroll feet, 75cm high, 136.5cm wide, 67.5cm deep

£700-1,000

201 Y

A William IV figured walnut, ebony, and specimen marquetry centre table, in the manner of Edward Holmes Baldock, circa 1835, the circular top with radiating figured veneers, centred by marquetry flowers, the macassar ebony banding decorated throughout with scrolling branches interspersed by flowers, the tapering triangular stem and downswept scrolling legs terminating in scroll feet and concealed casters, 73cm high, the top 99cm diameter

Provenance: Moigne Combe Estate, Dorchester

A very similar table attributed to Baldock exists in the collection of Ickworth House, Suffolk. (NT 850055).

The form of the base of this table relates to tables supplied by Edward Holmes Baldock, one of which was produced for The Duke of Buccleuch in 1840 and was sold by The Duke of Buccleuch and Queensberry, removed from Dalkeith Palace, Christie's, London, 1 April 1971, lot 43. It is now at Temple Newsam House, Leeds (C. Gilbert, Furniture at Temple Newsam House and Lotherton Hall, vol. II, London, 1978, no. 395).

The marquetry decoration featured on this table is executed in the Dutch fashion first adopted in the 1820's by the Tottenham Court Road 'Cabinet inlayer and Buhl manufacturer' Robert Blake. The firm, which had been trading in the early 1840's as Blake, Geo. & Brothers, inlayers, etc' in Tottenham Court Road and Mount Street, Mayfair were renamed George Blake & Co. in the late 1840's (C. Gilbert, Pictorial Dictionary of Marked London Furniture 1700-1840, Leeds, 1996, p.18; and M.P. Levy, Furniture History Society Newsletter, no. 158, May 2005). A marquetry desk at Goodwood House displaying similar floral marquetry, labelled 'Messrs Blake's' [sic] features similar floral marquetry (see M. Levy, 'E.H. Baldock and the Blake Family: Further Evidence', Furniture History, Newsletter No. 158, May 2005, p.1).

A related marquetry centre table was sold anonymously, Christie's, London, 23 November 2006, lot 123 (£28,000). A further related example was sold Christie's London, Important English Furniture, 7th June 2007, Lot 157 (£27,600).

£5,000-8,000



201



201 (detail)



202

202 †
A Regency mahogany bergère library armchair, circa 1815, in the manner of Gillows, the caned rectangular back and seat flanked by padded armrests above turned and reeded supports at the front, terminating in brass caps and castors

£500-800



203

203 Y
A Regency rosewood games table, circa 1815, the figured top with brass gallery, the central sliding top with an inlaid chess board to the reverse, the interior with suede backgammon board, raised on turned end standards and outswept legs terminating in brass caps and castors, 70cm high, 80cm wide, 50cm deep

£600-800



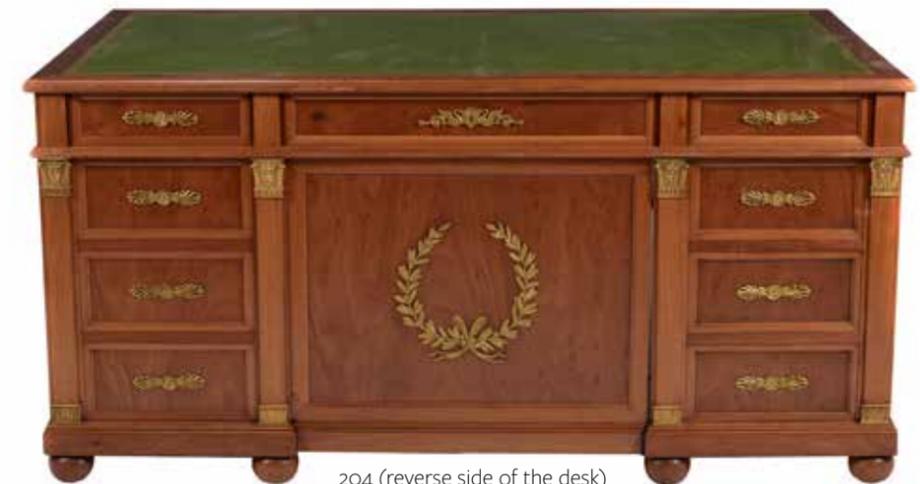
203 (detail)



204

204
A French 'plum pudding' mahogany and gilt metal mounted pedestal desk, in Empire style, 19th century, the mounts incorporating neoclassical motifs throughout including anthemion and capital terminals, the gilt tooled leather inset writing surface above an arrangement of nine drawers, the side panels surmounted by slides, the opposite side with nine false drawers, on turned feet, 77.5cm high, 161cm wide, 90cm deep

£2,000-3,000



204 (reverse side of the desk)



205

205
A George IV mahogany clothes press, circa 1825, of compact proportions, the moulded cornice above a pair of panelled doors opening to an adjustable shelf, the lower section with two short and two long graduated drawers, on turned tapering feet, 160cm high, 97cm wide, 52cm deep

£1,000-1,500



206

206
A William IV mahogany X-framed stool, circa 1835, the rectangular padded and needlework upholstered seat above a foliate scroll carved frieze, on scrolling X-shaped supports joined by a turned stretcher, 40cm high, 57cm wide, 55cm deep

£600-800



207



207 (view from above)

207
George IV oak and pollard oak occasional table, circa 1825, the shaped top above the tri-form stem and base, on scroll feet, 71cm high, the top 57cm diameter

£1,500-2,000



208

208Y

A pair of George IV rosewood pedestal tables, circa 1825, each rectangular top above a moulded frieze, each reeded tapering stem incorporating carved acanthus terminals, above a tri-form plinth, on squat reeded bun feet, each 73cm high, the tops 51 x 46cm

£2,000-3,000



208

209Y

Another pair of George IV rosewood pedestal tables, circa 1825, each rectangular top above a moulded frieze, each reeded tapering stem incorporating carved acanthus terminals, above a tri-form plinth, on squat reeded bun feet, each 73cm high, the tops 51 x 45cm

£2,000-3,000



209



209



210

210

A pair of circular specimen marble pietra dura table tops, in 19th century style, 20th century, each centred overall by a segmented stylised flowerhead design, within a stylised Greek key border, each 60cm diameter

£700-1,000



211

211

A George IV mahogany pedestal cabinet, attributed to Gillows, circa 1825, the rectangular top above a moulded frieze incorporating carved patera terminals, above a panelled door opening to a fitted drawer and an open compartment with a shelf aperture, flanked by moulded pilasters, on carved scroll feet, approximately 110cm high, 90cm wide

£1,200-1,800



212

212
A Tabriz carpet, the cream central field with a repeating polychrome flowerhead pattern, within a crimson border incorporating trellis motifs, approximately 514 x 343cm

£1,500-2,000



213



213

213

A pair of George IV figured mahogany side tables, circa 1825, attributed to Gillows, each top with bowed front above the tablet moulded frieze incorporating one long drawer, on turned tapering and lappet carved legs, surmounted by carved patera motifs, each 96cm high, 165cm wide, 74cm deep

For a virtually identical design of patera terminal see an 'elegant sideboard table' illustrated by Susan E. Stuart, *Gillows of Lancaster and London, 1730-1840*, Antique Collectors club 2008, Plate 367, page 323. The 'sideboard table' was made by Gillows for Stephen Tempest of Broughton Hall, North Yorkshire in 1813.

For designs relating to the distinctive turned leg elements, see Susan E. Stuart, *Gillows of Lancaster and London*, Volume I, page 268, plate 276, and Susan E. Stuart, *Gillows of Lancaster and London*, Volume II, page 97, plate 644.

£3,000-5,000



214

214
A Tetex carpet, the dark blue field decorated with an overall design of flowerheads and foliage, within a madder border and guard stripes, approximately 344 x 246cm

£700-1,000



215

215
A George IV mahogany library table, by Gillows, circa 1825, the rectangular top with rounded corners and moulded edge, above two frieze drawers, the turned and reeded supports above bead moulded plinth bases and turned bun feet in castors, one drawer stamped 'GILLOWS LANCASTER', 74cm high, 151cm wide, 75cm deep

Provenance: Private Collection, North Yorkshire

For closely related designs of library table, see Gillows Estimate Sketch Books, 24th September 1824, design no. 3371, and for 1828, design no. 3684. In 1828 this model of table was supplied to William, 4th Earl Fitzwilliam for Wentworth House.

For a related library table, see also Christie's South Kensington, 13th September 2007 (£12,500).

£1,500-2,500



215 (detail)



215 (maker's stamp)



216

216
A Tabriz carpet, the madder field decorated with an overall design in polychrome of scrolling floral branches, within a cream border and blue guard stripes, approximately 406 x 327cm

£1,000-1,500



217

217

A William IV mahogany partners pedestal desk, by Gillows, circa 1835, stamped 'GILLOWS LANCASTER', the rectangular tooled leather inset top, above nine short drawers around the knee-hole on one side and two cupboard doors on the other, on a plinth base, 87cm high, 137cm wide, 85cm deep

Provenance: Private Collection, London

For a very similar example of desk made by the Gillows' craftsman William Barrow, see Christie's, London, The English Collector, 23rd May 2012, Lot 317 (£8,750) and for another desk made by the Gillows' craftsman B. Sharples, see Christie's, London, Interiors - Style and Spirit, 2nd June 2015, Lot 255 (£8,125).

£1,000-1,500



217 (maker's stamp)



217 (detail)



218

entrepreneurial librarian at the British Museum, acquired the felled tree to sell its wood for the manufacture of further objects. It is possible that the panel is connected to this thriving souvenir market for commemorative objects in (Wellington's?) elm.

A similar relief, only carved in oak, is in the collection of the National Army Museum, NAM. 2000-07-119-1.

£600-800



219

219

A Regency mahogany bowfront chest of drawers, circa 1815, the shaped top with moulded edge, above a brushing slide and three long graduated drawers, on outswept tapering bracket feet, 89cm high, 89cm wide, 53cm deep

£1,500-2,500

220

A George IV mahogany adjustable folio stand, in the manner of Gillows, circa 1825, the angle adjustable rests of trellis design, above the adjustable action and twin trestle uprights, above outswept legs terminating in brass caps and casters, 96cm high, 60cm wide, 71cm deep when closed

Provenance: Rushbrooke Hall, Bury St. Edmunds

A design drawing for a closely related folio stand exists in Gillows Estimate Sketch Books for the same period.

For a related folio stand, see Christie's London, Fasque, The Scottish Seat of the Gladstones, 7th May 2008, Lot 158 (£6,000).

£1,500-2,500

221 Y

A George IV rosewood library table, circa 1825, in the manner of Gillows, the rectangular top with re-entrant corners, above a bead moulded frieze, on acanthus carved turned baluster supports and acanthus carved scroll legs, 75cm high, 117.5cm wide, 71cm deep

£1,000-1,500



220



221



222

222
A Kashan carpet, the navy central field with a repeating herati and stylised flowerhead pattern, within a crimson border incorporating both motifs, approximately 385 x 298cm

£1,500-2,000

223 Y

An Anglo-Indian figured mahogany and rosewood crossbanded reading or occasional table, circa 1815, the rectangular ratchet adjustable top with a rest and moulded edge, above a frieze centred by a brass plaque reading 'Thomas Moore Esq from Lord Byron, April 1816' and incorporating hinged candle rests, the gadrooned and lappet carved sectional stem above concave sided plinth base, on moulded bracket feet, 71cm high, 47cm wide, 43cm deep

Provenance: Private Collection, Paris. Purchased from Mallet (at Bergdorf Goodman, New York) in 1971

£400-600



223 (detail of the inscribed plaque)



223

224 Y

A William IV rosewood side cabinet, circa 1835, of inverted breakfront outline, the top above a roundel moulded frieze incorporating three drawers, the central open bookshelf flanked on either side by a panelled door incorporating acanthus moulded pilasters, each opening to a shelved interior, on a plinth base, 91cm high, 183cm wide, 43cm deep

£1,500-2,000



224



225

225
A pair of Empire gilt bronze and moulded glass etageres, circa 1820, in the manner of work by Pierre-Philippe Thomire, the acanthus and palmette cast baluster shafts each with a circular handle and two graduated dishes, above an engine milled circular socle and scrolled paw feet, 36cm high, the larger dishes 25cm diameter

Provenance: Property from the Collection of the late Max Harari

£800-1,200



226

226
A Regency satinwood and mahogany crossbanded side or serving table, circa 1815, the shaped top with curved re-entrant corners, above a sectional frieze, on reeded turned tapering legs, 81cm high, 136cm wide, 45cm deep

£1,500-2,000

227

A pair of Empire or Restauration gilt bronze four light wall appliques in the manner of examples by Pierre-Philippe Thomire, circa 1815, each with a central raised urn socket above three reeded sockets on foliate cast drip pans, on scrolling foliate cast branches issuing from baskets of fruit held aloft by winged herms; themselves each issuing from an acanthus cast cornucopia, with conforming acanthus cast wall plates, 37cm high, 23.5cm wide, 25.5cm protuberance

Pierre-Philippe Thomire (1751 - 1843) was the outstanding Parisian bronzier and gilder of the early nineteenth century. He supplied finely chased mounts to leading Parisien ébénistes for furniture, clocks and the Sèvres porcelain factory, and he was much patronised by Napoleon who made him Ciseleur de l'Empereur. His work represents some of the finest examples of what became known as the Empire style, and examples can be found in the Grand Entrance and Marble Hall at Buckingham Palace, the Getty Museum in Los Angeles and many other collections besides.

See Christie's New York, *Treasures of France*, 24 October 2012, lot 177 for a very similar pair of wall sconces. Also at the same rooms, *Arts of France*, 2nd November 2000, lot 128.

£1,000-1,500



227



228

228
A Louis Philippe mahogany gueridon table, circa 1840, the circular marble top with moulded edge, above a plain frieze, on a tapering tri-form base terminating in carved lion paw feet and castors, 74cm high, 98cm wide

£1,000-1,500



229 (pictured without shades)

229
A pair of fine William IV parcel gilt and patinated metal twin light Argand table lamps, circa 1830 and later adapted for electricity, the central urn reservoirs above reeded branches cast with scrolling foliage, issuing from a conforming triform stem cast with lions' masks and raised on toupie feet; two of the sockets stamped for Lewis Vernon & Co, Philadelphia; the lamps 47cm high, 44cm wide excluding tulip form frosted glass shades; height overall including associated ebonised wood plinths 55cm

A pair of twin light argand lamps by Vernon & Co in similar style was sold at Christie's New York, 3-4 April 2012, lot 762.

£1,200-1,800



230

230
A Regency mahogany low table, circa 1815, the rectangular top with three quarter gallery, above a plain frieze on turned tapering legs, terminating in brass caps and castors, 52cm high, 92cm wide, 46cm deep

£800-1,200



231

231
A pair of French gilt and patinated bronze, and *rouge griotte* mounted figural three light candelabra, last quarter 19th century, each with three scrolled branches modelled as hunting horns, issuing from an upright lance hold aloft by standing and partially draped putti on integral bases cast with a stag's head and boar's head respectively, above circular socles and a further gadrooned and square section plinth, each 91cm high

Cf Christie's New York, 500 Years: Decorative Arts Europe, 19 - 20 October 2011, lot 110.

£3,000-5,000



232

232 Y

A William IV rosewood pedestal table, circa 1835, the circular top above the octagonal and stylised lappet moulded stem, on a tri-form base terminating in turned feet and concealed castors, 74cm high, the top 45.5cm diameter

£800-1,200



233 (view from above)



233

233

A William IV mahogany and needlework upholstered long stool, circa 1825, the padded rectangular top above a pierced and scroll carved frieze, on moulded outswept rectangular tapering legs, terminating in scroll feet and castors, 48cm high, 123cm wide, 60cm deep

£1,200-1,800



234

234

A William IV mahogany cellaret, circa 1835, the hinged hip shaped lid opening to a divided interior incorporating nine bottle apertures, above the lancet moulded front and sides, on a plinth base, 61cm high, 80cm wide, 55cm deep

Provenance: Property from a Distinguished Private Collection

£700-1,000



235

235

A pair of mahogany armchairs, in George III style, 19th century, in Gothic revival taste, each shaped cresting rail above pierced splats formed of Gothic lancet motifs, each drop in seat flanked by shaped arms, on square section legs surmounted by pierced brackets at the front

£600-800



236

236
A pair of unusual Continental gilt metal three light wall appliques in Gothic Revival taste, circa 1900, the inverted foliate drip pans descending to scrolled arms cast with openwork trefoils and tracery, issuing from conforming pilaster and diaper cast backplates, approximately 79cm high, 66cm wide, 60cm protuberance

£500-700



237

237
A Victorian burr walnut and gilt metal mounted side cabinet, circa 1860, the glazed central door opening to a shelved interior, flanked by curved and mirror backed shelves on each side, 100cm high, 132cm wide, 38cm deep

£1,000-1,500

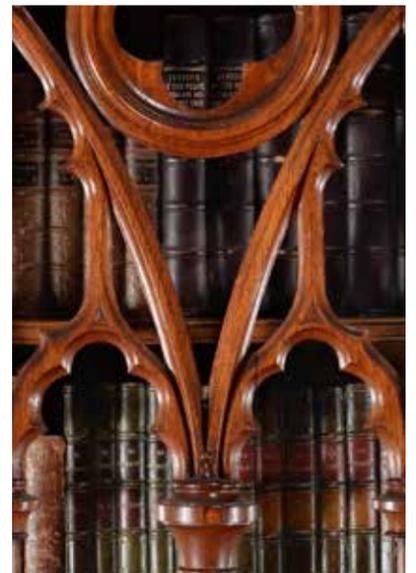


238

238
A Gothic Revival oak and pollard oak cabinet bookcase, circa 1880, of inverted breakfront outline, the crenelated cornice above a pair of central lancet moulded and glazed doors, flanked by a moulded panel door to each side, all opening to adjustable shelves, on a plinth base, 226cm high, 255cm wide, 48cm deep

For a related bookcase, see Sotheby's, London, Furniture: Antiques for the Modern Home, 27th September 2006, Lot 94 (£38,400).

£1,500-2,000



238 (detail)



239

239
A Victorian coromandel games box or 'Royal Cabinet of Games' compendium, circa 1860, of rectangular form, the hinged cover and front opening to reveal a fitted interior enclosing various shelves and tiers of board games, including: a turned boxwood Staunton pattern chest set, turned drafts markers, bone dominoes and counters, painted tin horses and riders, and other implements, with brass plaque to base for 'THE ROYAL CABINET OF GAMES', 18cm high, 33cm wide, 22cm deep

Similar examples of the time were manufactured by Leuchars, London, and it is possible that the present example was made by this company.

£800-1,200



240

240Y
A William IV rosewood and birds eye maple pedestal games table, circa 1835, the octagonal top inset with a parquetry chess board and with crossbanding surrounding, above an arrangement of four drawers and four alternate false drawers, the frieze hung with turned pendant finials, on a faceted baluster stem and concave sided base issuing outswept scroll feet, on concealed castors, 73cm high, the top 51 x 51cm

£800-1,200



241

241
A Vienna style charger painted with the Triumph of Bacchus and Ariadne, late 19th century, blue shield mark, 36.5cm diameter

£1,200-1,800



242

242
A St. Petersburg Imperial Porcelain Factory charger from the Kremlin Service, circa 1837-38, the centre with geometric stylised foliate boss within a green and gilt border of stylised palmettes, red inventory number verso and Imperil cypher for Nicholas I (1825-55), 33cm diameter

Fedor Solntsev (1801-1892) was the main decorator of Kremlin interiors for Tsar Nicholas I and was asked to study the vast collections which culminated in a six volume work 'Antiquities of the Russian State'. The porcelain service commissioned from the Imperial porcelain works for the Kremlin Palace is based on drawings Solntsev made for this work, namely the cloisonné enamel and gold plates and dishes from the collections of the Kremlin Armoury, made for Tsar Alexis (1645-76), father of Peter the Great.

£800-1,200



243

243
A Meissen Empire style topographical cabinet cup and saucer painted with a view of the Winter Palace St. Petersburg from the Neva river, circa 1830, the cup with gilt interior, the white saucer gilt with a central star boss and a band of scrolling foliage, blue crossed swords marks

£1,200-1,800



245



245
A set of four Meissen celadon-ground two-handled candlesticks modelled as a suit of cards, dated 1876, produced exclusively for S. Litchfield London, each painted with a raised medallion with three royal cards suspended from a ribbon, verso with crests, each with two blue crossed swords marks to either side of the lower section, one with blue crossed to the underside, each with impressed date L 1876, one inscribed *Ausschließlich angefertigt für S. Litchfield in London.*, 18cm high

£3,000-5,000



244

244
A Meissen blue and white spirit barrel, second quarter 18th century, decorated with bands of floral vines and on an integral bracket support, un-marked, 13cm in length

£800-1,200



246

246
A Royal Worcester reticulated cup and saucer of George Owen type, last quarter 19th century, painted in shades of pink, blue, red and gilt, printed marks, date letter for 1881

£1,500-2,500

247
A Royal Worcester part dessert service mostly painted by *R. Sebright*, 1920s, comprising: six plates, 22.5cm diameter; a comport and two shaped serving dishes, puce printed marks and assorted date codes circa 1923; and six Royal Worcester coffee cups and saucers painted by *A. Shuck*, retailed by Maple London, circa 1931

£1,000-1,500



247



248

248
A Kirman carpet, the powder blue field centred by a blue and claret medallion issuing floral branches, cornered by floral decorated cream spandrels, within cream and claret borders and guard stripes, approximately 492 x 293cm

£800-1,200



250

249 (lot withdrawn)

250 λ
James Osborne (1940-1992)

Eclipse
Bronze
Signed, dated and numbered Osborne 89
7/100 on the integral oval base
17cm high, 25cm wide overall including
variegated marble plinth

The present bronze depicts Eclipse, the famous, undefeated 18th-century racehorse. It is a reduction of Osborne's half-life size model of Eclipse which was unveiled at Newmarket in 2003

£500-700



251

251 λ
Olga Lanner (Swedish, 1884-1961), a patinated bronze model of a whippet, naturalistically portrayed with right foreleg raised and extended; the oval base inscribed *Olga Lanner 1930-* in the maquette; atop a rectangular pink limestone socle, 70cm high overall, the bronze 63cm high, 89cm long

Olga Lanner was a sculptor, metalworker and painter who was connected to the Rackstad Group. Several of Lanner's works in silver are in the collection of the National museum, Stockholm.

£800-1,200



252 (a set of twelve)

252

A set of twelve good Chinese gouache 'fruit and flower' paintings, circa 1850, Guangdong region, on pith paper, visible area 17cm x 26.5cm (12)

£2,000-3,000



253

253 λ

Pierre Vaudrey (French, 1873-1951), a patinated bronze model of the grave monument to Robert Bain, the standing youth resting his hand on the head of the hound to his left side, flanked to his right by a plinth covered with ivy and inscribed *ROBERT BAIN 1894 - 17 MAI 1904*, the naturalistic rectangular section plinth cast with two military caps and with further inscription *P. Vaudrey S.teur SALON 1905* to the foreground, on a moulded rectangular section *rouge griotte* plinth, 68cm high, 44cm wide, 32cm deep

Robert Bain was the son of wealthy French merchant and inventor Auguste Bain. After the death of his son at age 14, Auguste commissioned Pierre Vaudrey, a specialist funerary sculptor, to create his son's grave monument at Père-Lachaise. Vaudrey was known for his ability to sculpt from photographs, and it is possible that this posthumous funerary sculpture was also created in this manner, as it strongly resembles existing photographic imagery of the young Robert Bain.

The present lot is probably a maquette or exhibition model for the group that graces the family tomb. The work is recorded as number 3686 in the illustrated catalogue of the 1905 salon, as 'Vaudrey (P), rue Merlin, 16. - Monument de R. B.' Vaudrey is also known to have exhibited a further bronze bust derived from the model at the Salon des Artistes in 1908.

£800-1,200



254

254

A Continental patinated bronze model of a maiden, last quarter 19th century, portrayed as seated and in rustic attire, looking down to sinister and feeding a bird perched on her shoulder; the integrally cast base with a wheat sheaf and indistinctly signed *Spilliam.* in the maquette

£800-1,200



255

255 λ

Claire Jeanne Roberte Colinet, (French, 1880 - 1950), the Sleep of Narcissus, a bicolour patinated bronze model of a nude youth, portrayed asleep and seated on a rocky outcrop, his head bent forward and resting on his left knee; inscribed *Cla. R. Colinet* in the maquette, 45cm high, 49cm long

Colinet was born in Brussels and trained there under Jef Lambeaux before moving to Paris in 1910, where she rose to become an important part of the Art Deco movement. Though primarily known for chryselephantine dancers, Odalisques and Orientalist groups, for the present lot Colinet took inspiration from mythological subject matter, which makes the model quite a unique part of her oeuvre. A plaster version of the present model was sold at Sotheby's London, *19th and 20th Century Sculpture Including Highlights from the MEAM Collection: Part I*, 11th December 2014, lot 50.

£1,500-2,000



256

256
A Victorian walnut and burr walnut double sided cheval mirror, circa 1870, the hinged rectangular shaped mirror plate with carved and pierced foliate surmount, between fluted supports headed by turned and foliate carved terminals, on tapering outswept legs and lion paw feet, joined by a turned stretcher, terminating in ceramic castors, 142cm high, 75cm wide, 54cm deep

£800-1,200



258

258
A Victorian mahogany and upholstered sofa by Howard & Sons, circa 1890, the padded rectangular back and arms above a loose cushion seat, on square section tapering legs, one rear leg stamped 'HOWARD & SONS LTD BERNERS ST. ' and with adjacent stamped numbers '2289 2438' terminating in brass caps and casters, 81cm high, 164cm wide, 75cm deep overall

Provenance: Private Collection, London

For an identical model of sofa by Howard & Sons, see Christies, South Kensington, The Collection of Will Fisher, Founder of Jamb, 2 February 2012, Lot 245.

£5,000-8,000



258 (maker's stamp)

257
A Louis Philippe coromandel, satinwood banded and gilt metal mounted occasional table, circa 1840, the rectangular top above tapering trestle ends joined by a rectangular stretcher, on scrolling feet, 75cm high, 71.5cm wide, 46.5cm deep

£400-600



257



259

259 Y
A Victorian coromandel, brass bound, silver and mother-of-pearl mounted dressing case, by George Betjemann and Sons, retailed by Howell James & Co, circa 1871, the hinged rectangular section casket with hidden side drawer and frieze drawer; the royal blue velvet lined interior fitted with implements and vessels, the silver covers and lock plate stamped for Betjemann, with retailers label 'HOWELL, JAMES & CO REGENT STREET, LONDO' to bottom drawer, 20cm high, 30cm wide, 23cm deep

Founded by cabinetmaker John Betjemann in the late 1840s, the firm of Betjemann and Sons were well-known for their automated mechanisms, of which the cleverly hidden side drawer in the present lot is an example. Their work was featured in the 1852 and 1867 International Exhibitions in London and Paris. The poet Sir John Betjemann is a descendant of the founders. Howell, James & Co were renowned silversmiths and jewellers whose work also regularly appeared at exhibitions.

£1,200-1,800



260

260
A matched pair of Victorian mahogany bedside cabinets, by HOLLAND & SONS, circa 1850, each rectangular top with three quarter gallery, above a panel door opening to a shelved interior, on a plinth base, the top of each door stamped 'HOLLAND & SONS', each approximately 83cm high, 39.5cm wide, 38cm deep

Provenance: Private Collection

£700-1,000



260 (maker's stamp)



261

261
A pair of Victorian 'bird's eye' maple and parcel gilt open bookcases, circa 1860, in the manner of Holland & Sons, each rectangular top with rounded front corners, above a bank of three adjustable shelves, flanked by moulded scroll terminals, on a moulded plinth base, each 122cm high, 107cm wide, 22cm deep

Henry Holland produced designs for similar open bookcases and Holland & Sons are known to have executed various pieces in bird's eye maple with parcel gilt highlights.

£4,000-6,000



262



262

A pair of Continental patinated bronze and rouge marble mounted twin handled urns, late 19th century, each with shallow domed cover above a lobed rim and handles each formed of two entwined serpents with jaws agape, descending past a waisted and laurel cast neck to an ovoid body, with waisted stems and circular socles, each above a square marble base raised on four paw feet, 41.5cm high

£1,200-1,800



263

263

A Louis Philippe mahogany and gilt metal mounted drum library table, circa 1840, the circular top with tooled leather inset surface, above three frieze drawers, the three tapering rectangular supports above a circular base with pierced brass gallery, on downswept tapering rectangular legs, terminating in lion paw feet and castors, 72cm high, 98cm wide

£1,000-1,500



264

264

A Dutch mahogany and marquetry inlaid display cabinet, second half 19th century, the arched pediment with beaded decoration above a pair of arched glass panelled doors and further glazed panels, opening to a shelved interior, the lower section with a pair of panelled doors, on turned feet, 219.5cm high, 185cm wide, 46cm deep

£1,000-1,500



265

265
A woven carpet, of Bidjar inspired design, the red field decorated with flowering plants amongst a lozenge trellis design, within similarly decorated borders and guard stripes, approximately 469 x 340cm

£800-1,200



266

266
A Victorian mahogany breakfront library bookcase, circa 1870, the moulded cornice above four glass panelled doors opening to adjustable shelves, flanked on either side by fluted pilasters surmounted by lappet and patera carved capitals, the lower section with four panelled cupboard doors opening to an arrangement of shelves and fitted drawers, on a plinth base, 253.5cm high, 265cm wide, 51cm deep

£3,000-5,000



267

267

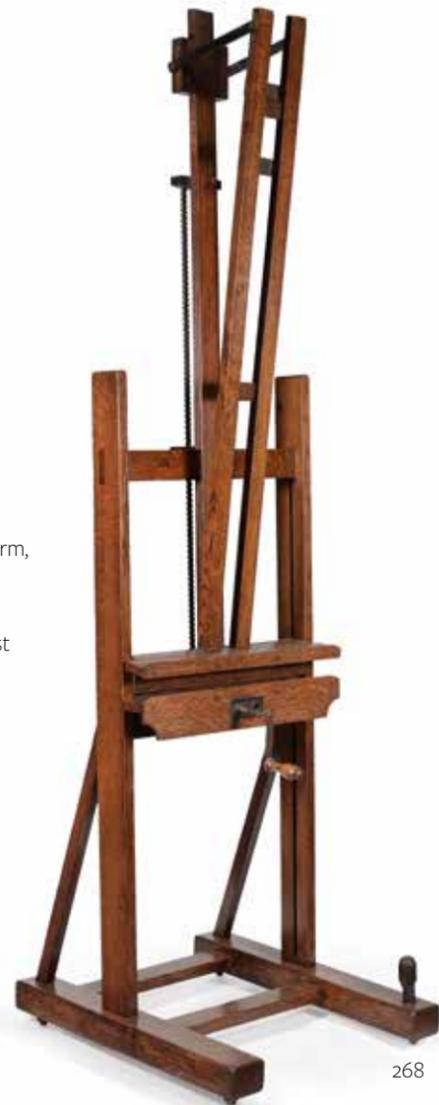
Attributed to Harry Bates ARA (British, 1850-1899), a patinated bronze model of Pandora, probably a maquette, the kneeling figure portrayed holding a casket, mounted to a cuboid green serpentine plinth, the bronze 9cm high, 16cm high overall including base

Harry Bates was an important part of the late 19th century New Sculpture movement, alongside renowned sculptors such as Frederic, Lord Leighton and Sir Alfred Gilbert. He began his career as an ornamental carver, and primarily created classically inspired reliefs during his early years. Pandora was one of Bates' first ventures into three-dimensional statuary and is arguably his most iconic piece. It was exhibited at the Royal Academy in 1890, and entered the Tate collection the following year, having been acquired for the nation. The combination of marble with the ornately carved ivory box and precious gilt bronze demonstrates the influence of the chryselephantine sculpture popular in France, where Bates had recently trained under Auguste Rodin.

The composition shows Rodin's interest in classicism, though its pensive and introspective mood is not unlike the works of Jules Dalou, under whom Bates had first studied at Lambeth School of Art. Though faithful to the composition in the Tate collection, the loose modelling and textural surface of the present work represent a contrast with the impeccably smooth surface of the larger marble, and is likely a maquette in preparation for this highly finished exhibition piece.

Literature: Susan Beattie, *The New Sculpture*, Yale University Press, 1983, particularly pp. 166-7
David Getsy, *Privileging the Object of Sculpture: Actuality and Harry Bates' Pandora of 1890*, *Art History*, 2005, 28:1, pp. 74-95.

£400-600



268

268

An oak height and angle adjustable artist's easel, late 19th/early 20th century, of typical form, 68cm wide, 76cm deep, together with a walnut handled crank handle

The adjustable action of this easel would seem unusual in its design, as the angle of the rest can be adjusted, and also the rest can be lowered almost as low as the base.

£1,000-1,500



270

270

Charles Auguste Fraikin (Belgian, 1817-1893), a patinated bronze group of Venus and Cupid called *l'Amour Captif*, third quarter 19th century, the maiden portrayed nude for a light drape and balancing on her left leg, the captured amorino seated on her right shoulder, the naturalistically modelled base cast with a tree stump and a quiver of arrows, indistinctly stamped 'FRAIKIN' and 'VITTOZ BRONZIER, PARIS', 57cm high

Fraikin trained in Antwerp and specialised in Neoclassical sculpture. He won a gold medal for *l'Amour captif* at the 1845 Brussels Salon, and marble versions of the model were subsequently acquired by the Museum of Fine Arts, Brussels and the Hermitage, St Petersburg. The popularity of this model led to further consignments including a monumental sculpture of King Leopold.

One monumental marble version was sold at Christie's Amsterdam, 21 November 2007, lot 1033. A similar size model was sold at Sotheby's London, 7 October 1998, lot 345.

£800-1,200



269

269

After Louis-Charles-Hippolyte Buhot (French, 1815-1865), a black patinated bronze model of Hebe and the Eagle, late 19th century, the maiden portrayed wearing a tiara and in light drapery, raising her cup of ambrosia with her right hand, and bearing a dish with the other, seated between the wings of the spread-eagle below, on a canted square section green serpentine marble base, approximately 61cm high overall, 40cm wide

Louis Charles Hippolyte Buhot (1815-1865) trained at the Ecole des Beaux Arts and was a pupil of David d'Angers. He was a regular exhibitor at the Paris Salon between 1837 and 1865. The plaster model of Hebe and the Eagle was exhibited in the year of his death, and may have been inspired by Francois Rude's 1855 interpretation of this popular subject. A silvered bronze version was sold at Sotheby's New York, 30 October 2003, lot 121.

£2,000-3,000



271

Jean-Joseph-Alexandre Falguière (French, 1831-1900), a patinated bronze bust of Diana the Huntress, cast by the Thiebaut Frères, circa 1890, the deity with loosely modelled hair and crescent moon diadem and portrayed glancing to sinister, inscribed *A. Falguière* to her left shoulder, above the truncation, with foundry stamp *THIEBAUT FRERES/FONDEURS/PARIS* to rear, on spreading square section rouge marble socle, 59cm high

Provenance: Property of Marchioness of Dufferin and Ava and thence by direct descent.

The present bust is derived from Falguière's full length model of Diana, which was first exhibited in plaster at the Salon in 1882. The model was a success, and Falguière enlisted the Thiebaut Frères to cast both the full and truncated versions, of which this lot is an example.

A near identical example including Thiebaut foundry mark and rouge marble socle is in the collection of the Portland Museum of Art, and another is at the Minneapolis Institute of Arts.

See also Christie's New York, 24 October 2007, lot 234.

£1,000-1,500

271



272

272
A Victorian birds eye maple breakfront cabinet bookcase, circa 1860, in the manner of Holland & Sons, the variegated grey marble top above a plain frieze flanked by cabochon and bead decorated borders, the central pair of doors inset with concentric pleated silk panels, flanked on each side by a glass panelled door opening to a shelved interior, on a plinth base, 95cm high, 168cm wide, 36cm deep

£1,500-2,000

273 Y

A Napoleon III 'Boulle' cut brass inlaid scarlet tortoiseshell centre table, circa 1860, with floral marquetry throughout, the shaped top above a serpentine shaped frieze incorporating frieze drawer and opposing false drawer front, both centred by female mask mounts, on tapering rectangular cabriole legs, headed by female mask mounts and terminating in sabots, 76cm high, 147cm wide, 89cm deep

For a very closely related example see Christie's, The Collector, London, 24 May 2018, Lot 540 (£3,000).

£800-1,200

274

A William IV mahogany hall stand, circa 1825, the turned tapering stem with nine scrolling and roundel moulded branches, on lappet carved outswept legs, terminating in carved lion paw feet, 208cm high overall

£1,800-2,500



273 (view from above)



274



273



275

275
A Joshaghan carpet, the polychrome field decorated with lozenge motifs within multiple borders decorated with stylised foliate motifs, approximately 486 x 292cm

£700-900

276

A Victorian giltwood circular wall mirror, in late 18th century style, circa 1860, the bevelled circular plate within a cream painted slip, the ball and scroll moulded frame flanked by bunches of reeds, surmounted overall by a cherub mask, 97cm high, 92cm wide

£800-1,200

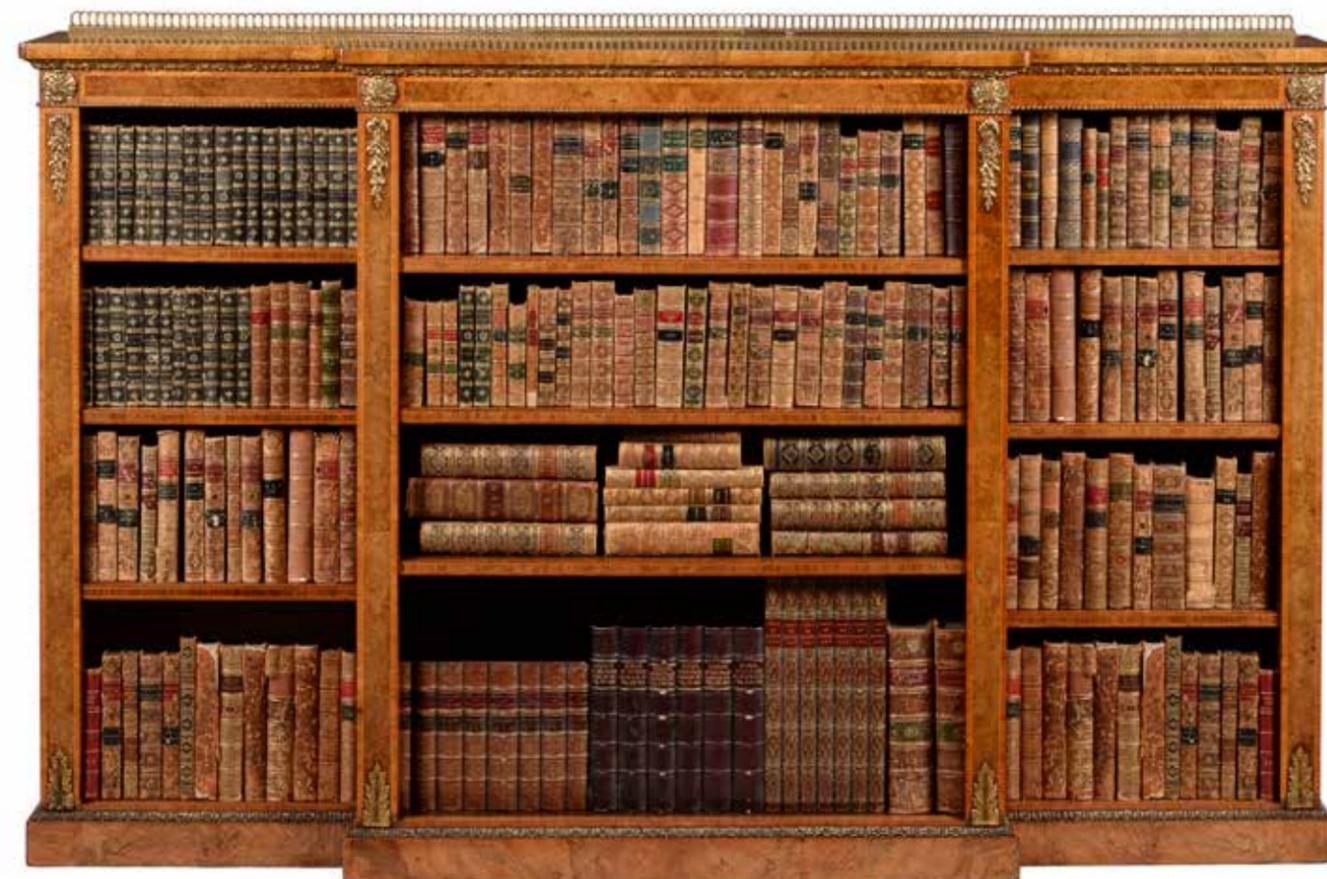
277

A Victorian walnut, figured burr walnut and gilt metal mounted breakfront bookcase, circa 1860, the shaped top with pierced gallery to the rear, above a central bank of three adjustable shelves, flanked by a bank of three adjustable shelves on each side, on a plinth base, 121cm high, 188cm wide, 37cm deep

£2,000-3,000



276



277



278

278
An Italian sculpted white marble bust of a maiden, probably an allegory of music, last quarter 19th century, her head slightly inclined to dexter, the hair loosely tied with a lace veil, the drape around her truncated shoulders incised with a band of musical notes, on a stepped and waisted oval socle and rectangular plinth, inscribed *NORIS MARIO GENOVA* to the right shoulder, 79cm high, 51cm wide

£1,000-1,500



279

279
A Heriz carpet, the vermillion central field with stylised foliage, a navy central medallion and cream spandrels, approximately 330 x 251cm

£1,200-1,800



280

280
After Jean-Antoine Houdon (French, 1741-1828), a sculpted white marble bust of Diana, the deity portrayed looking to dexter, with crescent moon diadem in her loosely tied hair, nude for a sash running across her chest, the rear inscribed *Houdon* along the truncation, on a waisted circular socle, 72cm high

£1,000-1,500

281
A pair of stone composition reliefs after two of the Elgin Marbles from the west frieze of the Parthenon, 20th century, portraying horsemen, 60cm high, 138cm long, 10cm thick and 60cm high, 119cm long, 10cm thick respectively

£600-900



281 (one of a pair)



282

282
A pair of salt glazed terracotta 'faux bois' strawberry planters, last quarter 19th century, probably Scottish, 71cm high, 53cm wide

£1,000-1,500



283

283
A suite of bamboo garden seat furniture, modern, comprising a bench, two armchairs and two small tables, the bench 103cm high, 148cm wide

£1,200-1,800



284

284
A pair of Victorian blue painted cast iron garden urns on plinths, later 19th century, each everted circular basin with egg-and-dart cast rim and lobed body, above fluted and waisted socles, on square section plinths cast with scrolls and flowerheads, 79cm high overall, 65cm diameter

£800-1,200



285

285
A white painted cast iron 'rose garden pattern' garden seat to a model by Carron & Co, 20th century, the serpentine backrest cast with openwork conjoined hoops, flanked by conforming armrests cast with *rocaille*, on foliate cabriole legs, stamped *WENTZ* to the edge of the seat, 91cm high, 114cm wide

The design of the present bench was patented by the Carron Foundry, Stirlingshire, circa 1846. The elegant model rapidly gained in popularity, and was also used to adorn the rose garden at the White House, Washington DC.

Cf Christie's South Kensington, 6 April 2016, lot 14 (extended version).

£400-600



286

286
A pair of English carved limestone urns on plinths, each everted circular basin carved with tiers of foliage descending to a fluted and waisted circular stem, above stepped and cavetto moulded square section plinths, 101cm high, 62cm diameter

£800-1,200

287
A Regency white painted wrought iron wirework tree seat, circa 1815, of slatted construction and with arched backrests, 92cm high, approximately 175cm diameter, the central aperture approximately 66cm diameter

£2,500-3,500



287



288
A substantial Victorian salt glazed stoneware garden urn by Lipscombe, third quarter 19th century, the oval basin with everted foliate moulded rim and lobed body, above a waisted and fluted circular stem descending to an octagonal plinth, the rim stamped for LIPSCOMBE & CO PATENT GLAZED TERRA COTTA POTTERIES CHESTERFIELD, 67cm high, 96cm wide

£800-1,200

288



290



289



289 (1880 catalogue image for the urns)

289
A pair of French cast iron urns in Neoclassical style attributed to Barbezat & Cie, Val d'Osne, circa 1875, each with twin handles rising from the shoulder and descending past a floral relief cast body to a waisted underside, on domed and foliate cast stems with circular bases, 67cm high, 41cm wide

The Barbezat Foundry was established in 1836 and specialised in 'ornamental works, vases and statues for houses, gardens and churches'. The company exhibited its cast iron wares at the Great Exhibition, including at the London edition in 1862. The present model with its distinctive scrolled handles was produced by the foundry during the second half of the 19th century. It appears in the 1858 trade catalogue (see John Davis, *Antique Garden Ornament*, Antique Collectors' Club, 1991, p. 351), and again in the foundry's 1880 trade catalogue, *Barbezat & Cie. maitres de forges : ancienne maison J.P.V. André : usine au Val d'Osne Hte. Marne*, Pl. 485, no. 45.

£2,000-3,000

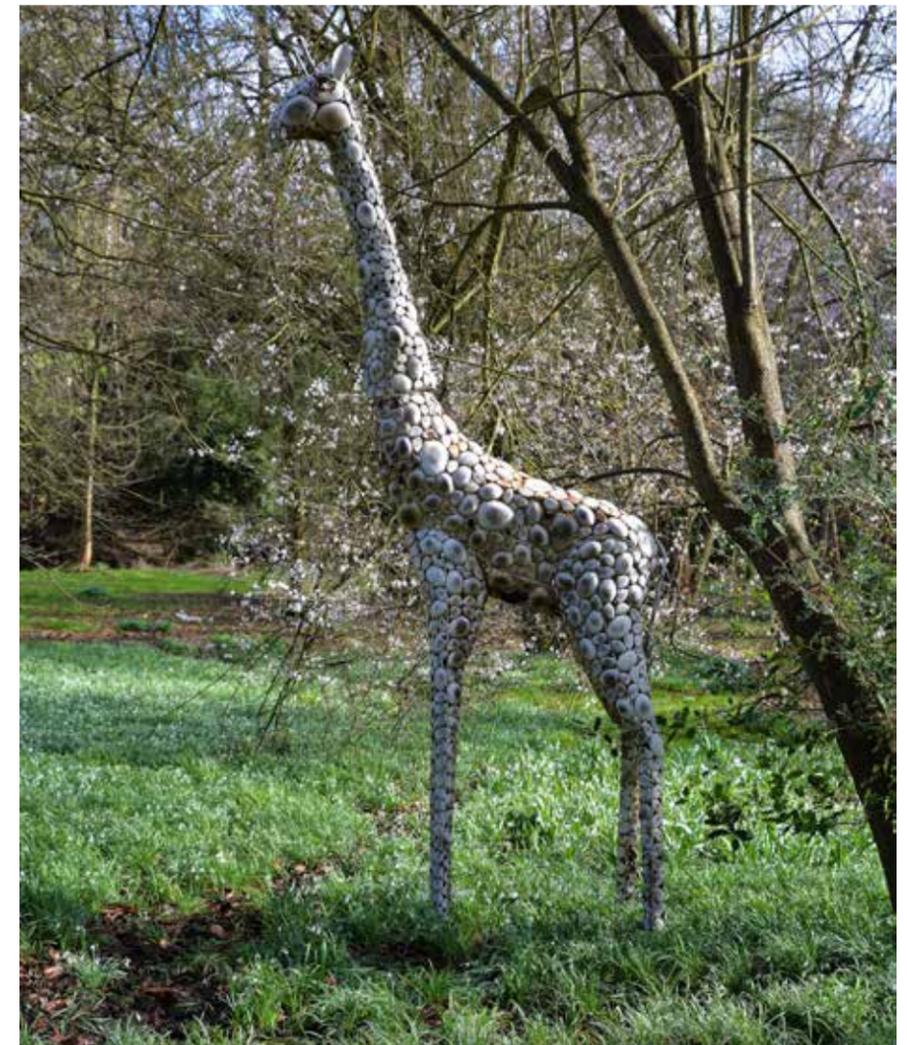
290
A Regency carved stone garden bench, early 19th century, the rectangular section seat on twin scrolled legs, approximately 53cm high, 176cm wide

Cf Sotheby's Paris, *Origines, Architecture & Heritage, Decoration and Garden Statuary*, 31 March 2010, lot 151.

£700-1,000

291
A metal garden model of a standing giraffe, late 20th century, 376cm high

£1,000-1,500



291



Henry Moore (British 1898-1986)
Horse
Bronze with green patina
£20,000-30,000 (+ fees)

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issued credit cards registered to a UK billing address with the exception of American Express and Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949; or in cash up to £8,000 (subject to relevant money laundering regulations). The name of the bank account holder should match the name of the buyer. Payment may also be made by sterling personal cheques drawn on a UK bank account and made payable to 'Dreweatts 1759 Ltd', but Dreweatts regrets that purchases paid for by this method cannot be collected until your cheque has cleared. First time buyers who are not present at the saleroom are required to pay by bank transfer.

Y CITES REGULATIONS

Please note that lots marked with the symbol (Y) in this catalogue may be subject to CITES Regulations when exported. Relevant CITES Regulations may be found at www.defra.gov.uk/ahvla-en/imports-exports/cites

COLLECTION OR DELIVERY

Before being able to collect your purchases you are required to pay the hammer price, plus the applicable commissions, and obtain a receipt acknowledging payment. Collection of the purchased lots is at the purchaser's risk and expense and whilst Dreweatts do not provide packing and despatch service we can suggest some carriers.

Dreweatts also require that all purchased items are collected within four working days of the sale to avoid a storage charge being applied.

STORAGE CHARGES

All items not collected by 4pm, within four working days of the sale, will be automatically removed to commercial storage and subject to a minimum storage charge of £20 (plus VAT) per lot and to a further storage charge of £2 (plus VAT) per lot per part or full day thereafter. These charges will be the sole liability of the purchaser and will be billed directly to them by Vangaroo Ltd (Andover); Vangaroo may be willing to adjust their charges if they are instructed by the purchaser to deliver to them. On payment of all sales and storage costs, items will be available for collection by appointment from Vangaroo Ltd (Andover), tel: 01264 316970, mobile: 07528 291180, email: matt@vangaroo.co.uk. These charges are set by Vangaroo Ltd (Andover); we recommend that you contact them directly regarding queries relating to these charges and other questions relating to storage. Staff at the saleroom will be unable to answer questions relating to items that have been removed from the saleroom.

FURTHER INFORMATION

The colours printed in this catalogue are not necessarily a true reflection of the actual item. All weights and measures given in the catalogue should be regarded as approximate.

VALUATION SERVICES

Dreweatts provides a range of confidential and professional valuation services to private clients, solicitors, executors, estate managers, trustees and other professional partners. These services include auction valuations, insurance valuations, probate valuations, private treaty valuations, valuations for family division or for tax purposes. For more information, please see our website: www.dreweatts.com.

For directions to Donnington Priory, please see our website: www.dreweatts.com.

Parking is available at Donnington Priory in two car parks on either side of the saleroom.

Information for Buyers at Public Auctions

1. **INTRODUCTION.** The following notes are intended to assist Bidders and Buyers, particularly those inexperienced or new to our salerooms. All of our auctions and sales are conducted on our printed Auction Terms and Conditions, including these Conditions of Sale and Business, which are readily available for inspection and normally accompany catalogues. Our staff will be happy to help you if there is anything you do not fully understand.

Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. By bidding at the auction, you agree to be bound by these terms.

2. **AGENCY.** As auctioneers we usually act as agents for the seller whose identity, for reasons of confidentiality, is not normally disclosed. Accordingly if you buy at auction your contract for the item or items purchased is with the seller and not with us as the auctioneer.

3. **ESTIMATES.** Estimates are designed to help buyers gauge what sort of sum might be involved for the purchase of a particular lot. Estimates may change and should not be thought of as the sale price. The lower estimate may represent the reserve price and certainly will not be below it. Estimates do not include the Buyer’s Premium or VAT (where chargeable). Estimates are prepared some time before the sale and may be altered by announcement before the sale. They are in no sense definitive.

4. **BUYER’S PREMIUM.** The Conditions of Sale forming part of our Auction Terms and Conditions require the buyer to pay a buyer’s premium on the hammer price of each lot purchased. The buyer’s premium is 25% of the hammer price up to and including £500,000, 20% of the hammer price from £500,001 up to and including £1,000,000, and 12% of the hammer price in excess of £1,000,000. VAT at the prevailing rate of 20% is added to buyer’s premium and additional charges as defined below.

5. **VAT.** A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer’s premium. This applies to bound books (manuscripts and printed), unframed maps and albums. A dagger symbol (†) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being an element in the buyers’ premium. This imposition of VAT is likely to be because the seller is registered for VAT within the European Union and is not operating the Dealers Margin Scheme or because VAT is due at 20% on import into the UK. A double dagger (‡) indicates that the lot has been imported from outside the European Union and the present position is that these lots are liable to a reduced rate of Import VAT currently 5% on the hammer price. (Ω) indicates that the lot has been imported from outside the European Union and these lots are liable to the standard rate of Import VAT currently 20% on the hammer price. Lots which appear without the above symbols indicate that no VAT is payable on the hammer price; this is because such lots are sold using the Auctioneers Margin Scheme and it should be noted that the VAT included within the buyers’ premium is not recoverable as input tax.

6. **DESCRIPTION AND CONDITION.** Condition reports are provided on our website or upon request. The absence of a report does not imply that a lot is without imperfections. The detail in a report will reflect the estimated value of the lot. Large numbers of such requests received shortly before the sale may mean that reports cannot be provided for all lots. Members of staff are not trained restorers or conservators and, particularly for higher value lots, you should obtain an opinion from such a professional. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if a Lot is or becomes dangerous, we may dispose of it without notice to bidders in advance in any manner we see fit and will be under no liability for doing so. We recommend that you always view a lot in person.

We are dependent on information provided by the seller about a lot and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed examination and frequently no examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Intending buyers have ample opportunity for inspection of goods and, therefore, accept responsibility for inspecting and investigating lots in which they may be interested and the corresponding risk should they not do so. Please note carefully the exclusion of liability for the condition of lots contained in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are not guaranteed to be in working order. However, in so far as we have examined the

goods and make a representation about their condition in the auction catalogue, we shall be liable for any defect which is not reflected in that representation and which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are ‘deliberate forgeries’ may be returned and repayment made. There is a 3 week time limit. (The expression ‘deliberate forgery’ is defined in our Conditions of Sale).

7. **ELECTRICAL GOODS.** These are sold as ‘antiques’ only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician before use.

8. **EXPORT OF GOODS.** Buyers intending to export goods should ascertain (a) whether an export licence is required and (b) whether there is any specific prohibition on importing goods of that character because, e.g. they may contain prohibited materials such as ivory. Ask us if you need help.

9. **BIDDING.** Bidders will be required to register before the sale commences and lots will be invoiced to the name and address on the sale registration form. Bidders are required to provide a government issued identity document and a proof of address. Please enquire in advance about our arrangements for telephone bidding.

10. **COMMISSION BIDDING.** Commission bids may be left with the auctioneers indicating the maximum amount to be bid excluding buyers’ premium. Dreweatts will add these bids to the auctioneers’ sale book and they will be executed as cheaply as possible having regard to the reserve (if any) and competing bids. If two buyers submit identical commission bids the auctioneers may prefer the first bid received. Please enquire in advance about our arrangements for the leaving of commission bids by telephone or fax. Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

11. **METHODS OF PAYMENT.** The following methods of payment are acceptable: Debit Card drawn on a UK bank and registered to a UK billing address. All major UK issued credit cards registered to a UK billing address with the exception of American Express and Diners Club. There is no additional charge for purchases made with these cards. Bank transfer direct into our bank account, all transfers must state the relevant sale number, lot number and your bid / paddle number. The name of the bank account holder should match the name of the buyer. If transferring from a foreign currency, the amount we receive must be the total due in pounds sterling (after currency conversion and the deduction of any bank charges). Our bank details can be found on the front of your invoice or in the sale catalogue under ‘Important Notices’. Sterling cash payments of up to £8,000 (subject to money laundering regulations). Sterling personal cheques drawn on a UK bank account and made payable to ‘Dreweatts 1759 Ltd’. It will be necessary to allow at least six working days for the cheque to clear before collecting your purchases. First time buyers not present at the saleroom are required to pay by bank transfer.

12. **COLLECTION AND STORAGE.** Please note what the Conditions of Sale state about collection and storage. It is important that goods are paid for and collected promptly. Any delay may involve the buyer in paying storage charges.

13. **À DROIT DE SUITE ROYALTY CHARGES.** From 1st January 2012 all UK art market professionals (which includes but is not limited to; auctioneers, dealers, galleries, agents and other intermediaries) are required to collect a royalty payment for all works of art that have been produced by qualifying artists each time a work is re-sold during the artist’s lifetime and for a period up to 70 years following the artists death. This payment is only calculated on qualifying works of art which are sold for a hammer price more than the UK sterling equivalent of EURO 1,000 – the UK sterling equivalent will fluctuate in line with prevailing exchange rates. It is entirely the responsibility of the buyer to acquaint himself with the precise EURO to UK Sterling exchange rate on the day of the sale in this regard, and the auctioneer accepts no responsibility whatsoever if the qualifying rate is different to the rate indicated. All items in this catalogue that are marked with λ are potentially qualifying items, and the royalty charge will be applied if the hammer price achieved is more than the UK sterling equivalent of EURO 1,000. The royalty charge will be added to all relevant buyers’ invoices, and must be paid before items can be cleared. All royalty charges are passed on to the Design and Artists Copyright Society (‘DACS’), no handling costs or additional fees with respect to these charges will be retained by the auctioneers. The royalty charge that will be applied to qualifying items which achieve a hammer price of more than the UK sterling equivalent of EURO 1,000, but less than the UK sterling equivalent of EURO 50,000 is 4%. For qualifying items that sell for more than the UK sterling equivalent of EURO 50,000 a sliding scale of royalty charges will apply – for a complete list of the royalty charges and threshold levels, please see www.dacs.org.uk. There is no VAT payable on this royalty charge.

Terms of Consignment for Sellers in Public Auctions

The sale of goods at our public auctions and a seller’s relationship with us are governed by our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions. Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue or separately announced prior to the auction. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. Please note that our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions relate to auctions held in our salerooms and we have separate terms and conditions for our online auctions.

If you, or another person acting on your behalf, provide goods to us to sell on your behalf at one of our auctions this signifies that you agree to and will comply with our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions.

1. **INTERPRETATION.** In these Terms the words ‘you’, ‘yours’, etc. refer to the Seller and if the consignment of goods to us is made by an agent or otherwise on the Seller’s behalf we assume that the Seller has authorised the consignment and that the consignor has the Seller’s authority to contract. All obligations that apply to the Seller under these Terms of Consignment for Sellers in Public Auctions shall apply to the owner of the goods and their agent jointly and separately. Similarly the words ‘we’, ‘us’, etc. refer to the Auctioneers.

2. **WARRANTY.** The Seller warrants that possession in the lots can be transferred to the Buyer with good and marketable title, free from any third party right and encumbrances, claims or potential claims. The Seller has provided all information concerning the item’s ownership, condition and provenance, attribution, authenticity, import or export history and of any concerns expressed by third parties concerning the same.

3. **ALL COMMISSIONS** and fees are subject to VAT at the prevailing rate.

4. **COMMISSION** is charged to sellers and all selling terms are available from our salerooms.

5. **REMOVAL COSTS.** Items for sale must be consigned to the saleroom by any stated deadline and at your expense. We may be able to assist you with this process but any liability incurred to a carrier for haulage charges is solely your responsibility.

6. **LOSS AND DAMAGE OF GOODS**

(a) Loss and Damage Warranty - Dreweatts is not authorised by the FCA to provide insurance to its clients, and does not do so. However Dreweatts for its own protection assumes liability for property consigned to it at the lower pre-sale estimate until the hammer falls. To justify accepting liability, Dreweatts makes a charge of 15% of the hammer price plus VAT, subject to a minimum charge of £150, or if unsold 15% of our lower estimate. The liability assumed by Dreweatts shall be limited to the lower pre-sale estimate or the hammer price if the lot is sold. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.

(b) If the owner of the goods consigned instructs us in writing not to take such action, the goods then remain entirely at the owner’s risk unless and until the property in them passes to the Buyer or they are collected by or on behalf of the owner, and clause 6 (a) is inapplicable.

7. **ILLUSTRATIONS AND PHOTOGRAPHS.** The cost of any illustrations or photographs is borne by you. The copyright in respect of such illustrations and photographs shall be the property of us, the auctioneers, as is the text of the catalogue.

8. **MINIMUM BIDS AND OUR DISCRETION.** Goods will normally be offered subject to a reserve agreed between us before the sale in accordance with clause 9. We may sell Lots below the reserve provided we account to you for the same sale proceeds as you would have received had the reserve been the hammer price. If you specifically give us a “discretion” we may accept a bid of up to 10% below the formal reserve.

9. **RESERVES**

(a) You are entitled to place prior to the auction a reserve on any lot consigned, being the minimum hammer price at which that lot may be sold. Reserves must be reasonable and we may decline to offer goods which in our opinion would be subject to an unreasonably high reserve (in which case goods carry the storage and loss and damage warranty charges stipulated in these Terms of Consignment).

(b) A reserve once set cannot be changed except with our consent.

(c) Where a reserve has been set which we consider unreasonably high, an unsold charge will be payable in the event that the lots fails to sell, being the agreed selling terms calculated on the reserve, LDW at 15% and any photographic charges.

(d) Where a reserve has been placed only we may bid on your behalf and only up to the reserve (if any) and you may in no circumstances bid personally.

(e) Reserves are not usually accepted for lots expected to realise below £100.

10. **ELECTRICAL ITEMS.** These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

11. **SOFT FURNISHINGS.** The sale of soft furnishings is strictly regulated by statute law in the interests of fire safety. Goods found to infringe safety regulations will not be offered and must be removed at your expense. We reserve the right to dispose of unsafe goods as refuse, at your expense. The rights of disposal referred to in clause 10 and 11 are subject to the provisions of The Torts (Interference with Goods) Act 1977.

12. **DESCRIPTION.** Please assist us with accurate information as to the provenance, lawful import etc. of goods where this is relevant. There is strict liability for the accuracy of descriptions under modern consumer legislation and in some circumstances responsibility lies with sellers if inaccuracies occur. We will assume that you have approved the catalogue description of your lots and that your lots match those descriptions unless informed to the contrary. Where we are obliged to return the price to the buyer when the lot is a deliberate forgery under Condition 15 of the Conditions of Sale and we have accounted to you for the proceeds of sale you agree to reimburse us the sale proceeds and in any event within 7 days of our written notice to do so.

13. **UNSOLD.** If an item is unsold it may at our discretion be re-offered at a future sale. Where in our opinion an item is unsaleable you must collect such items from the saleroom promptly on being so informed. Otherwise, storage charges may be incurred. We reserve the right to charge for storage in these circumstances at a reasonable daily rate.

14. **WITHDRAWN AND BOUGHT IN ITEMS.** These are liable to incur a charge of 15% commission, 15 % Loss and Damage Warranty and any other costs incurred including but not limited to illustration and restoration fees all of these charges being subject to VAT on being bought in or withdrawn after being catalogued.

15. **CONDITIONS OF SALE.** You agree that all goods will be sold on our Conditions of Sale for Public Auctions. In particular you undertake that you have the right to sell the goods either as owner or agent for the owner with good and marketable title and free and clear of any third party rights or claims. You undertake to compensate us and any buyer or third party for all losses liabilities, costs and expenses suffered or incurred arising out of or in connection with any breach of this undertaking. We will also, at our discretion, and as far as practicable, confirm that an item consigned for sale does not appear on the Art Loss register, which is administered by an independent third party.

16. **DUE DILIGENCE CHECKS AND ANTI-MONEY LAUNDERING PROCEDURES**

Under the money laundering regulations in force we are required to carry out relevant due diligence checks. This includes verifying the identity of all customers we transact with as well as any beneficial owners on behalf of whom they may transact. Vendors who are unable to or refuse to supply required identification documents and proof of address will not be able to consign to Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility, which for the avoidance of doubt may include storage solely in electronic form.

17. **AUTHORITY TO DEDUCT COMMISSION AND EXPENSES AND RETAIN PREMIUM AND INTEREST**

(a) You authorise us to deduct commission at the stated rate and all expenses incurred for your account from the hammer price and consent to our right to retain beneficially the premium paid by the buyer in accordance with our Conditions of Sale for Public Auctions and any interest earned on the sale proceeds until the date of settlement.

(b) In case of lots unsold at auction you authorise us at our discretion to reoffer such lots and negotiate a sale within seven days of the auction date, in which case the same charges will be payable as if such lots had been sold at auction and so far as appropriate these Terms apply.

18. **WAREHOUSING.** We disclaim all liability for goods delivered to our saleroom without sufficient sale instructions and reserve the right to make minimum warehousing charge of £10 per lot per day. Unsold lots are subject to the same charges if you do not remove them within a reasonable time of notification. If not removed within three weeks we reserve the right to sell them and defray charges from any net proceeds of sale or at your expense to consign them to the local authority for disposal.

19. **SETTLEMENT.** After sale settlement of the net sum due to you normally takes place within 28 days of the sale (by crossed cheque to the seller) unless the buyer has not paid for the goods. In this case no settlement will then be made but we will take your instructions in the light of our Conditions of Sale for Public Auctions. You authorise any sums owed by you to us on other transactions to be deducted from the sale proceeds. You must note the liability to reimburse the proceeds of sale to us as under the circumstances provided for in Condition 12 above. You should therefore bear this potential liability in mind before parting with the proceeds of sale until the expiry of 28 days from the date of sale.

Conditions of Sale for Public Auctions

Dreweatts carries on business with bidders, buyers and all those present in the auction room prior to or in connection with a sale by auction at our salerooms on our Auction Terms and Conditions or Public Auctions including these Conditions of Sale for Public Auctions and all bidders, buyers and others participating in a public auction accept that these terms apply to the exclusion of any terms and conditions contained in any of those person's own documents even if the same purport to provide that that person's own or some other terms prevail. Any particular public auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our online auction catalogue. Please note that our Auction Terms and Conditions including these Conditions of Sale for Public Auctions relate to auctions held in one of our salerooms and we have separate terms and conditions for our online auctions.

1. DEFINITIONS

In these Conditions:

- (a) "auctioneer" means the firm of Dreweatts or its authorised auctioneer, as appropriate;
- (b) "deliberate forgery" means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;
- (c) "hammer price" means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;
- (d) "terms of consignment" means the stipulated terms and rates of commission on which Dreweatts accepts instructions from sellers or their agents;
- (e) "total amount due" means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;
- (f) "sale proceeds" means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and howsoever arising;
- (g) "You", "Your", etc. refer to the buyer as identified in Condition 2.
- (h) The singular includes the plural and vice versa as appropriate.

2. BIDDING PROCEDURES AND THE BUYER

- (a) Bidders are required to register their particulars before bidding by completing a sale registration form and to satisfy any security arrangements before entering the auction room to view or bid;
- (b) Under the money laundering regulations in force we are required to verify the identity of all customers we transact with as well as any beneficiaries on behalf of whom they may transact. Customers who are unable to or refuse to supply required identification documents and proof of address will not be able to bid in Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility which for the avoidance of doubt may include storage solely in electronic form;
- (c) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.
- (d) Bidders shall be deemed to act as principals;
- (e) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

3. **INCREMENTS.** Bidding increments shall be at the auctioneer's sole discretion.

4. **THE PURCHASE PRICE.** The buyer shall pay the purchase price together with a premium thereon of 30% which shall include VAT on the premium at the rate imposed by law. The buyer will also be liable for any royalties payable under Droit de Suite as set out under Information for Buyers.

5. **VALUE ADDED TAX.** Value Added Tax on the hammer price is imposed by law on all items affixed with a dagger (†) or double dagger (‡). Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant Lots. (Please refer to "Information for Buyers" for a brief explanation of the VAT position).

6. PAYMENT

(a) Immediately a Lot is sold you will:

- (i) give to us, if requested, proof of identity, and

- (ii) pay to us the total amount due or in such other way as is agreed by us.

- (b) Any payments by you to us may be applied by us towards any sums owing from you to us on any account whatever without regard to any directions of you or your agent, whether expressed or implied.

- (c) In order to comply with money laundering regulations we reserve the right to require proof of source of funds and/ or confirmation of the nature and source of wealth for all receipts of monies from clients directly or from third parties for payments on behalf of clients.

7. TITLE AND COLLECTION OF PURCHASES

- (a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.

- (b) You shall at your own risk and expense take away any lots that you have purchased and paid for not later than 3 working days following the day of the auction or upon the clearance of any cheque used for payment after which you shall be responsible for any removal, storage and insurance charges.

- (c) No purchase can be claimed or removed until it has been paid for.

8. REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES

- (a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:

- (i) to proceed against you for damages for breach of contract;
- (ii) to rescind the sale of that Lot and/or any other Lots sold by us to you;
- (iii) to resell the Lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;
- (iv) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;
- (v) to charge interest at a rate not exceeding 15% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;
- (vi) to retain that or any other Lot sold to you until you pay the total amount due;
- (vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;
- (viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.

- (b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions.

9. **THIRD PARTY LIABILITY.** All bidders, buyers and other members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury or for the safety of the property of persons visiting prior to or at a sale (except in each case as may be required by law by reason of our negligence)

10. **COMMISSION BIDS.** Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so.

Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.

11. **WARRANTY OF TITLE AND AVAILABILITY.** The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign for sale and is able to transfer good and marketable title to the property free from any third party claims.

Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by statute, common law or otherwise are excluded to the fullest extent permitted by law.

12. **AGENCY.** The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.

13. **TERMS OF SALE.** The seller acknowledges that Lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment for Public Auctions as notified to the consignor at the time of the entry of the Lot.

14. DESCRIPTIONS AND CONDITION

- (a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 "information to buyers".

- (b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.

15. **FORGERIES.** Notwithstanding the preceding Condition, any Lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the Lot is a deliberate forgery we shall refund the money paid by you for the Lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or

- (2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition.

The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.

16. **PRIVACY NOTICE.** We will hold and process any personal data in relation to you in accordance with our current privacy policy, a copy of which is available on our website <http://www.dreweatts.com/privacy-security/>.

GENERAL

17. We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.

18. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.

- (b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.

19. Any notice to any buyer, seller, bidder or viewer may be given by first class mail, email or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours after posting.

20. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing at the commencement of the catalogue.

21. Any indulgence extended to bidders, buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.

22. These Conditions shall be governed by and construed in accordance with English law and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

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