

# DREWEATTS

EST. 1759



## THE FINE SALE

TO INCLUDE FURNITURE, SCULPTURE,  
CARPETS, CERAMICS, WORKS OF ART &  
GARDEN ORNAMENT

DONNINGTON PRIORY  
WEDNESDAY 9 SEPTEMBER 2020

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# DREWEATTS

EST. 1759

## THE FINE SALE

TO INCLUDE FURNITURE, SCULPTURE, CARPETS, CERAMICS,  
WORKS OF ART & GARDEN ORNAMENT

DONNINGTON PRIORY | WEDNESDAY 9 SEPTEMBER 2020 | 10.30AM

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Ashley Matthews (Furniture & Clocks)  
Charlotte Schelling (European Sculpture & Works of Art & Garden Ornament)  
Geoffrey Stafford Charles MRICS (Ceramics & Glass)

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EST. 1759

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1

A William & Mary olivewood oyster veneered cushion framed wall mirror, circa 1690, the rectangular plate within the cushion moulded oyster veneered frame within cross grain moulded borders, 76cm high, 67cm wide

For a near identical mirror, see Christie's, Antwerp, Axel Vervoordt, 10-12<sup>th</sup> May 2004, lot 1074 (€7,170).

£2,000-3,000





2

2  
A South German or Netherlandish carved and polychrome painted boxwood allegorical group or trophy of war, probably late 17th or early 18th century, the central male figure seated before a tree trunk, portrayed partially draped and holding attributes, flanked by two putti, one holding a laurel wreath, mounted to a later ebonised circular plinth, 27cm high overall, the base 30cm diameter

£300-500

3  
A carved walnut stool, in late 17th century style, 19th century, in the manner of designs by Daniel Marot, the silver metal thread embroidered seat above a moulded frieze and elaborately carved and pierced frieze elements incorporating flowerheads and foliage, the term figure carved legs joined by pierced and shaped stretchers, on tapering feet, 54cm high, 76cm wide, 46cm deep

£800-1,200



3



4

4  
A pair of Queen Anne oak chairs, circa 1710, the shaped and pierced backs with moulded central panel, above a solid tapering rectangular seat, on turned legs and stretchers, each 115cm high, 48cm wide, 45cm deep overall

For a similar example of chair, see Victor Chinnery, Oak Furniture The British Tradition, Antique Collectors Club, 1979, page 518, figure 4:242.

£800-1,200



5

5  
A William and Mary oak dresser base, circa 1690, the rectangular top with moulded edge, above four mitre moulded drawers, interspersed by split baluster terminals, on tapering 'barley twist' legs and turned bun feet, 88cm high, 216cm wide, 54cm deep

This lot sold previously at Sotheby's, London, 13th September 2006, The Age of Oak & Walnut, Lot 13 (£9,600).

£800-1,200





6

A William & Mary walnut, figured walnut and feather banded chest of drawers, circa 1690, the rectangular quarter veneered top, above two short and three long graduated drawers, on turned bun feet, 90.5cm high, 99cm wide, 58cm deep

£1,500-2,000



7 (detail)



7

7

A Flemish Game Park tapestry, late 16th/early 17<sup>th</sup> century, possibly Oudenaarde, with an elegant lady and attendant picking flowers in the foreground, before a group of huntsmen with horses and hounds, in an abundant wooded landscape, within elaborate figural borders woven with vignettes of seated women, musicians and putti, surrounded by fruiting and flowering vases and scrolling foliage, later backed, approximately 266cm high, 234cm wide

The present tapestry, with its sprawling verdant grounds and broad, intricate border type, is typical of Flemish tapestry at the turn of the 17th century.

For a tapestry depicting a similar hunting scene and border type, dated late 16th century, see Sotheby's London, 21 May 2019, Style: Private Collections, lot 183 (Property from an Important European Private Family, £10,000).

Another similar tapestry, also with elegantly attired men and women before a background with equestrian huntsmen, was offered at Sotheby's, 31 October 2007, lot 83 (£12,500).

£4,000-6,000





8

A Ziegler Mahal carpet, the madder field decorated with an overall design incorporating stylised foliate and floral motifs, within a pale border and blue guard stripes, approximately 377 x 284cm

£800-1,200

8

9

A William & Mary laburnum oyster veneered cushion framed wall mirror, circa 1690, the rectangular plate within the moulded frame, each side centred by a 'tablet' element framed with fine boxwood stringing, approximately 60 x 50 cm

A related laburnum oyster veneered mirror was sold, Lacy Scott & Knight, Bury St. Edmunds, 11th June 2016, Lot 1125 (£7,200).

£1,000-1,500



9

10

A Charles II oak and parquetry chest, circa 1680, the rectangular top above a mitre moulded drawer and a similarly moulded pair of cupboard doors opening to shelved interior, on turned bun feet, 108cm high, 98cm wide, 53cm deep

For a related example of chest with similar moulding, see Victor Chinnery, Oak Furniture The British Tradition, Antique Collectors Club, 1979, page 371, figure 3406.

£800-1,200



10





11

11

A George II walnut dressing mirror, circa 1735, the rectangular plate within the gilt cut gesso sight edge and frame, the base with three drawers above shaped bracket feet, 56cm high, 39cm wide, 21cm deep

For a closely related example of dressing mirror, see Adam Bowett, Early Georgian Furniture, Antique Collectors Club, 2009, page 268, plate 6:3.

£400-600



12

12

A William & Mary walnut and feather banded side table, circa 1690, the rectangular quarter veneered top with moulded edge, above three frieze drawers and a shaped apron, on turned legs joined by a shaped peripheral stretcher, on turned bun feet, 75cm high, 79cm wide, 52cm deep

For a related table, see Christie's, The Cowdray sale, 13-15 September 2011, Lot 502 (£4,750).

£2,000-3,000



13

13

A William & Mary walnut oyster veneered and marquetry inlaid lace box, in the manner of Thomas Pistor, circa 1690, the rectangular hinged top with bone and marquetry inlaid corners and central oval, above a similarly decorated frieze, on turned bun feet, 13cm high, 53.5cm wide, 43cm deep. This impressive box bears the influence of Dutch and French cabinet-makers working in the last quarter of the 17th century such as Gerrit Jensen, Jan van Meekeren and Pierre Gole. Gole, a Dutchman who moved to Paris to work for the court, was the spearhead of this art of richly inlaid designs of floral motifs and also creator of the brass and tortoiseshell technique made famous by his son-in-law André-Charles Boulle. Gole's son, Cornelius, as many Protestant craftsmen in France, was obliged to move to England and worked in London with Jensen, establishing the interest for floral wood marquetry in this country. Recent research has revealed another prominent cabinet-maker working in this technique at the turn of the century, Thomas Pistor.

Pistor is documented to be working for James Grahme, Keeper of the Privy Purse and Master of the Buckhounds to James II. A centre table and a cushion framed mirror, commissioned for Bagshot Lodge and later in Levens Hall, relate to the present lot, as they share similarities in the handling of the inlaid decoration and its designs. Through the inventories from Bagshot and Levens Hall between 1686 and 1697, we know that Grahme also patronised the royal cabinet-makers John Gumley and Gerrit Jensen.

Thomas Pistor Senior was a London cabinet-maker recorded in Moorfields in 1678. He was also living in Bell Court by 1693 where he had, most likely, his workshop.

A chest of drawers of the same period with comparable marquetry decoration was sold by Bonhams, Britain - Defining the Interior, 3rd June 2015, Lot 101, (£16,250).

For a comparable example of lace box (but lacking the green stained bone marquetry of the current example), see Brightwells, Leominster, Fine Art & Antiques Sale, 27th July 2016, Lot 882 (£8,400).

£5,000-7,000



13 (details)







14

An Ushak carpet, the burnt orange field decorated with an overall design of stylised foliate motifs, the red border within orange and blue guard stripes, approximately 434 x 366cm

£1,000-1,500



15



15



16

15

A companion pair of Dutch brass nine-light chandeliers, 18<sup>th</sup> century, each with two tiers of scrolling arms issuing around a central knopped stem, with spherical bosses and loop terminals, approximately 65cm high, 63cm diameter

£1,000-1,500

16

An unusual carved oak chest of drawers, mid 17th century, the rectangular hinged top with moulded edge, opening to a shallow storage space, above four long graduated drawers, flanked by foliate carved pilasters, the sides with arched panels, on stile feet, 90cm high, 123cm wide, 59cm deep

£800-1,200





17



17

A pair of English crewel embroidery panels, early 18th century, each scene worked on a natural linen ground with green, blue and pink wools, and red accents, depicting stags, leopards and birds between various trees including palm trees, later mounted, 38 x 122cm overall

£1,500-2,000



17 (detail)



18

18

An Italian or possibly French pietra dura plaque, in the manner of Gian Ambrogio Giachetti, late 17th/18th century, depicting a flowering and fruiting vase, with inlay of various marbles and semi-precious hardstones to include lapis lazuli, amethyst, verde antico, carnelian, agate, jasper and others, on a black marble base, 69cm high, 46cm wide

The present plaque, particularly its composition and its relatively high relief, recalls the pietra dura panels or *commessi* created by Florentine craftsmen of the late 17th century. The present arrangement of a floral vase with abundant flowers is particularly reminiscent of works by Gian Ambrogio Giachetti, who is recorded to have worked at the French Gobelins manufactory during the later 17th century. These precious plaques were popular with French ébénistes during the latter part of the 18th century, who regularly used them to adorn their lavish ormolu mounted pieces of furniture. A famous example is the *pietri commessi* inset commode by Martin Carlin at Buckingham Palace, of circa 1778 (Royal Collection, 2588). The central panel features a raised lapis lazuli vase, not unlike the present lot. Further examples include a panel inset in a Louis XVI commode in the manner of Weisweiler, in the collection of the King of Sweden. Notably similar arrangements, also from the Gobelins manufactory, are the cabinets by Domenico Cucci manufactured for Louis XIV, presently in the collection of the Duke of Northumberland, Alnwick Castle. Further examples are cited in Ake Setterwall, *Some Louis XVI Furniture Decorated with pietre dure Reliefs*, The Burlington Magazine, Dec., 1959, Vol. 101, No. 681, pp. 425-435

£2,000-3,000





19

19

An unusual oak and walnut dressing mirror, circa 1720 and later, the shaped plate within rectangular surround surmounted by a frieze decorated with pierced quatrefoil motifs, the stepped base incorporating an arrangement of drawers, on turned bun feet, 103cm high, 47cm wide, 25cm deep

£800-1,200

20

An oak chest or ark, first half 17th century, with carved triple panel front, the distinctive panels incorporating carved and stylised patera motifs, 61cm high, 105cm wide, 55cm deep

For a chest of related form and incorporating similarly carved panels, see Christie's, London, The Roger Wagner Collection – Part 1, 20th-21st January 2009, lot 52 (£1,750).

£1,000-1,500



20



21

A patinated bronze model of the Farnese Hercules, second half 19th century, cast after Glycon's Roman marble and probably a Greek (Lyssippian?) original, 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, 41cm high

The famed statue of Hercules, first reliably recorded in 1556 by Ulisse Aldrovandi was unearthed during excavations at Rome's Baths of Caracalla, and was quickly acquired by the Farnese, whose first courtyard at the Palazzo Farnese housed the massive piece until 1787.

The Farnese Hercules is now held at the Museo Nazionale in Naples.

£2,000-3,000

21





22

22

A George I walnut cabinet bookcase, circa 1720, the moulded cornice above a pair of astragal glazed doors opening to adjustable shelves, the pair of doors beneath opening to a shelved interior, on bracket feet, 198cm high, 118cm wide, 43cm deep

£2,000-3,000



23

23

A William & Mary walnut and 'seaweed' marquetry chest of drawers, circa 1690, the rectangular quarter veneered top, above two short and three long graduated drawers, on turned bun feet, 88cm high, 96cm wide, 57cm deep

For a remarkably similar chest, see Christie's, London, Important English Furniture, 4th July 2002, lot 145 (£21,510).

£6,000-8,000



23 (side panel of chest detail)





24

24  
A Queen Anne figured and burr walnut bowfront corner cupboard, circa 1710, feather banded throughout, the finely book matched quarter veneered and arched door flanked on either side by plain pilasters, surmounted by a moulded pediment, 96cm high, 70cm wide, 49cm deep

£1,000-1,500

25  
A George II figured walnut and feather banded side table, circa 1740, the rectangular top above a frieze drawer, on turned tapering legs terminating in pad feet, 71cm high, 87cm wide, 56cm deep

£800-1,200



25



26

26  
A George II walnut and crossbanded bureau bookcase, circa 1735, the cavetto moulded cornice above a pair of doors inset with shaped and bevelled mirror plates, opening to an adjustable shelf above an arrangement of pigeon holes and small drawers, the fall to the lower section opening to a baize inset writing surface, a slide over a well, and an arrangement of pigeon holes and small drawers, above two short and three long graduated drawers, on bracket feet, 217cm high, 105cm wide, 58cm deep

£3,000-5,000



26 (detail)





27



27 (detail)

27

A Queen Anne walnut and feather banded escritoire, circa 1710, the moulded cornice above a cushion moulded drawer, the fall front opening to a baize inset surface and an arrangement of small drawers and pigeon holes around a central cupboard door, the pigeon hole sections removing to reveal further hidden small drawers, the lower section with three long graduated drawers, on shaped bracket feet, 155cm high, 113cm wide, 49cm deep

£1,500-2,000



28

28

A pair of George I carved giltwood vase stands, circa 1720, each circular top with carved edge supported by carved maidens holding their arms aloft, above a stylised urn on three shell and scroll carved feet, each 94cm high, the tops 27.5cm diameter overall

This pair of torcheres is derived from a French print of the late 17th century, a copy of which is held in the Rijksmuseum (RP-P-oB-8541). Created and engraved by the print maker, Alexis (I) Loir (1640-1713), and published by Nicolas Langlois of rue St. Jacques, Paris, the print was issued during the reign of Louis XIV, between circa 1650 and 1692. In the late 17th century, Loir gathered together some of his designs in his pattern book, *Nouveaux desseins d'Ornements, de Paneaux, Lambris, Carosse Etc.*, and the sculptural patterns for torcheres and other furniture items was widely adopted by carvers and other craftsmen, persisting well into the 18th century. For a related pair of torcheres, see Christie's, The Collector, 23rd May 2018, Lot 104 (£42,500).

£3,000-5,000





29

A Ziegler carpet, the red field and borders decorated with stylised foliate motifs in tones of cream and pale ochre, approximately 422 x 306cm

£1,500-2,000

24

29

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30

A George II walnut, burr walnut and feather banded side table, circa 1735, the rectangular top above an arrangement of two short drawers flanked by a deep drawer on each side, the shaped apron above C-scroll carved tapering cabriole legs, terminating in pad feet, 76.5cm high, 88cm wide, 57.5cm deep

For a similar table of the period with related feather banding and shaped apron, see Adam Bowett, Early Georgian Furniture 1715-1740, Antique Collectors Club, 2009, page 239, plate 5.70. A related early eighteenth century burr walnut side table to the current table was sold, Sotheby's Olympia, 25th April 2007, Lot 1, £5,760.

£3,000-5,000

25





31

A Bakshaish carpet, the madder field decorated with an overall design incorporating rows of stylised foliate motifs, within a blue border and guard stripes, approximately 313 x 300cm

£1,500-2,000



32

A George II giltwood wall mirror, circa 1750, probably Irish, the plate within a profusely lapped carved frame, surmounted by a pierced stylised foliate divided terminal, the lower section incorporating roccaille and pierced gothic quatrefoil motifs, 119cm high, 61cm wide

For related forms of mirror and treatment of design and carving see The Knight of Glin and James Peill, *Irish Furniture*, Yale University Press, 2007, pages 80 and 81.

£1,000-1,500

32





33

33

A Meissen chinoiserie two-handled ecuelle and stand, circa 1725, painted in the manner of J.G. Höroldt with Orientals on terraces with utensils and flowering plants, one side with an Oriental taking tea, an attendant with a staff and a cactus in a jar on a pedestal, the other with an Oriental stooping holding a brace of birds, within shaped quatrefoil cartouches with gilt and iron-red scrolls and purple, the ecuelle 11,5cm wide including handles

Provenance: Private English Collection

£500-800



34

34

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

Provenance: The Property of an English Lady

£400-600



35

35

A Meissen Chinoiserie porcelain bowl, circa 1725, possibly painted by P.E. Schindler, with Orientals around a table, a dignitary seated, a woman and child, an attendant reading from a tablet and a kettle on hot coals to one side, the other side with a lady and gentleman seated at a table taking tea with attendant, with purple, iron-red and gilt borders, the inner rim with gilt *Laub-und Bandelwerk*, 17,3cm diameter

Provenance: Private English Collection

£1,200-1,800



36

36

A Castelli D'Abruzzo maiolica blue-ground dish (piatto 'alla Turchina') from the Cardinal Farnese service, last quarter 16th century, typically decorated in white and ochre enamels and gilt with the Farnese Arms beneath *galero* suspending tassles, 18cm diameter

Cardinal Alessandro Farnese (1520-89) is thought to have ordered the service referred to as 'alla Turchina' from Castelli sometime between 1574 and his death in 1589. It appears as "servitio da credenza di maiolica turchina miniata d'oro con arme del S.r cardinale Farnese" in the inventories of the Palazzo Farnese in Rome in 1643 and 1653. Other contemporaneous copies of the Farnese service also exist. There are two more elaborate plates bearing the date 1574 to be found in the Museo Nazionale di Capodimonte. The attribution of Castelli is generally based on these two plates and excavations of blue-ground material in Abruzzo.

Cf. T. Wilson/E. Sani, *Le maioliche rinascimentali nelle collezioni della Fondazione Casse di Risparmio di Perugia*, (2007), II, no. 146. See Koller International Auctions, 26th Sept. 2019; lots 1022 & 1023 which sold (incl. of premium) for 1,625 CHF and 1,875 CHF respectively. Also Sotheby's Important Furniture, Ceramics etc. Milan, 11th Dec. 2008, lot 4 which sold for 5, 250 Euros.

£1,500-2,000





37

37  
A pair of French gilt metal and marble mounted five light figural candelabra, last quarter 19th century, probably previously fitted for gas, the flowering branches rising from lattice baskets, held aloft by standing putti, raised on fluted circular socles cast with imbricated laurel, on further square plinths inset with foliate panels, 73cm high

Provenance: acquired by the present owner from a Northern Irish collection, County Armagh

£1,200-1,800



39

39  
A pair of French gilt bronze, patinated bronze and white marble mounted figural four light candelabra, by Émile Colin & Cie, Paris, late 19th century, in Louis XV taste, each modelled with a draped *amorino* holding aloft four scrolled candle branches terminating in flowerhead sconces, standing on circular plinths with writhen and imbricated laurel rims, above further square bases on foliate bracket feet, the plinths impressed *E. COLIN & CIE PARIS*, approximately 51cm high

Émile Colin ran his prolific workshop at 29, rue de Sévigné, Paris, from 1882 until his death in 1899. The foundry produced fine decorative works of art such as the present candelabra, but also cast bronzes for sculptors such as Rozet, Messagé, Germain and Marioton. After Colin's death in 1899, the firm obtained the Grand Prix at the Paris Universal Exhibition of 1900.

£1,000-1,500



38

38  
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).

£1,500-2,000



40

40  
A Louis XV tulipwood and specimen 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 scrolling mount, on tapering cabriole legs terminating in sabots, stamped beneath the marble top with indistinct makers name and guild members mark 'JME', 87cm high, 143cm wide, 65cm deep

£1,000-1,500





41

41  
A Serapi carpet, decorated throughout with stylised foliate and floral motifs, the cream medallion within a madder field and cornered by blue spandrels, the madder border decorated with meandering vines of blue and cream flowers, approximately 390 x 278 cm

£2,500-3,500

42 (not lot)



43

43  
A George II carved giltwood wall mirror, circa 1750, the rectangular plate within a carved frame incorporating stylised foliate motifs, 122cm high, 69cm wide

Provenance: Ashfield Hall, Neston, Cheshire

Thence by direct family descent to the current owner

£1,500-2,000



44

44  
A George II mahogany side table or 'lowboy', circa 1750, the rectangular top above an arrangement of three drawers centred by a fret cut apron, on tapering cabriole legs terminating in pad feet, approximately 75cm high, 60cm wide, 40cm deep

£1,200-1,800





45

45

A George II twin pillar extending dining table, circa 1760, probably Irish, with two additional leaf insertions, the rectangular top with rounded corners, each turned stem above triple downswept legs terminating in pad feet on brass casters, 75cm high, the top 133 x 296 cm when fully extended

£2,500-3,500



46

46

A George II Irish carved mahogany console or side table, circa 1750, the rectangular top with rounded front corners and moulded edge, above the shaped and foliate scroll carved frieze, centred by a flowering basket motif, on tapering cabriole legs, terminating in stylised lion paw feet, 79cm high, 95cm wide, 61cm deep

For closely related Irish tables see The Knight of Glin and James Peill, *Irish Furniture*, Yale University Press, 2007, page 233, figs 115, 116 and 117. The latter example existing in the collection of Malahide Castle, Co. Dublin.

£5,000-8,000





47



47 (detail)

47

A pair of Irish George II mahogany chairs, circa 1750, each shaped rectangular back centred by a pierced vase shaped splat above a carved stylised shell terminal, each flanked by scroll carved corner terminals on each side, each drop in seat above a shaped apron, on tapering cabriole legs at the front surmounted by carved acanthus terminals and terminating in stylised pad feet, each 98cm high, 59cm wide, 55cm deep

Provenance: Private Collection, Bristol

For related Irish chairs see The Knight of Glin and James Peill, *Irish Furniture*, Yale University Press, 2007, pages 209 - 213.

£600-800

48

An Irish George II mahogany tall chest of drawers, circa 1750, the rectangular top with moulded edge above seven graduated drawers, on bracket feet, 165cm high, 77cm wide, 45cm deep

For closely comparable examples including those from Country House and Museum collections, see The Knight of Glin and James Peill, *Irish Furniture*, Yale University Press, 2007, pages 255 and 256.

£700-1,000



48



49

49

An Irish George II mahogany silver or tea table, circa 1750, the rectangular top with raised edge, above a plain frieze, on acanthus carved tapering cabriole legs, terminating in acanthus carved pad feet, 71cm high, 88cm wide, 59cm deep

Provenance: Private Collection Ireland

Purchased from Gerald Kenyon Antiques, Dublin 1992.

For two closely related tables, see The Knight of Glin and James Peill, *Irish Furniture*, Yale University Press, 2007, page 240, figs 150 and 153.

A very similar table was sold, Christie's, Important English Furniture and Carpets, 14th June 2001, lot 151 (£28,200).

£4,000-6,000



49 (detail)





50 (detail)



50

50

An Irish George II mahogany console or side table, circa 1730, the moulded frieze centred by a carved mask of a bearded man, above a carved shell terminal, each corner of the frieze carved with a stylised 'gargoyle' mask above tapering cabriole shaped legs, terminating in stylised pad feet, 73cm high, 189cm wide, 71cm deep

Provenance: Purchased by the current owner from the private collection of a country estate, Ireland.

For related forms of table, see The Knight of Glin and James Peill, Irish Furniture, Yale University Press, 2007, pages 64-65 and 221 - 228.

There is great variety to the main carved terminals of such tables, however the presence of those adopted for the current table appear to be rare. It seems possible that the main central bearded mask represent a religious figure such as an Apostle. The 'gargoyle' masks to the corners of the frieze certainly relate closely to those adorning churches or cathedrals of a much earlier date during medieval times. It seems likely that the two types of terminal together reflect the faith of the person commissioning the table to be made originally.

£10,000-15,000



50 (detail)



50 (detail)





51

51

An Irish George II mahogany armchair, circa 1750, the shaped and carved top rail cornered by shell terminals, above the pierced vase shaped splat, flanked by scrolling outswept arms modelled as the necks and heads of birds, the padded drop in seat above a shaped apron centred by a carved shell motif, on shell carved tapering cabriole legs at the front, joined by a H-shaped stretcher, terminating in carved lion paw feet and brass castors, 106cm high, 85cm wide, 59cm deep overall

For a virtually identical armchair see The Knight of Glin and James Peill, *Irish Furniture*, Yale University Press, 2007, page 107, fig. 136. The illustrated example is recorded as existing in the collection of Malahide Castle, Co. Dublin.

£2,000-3,000

52

A George III mahogany commode or 'thunder box', circa 1780, the hinged rectangular top above four false drawer fronts, the upper two drawer fronts hinged to open as a pair of doors, the top lifting and the doors opening to reveal the recessed compartment, on shaped bracket feet, 78.5cm high, 65cm wide, 50cm deep

£600-800

53

A George III burr elm chest of drawers, circa 1780, the rectangular top with moulded edge, above two short and three long graduated drawers, on turned bun feet, 81cm high, 94cm wide, 48cm deep

For a related burr elm chest of drawers, see Christie's, London, The English Collector, 17th May 2017, lot 90 (£25,000).

£4,000-6,000



52



53





54

54

A Derby yellow ground 'Bute' shaped cup and a saucer, painted by Zachariah Boreman, circa 1790, with panels of figures in idyllic landscapes within 'pearl' band borders, puce marks, painted pattern no. 122, gilder's mark 8 for Wm. Longdon

Provenance: A Private English Collection, purchased from Peter Jackson Antiques (according to label) and thence by family descent.

£600-800



55

55

A Derby yellow-ground coffee can and saucer, circa 1795, attributed to George Complin, painted with goldfinches and fruit in a landscape within a gilt frame border, puce marks, the saucer 13.5cm diameter; a Derby porcelain salmon-pink and gilt ground coffee can, circa 1800, attributed to John Brewer, painted with a titled oval panels of *Mandarin Ducks Maccaw* (sic) &c., blue script marks, 6cm high; and a Derby yellow-ground trembleuse saucer, circa 1800, painted with *View's* (sic) in *Dovedale* attributed to Zachariah Boreman and Thomas Soare, blue script marks, 16cm diameter (3)

Provenance: A Private English Collection and by family descent.

Provenance: The George Complin cup and saucer, Foden Collection; Winifred Williams, Eastbourne and subsequently sold Mellors & Kirk, Nottingham, ex-lot 91, 30th April, 2009.

£400-600



56

56

A Derby green ground and gilt French Revolutionary Wars Naval action cabaret service, painted by George Robertson, circa 1800, each piece with a naval scene from the engagement between the French frigate *La Loire* and the brig-sloop *H.M.S. Kangaroo* on 18th October 1798, comprising: a shaped oval two-handed tray, 40cm in length; a sugar box and cover; an oval section teapot and cover; and two cans and saucers, blue scripts factory marks and titled scenes

Provenance: A Private English Collection and by descent.

See John Twitchett, *Derby Porcelain*, (1980), p. 216, pl. 267 for a remarkably similar if not the identical service.

Note: H.M.S. Kangaroo was an 18-gun Diligence Class brig-sloop launch in 1795 and sold out the service in 1802. This set portrays an action she was involved in following the battle of Tory Island on 12th October 1798 where a Royal Naval squadron under Sir John Borlase Warren (1753-1822) defeated a French fleet sent with reinforcements for the French army which had landed in Mayo in support of the rebellion by the United Irishmen. This French fleet had sailed before the news reached France that the rebellion had been successfully crushed and the French army defeated. As the French fleet scattered after the battle, Kangaroo in company with the frigate H.M.S. Mermaid chased the French frigate *La Loire* of 44 guns. Having lost the Frenchman that day they caught up the following day and after giving battle, Loire was able to give them the slip. On the 18th October her luck ran out when she again ran into Kangaroo, this time in company with the razee frigate H.M.S. Anson. She was brought to action and forced to strike her colours when she ran out of ammunition and later passed into the Royal Navy as H.M.S. Loire.



56 (detail)

£5,000-7,000





57

57  
A Pinxton yellow-ground 'Bute' shaped trio, attributed to William Billingsley at Mansfield, painted with polychrome landscapes within gilt band borders

Provenance: A Private English Collection and by descent.

See C. Barry Sheppard, *Pinxton Porcelain 1795-1813 and The porcelain of Mansfield and Brampton-in-Torksey*, page 228, plate 242 and Nicholas. D. Gent, *The Patterns and Shapes of the Pinxton China Factory 1796-1813*, page 92, figure 92.

£600-800

58  
A Derby pale-blue ground and gilt quatrefoil dish, circa 1820, attributed to Richard Dobson, painted with exotic birds, iron-red script mark, iron-red 18 for John Moscrop, 24.5cm in length; and two late 18th century Derby cups (3)

Provenance: A Private English Collection and by family descent.

£300-500



58



59

59  
A pair of Derby pale-green ground navette-shaped sauce tureens, covers and stands, circa 1800, attributed to George Robertson, each with titled British landscape scenes within gilt-line borders, blue script marks and titles and painted pattern no. 343, the stands 24cm in length (2)

Provenance: A Private English collection and by family descent.

Compare with a similar pair of sauce tureens and covers attributed to George Robertson, illustrated John Twitchett, 1980, p. 219, pl. 277

£1,200-1,800

60  
A Derby green-ground coffee can, circa 1795, attributed to George Robertson, painted with panel of a shipwreck, within a gilt frame border and bound handle, painted blue factory marks, puce numeral 2 for the gilder Joseph Stables and titled *A Shipwreck after a Storm*

Provenance: A Private English collection, sold Mellors and Kirk, Nottingham, lot 106, 30th April 2009 and by family descent.

£600-800



60





61

61  
A Derby blue and white printed coffee pot and domed cover, circa 1765, printed with oriental themed patterns including a 'Boy and Buffalo' type pattern and another with figures tending oxen, of tapered cylindrical form, 22cm high; and a Derby blue and white painted coffee cup, circa 1770, painted with a version of the 'Cannon Ball' pattern, 6.5cm high (2)

Provenance: A Private English collection and by descent.

See H.G. Bradley, *Ceramics of Derbyshire 1750-1975*, (1978), p. 102 & 103, no. 139.

£400-600



62

62  
A Derby botanical soup bowl, circa 1800, painted possibly painted by *William 'Quaker' Pegg*, with a plant specimen, blue painted mark, 197 and title *Sedum Populifolium Poplar-Leav'd Stonecrop* in blue script, 24.5cm diam; a Derby yellow-ground plate, circa 1800, with alternate floral and landscape floral panels, puce mark, 21cm diameter and a Derby two-handled chocolate cup, cover and stand, puce 7 gilder's mark for *William Billingsley* (3)

Provenance: A Private English collection and by family descent.

£300-500



63

63  
A pair of Derby models of tigers, circa 1820-30, modelled facing left and right on scroll-moulded bases, 6cm in length

Provenance: A Private English collection and by family descent.

Cf. D.G. Rice, *English Porcelain Animals of the 19th Century* (1989), colour 32.

£300-500



64

64  
Two similar Pinxton coffee cans of 'Brookhill' type, circa 1800, each painted with a landscape with a tree the foreground within a gilt husk border, circa 6cm high; a Pinxton or Mansfield 'London' shaped trio, painted with landscape vignettes and a fluted coffee can (3)

Provenance: A Private English collection and by family descent.

See Mellors & Kirk, Nottingham, ex lot 126, 30th April 2009 and ex lot 188, 10th December 2009 for the coffee cans

£800-1,200





65

65  
A Worcester (Barr, Flight & Barr) pale-blue ground and gilt crested cream tureen and cover, circa 1810, flammiform finial, cover with impressed mark, 17cm high

£500-800

66  
A pair of Worcester blue-ground (*gros bleu*) two-handled chocolate cups, covers and stands, circa 1770, painted with panels of flowers within gilt lappet band borders, the saucers with blue fretted square marks, the cups with a fretted square mark and a crescent mark; and a Worcester blue-ground and gilt pierced-oval two-handled basket, circa 1770, the well painted with a floral spray within a gilt lappet border, blue hatched square mark, 20.5cm in length

Provenance: The cups; Albert Amor Ltd., Exhibition of first period Worcester porcelain 1751-1784, London 1973 (one saucer with paper exhibition label). Sold in these rooms ex-lot 91 28th March 2018. The basket sold in these rooms, ex-lot 89, 28th March 2018.

£800-1,200



66



67

67  
A Louis XV tulipwood and gilt metal mounted bureau plat, circa 1770, the mounts incorporating pierced C-scroll and foliate cast motifs throughout, with tooled leather inset top, above three frieze drawers and three opposing false drawers, on tapering cabriole legs terminating in sabots, 73cm high, 171cm wide, 92cm deep

£2,000-3,000





68

A Kashan carpet, the red field decorated with an overall design incorporating scrolling foliate motifs, birds and animals, within a similarly decorated blue border, approximately 419 x 229cm

£4,000-6,000



69

A George III mahogany clothes press, circa 1770, in the manner of Thomas Chippendale, the dentil moulded cornice above a pair of panel doors cornered by roundels, opening to five sliding trays, each covered in original marbled paper, the lower section with two short and three long graduated drawers, on bracket feet, 188cm high, 120cm wide, 63cm 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 interiors of trays is also a feature associated with Chippendale.

£2,000-3,000



69 (detail)





70

70  
A George III mahogany stool, circa 1780, rectangular padded and upholstered top on chamfered square section legs, 50cm high, 60cm wide, 46cm deep

£800-1,200

71  
A George III mahogany chest of drawers, circa 1780, in the manner of Thomas Chippendale, the rectangular top with moulded edge, above a brushing slide and four long graduated drawers, on shaped bracket feet, 79.5cm high, 79.5cm wide, 49cm deep



71

£1,800-2,500



72 (detail)



72

72  
A George III oval wall mirror, circa 1770, in the manner of Thomas Chippendale, the pierced frame carved with roccaille and flanked on each side by flowering branches, surmounted overall by a pierced twin C scroll terminal beneath a basket of flowers, the pendant terminal beneath centred by a relief carved depiction of two sheep, 133cm high, 83cm wide

For similar designs of mirror, see Chippendale: Gentleman and Cabinet-Maker's Director, Third Edition [1762], Tiranti's Reprint, plate No CLXXIII 'Oval Glass Frames', and plate No CLXXII 'Glass Frames', see inset version of the design drawing.

£4,000-6,000





73

73

A George III mahogany night commode by GILLOWS, circa 1780, the shaped gallery incorporating pierced carrying handles, above a pair of doors and two graduated drawers, one stamped GILLOWS LANCASTER, on square section legs, 84cm high, 43cm wide, 43cm deep

£1,500-2,500



74

74

A George III mahogany night commode, circa 1780, the shaped gallery incorporating pierced carrying handles, above a pair of doors and a drawer, on square section legs, 80cm high, 58cm wide, 47cm deep

£1,000-1,500

75

A set of six giltwood and tapestry upholstered chairs, in the French taste, the tapestry 18th century, the frames late 19th/early 20th century, each oval back centred by a figure in a landscape, flanked by shaped and moulded open arms, above the padded seat decorated with an animal in a floral landscape, on channel moulded tapering cabriole legs, each 97cm high, 69cm wide, 54cm deep

£3,000-5,000



75



75



75





76

76  
An Irish mahogany oval wine cistern, in George II style, 19th century, with metal liner to the interior, the moulded edge above a profusely carved and shaped frieze incorporating scrolling foliage centred by palmettes, each tapering legs surmounted by a carved male mask and terminating in a carved claw and ball foot, 65cm high, 83cm wide, 62cm deep

£1,500-2,000

77

A George III mahogany and brass mounted butler's tray on stand, circa 1800, the oval tray incorporating hinged sides to form the gallery and incorporating pierced carrying handles, the x frame folding stand supported by stretchers, 80cm high overall, the tray 66 x 52cm (with gallery sides raised)

£800-1,200



77

77 (view from the top)



78

78  
A George III mahogany chest on chest, circa 1780, the dentil cornice above a blind fretwork decorated frieze and an arrangement of eight drawers with gilt metal rococo handles, the lower section surmounted by a slide, the upper section cornered by blind fretwork decorated angles, on shaped bracket feet, 188cm high, 107cm wide, 57cm deep

£1,000-1,500





79  
A pair of French gilt and patinated bronze, and *rouge griotte* mounted figural three light candelabra, second half 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.

£1,500-2,000

80  
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, 92cm high, 105cm wide, 58cm deep

£1,500-2,500



80



81

81  
Workshop of Michelangelo Maestri (Italian, d. 1812), a group of six mythological and allegorical gouaches, depicting scenes including the Rape of Europa, a Bacchic procession, and figures in triumphal chariots, on black paper ground, each presented in a carved and giltwood frame, the larger examples 52cm high, 68cm wide overall

A set of ten similar scenes by Maestri was sold at Sotheby's New York, 18 April 2008, lot 224 (\$34,600).

£3,000-5,000





82

82  
A Kashan carpet, the red field centred by a navy and cream medallion, cornered by navy spandrels, within navy borders and multiple guard stripes, approximately 461 x 318cm

£1,000-1,500



83

83  
A George III mahogany breakfront library bookcase, circa 1800, the moulded cornice above four astragal glazed doors opening to adjustable shelves, the lower section with four roundel moulded cupboard doors all opening to sliding trays, on shaped bracket feet, 247cm high, 228.5cm wide, 58cm deep overall

£3,000-5,000



83 (detail)





84

A George II mahogany candle stand, circa 1750, the dished circular top with moulded edge, above the turned and gadrooned tapering stem, on three outswept scroll carved tapering cabriole legs, terminating in pad feet, 54cm high, the top 28cm diameter

£600-800

84

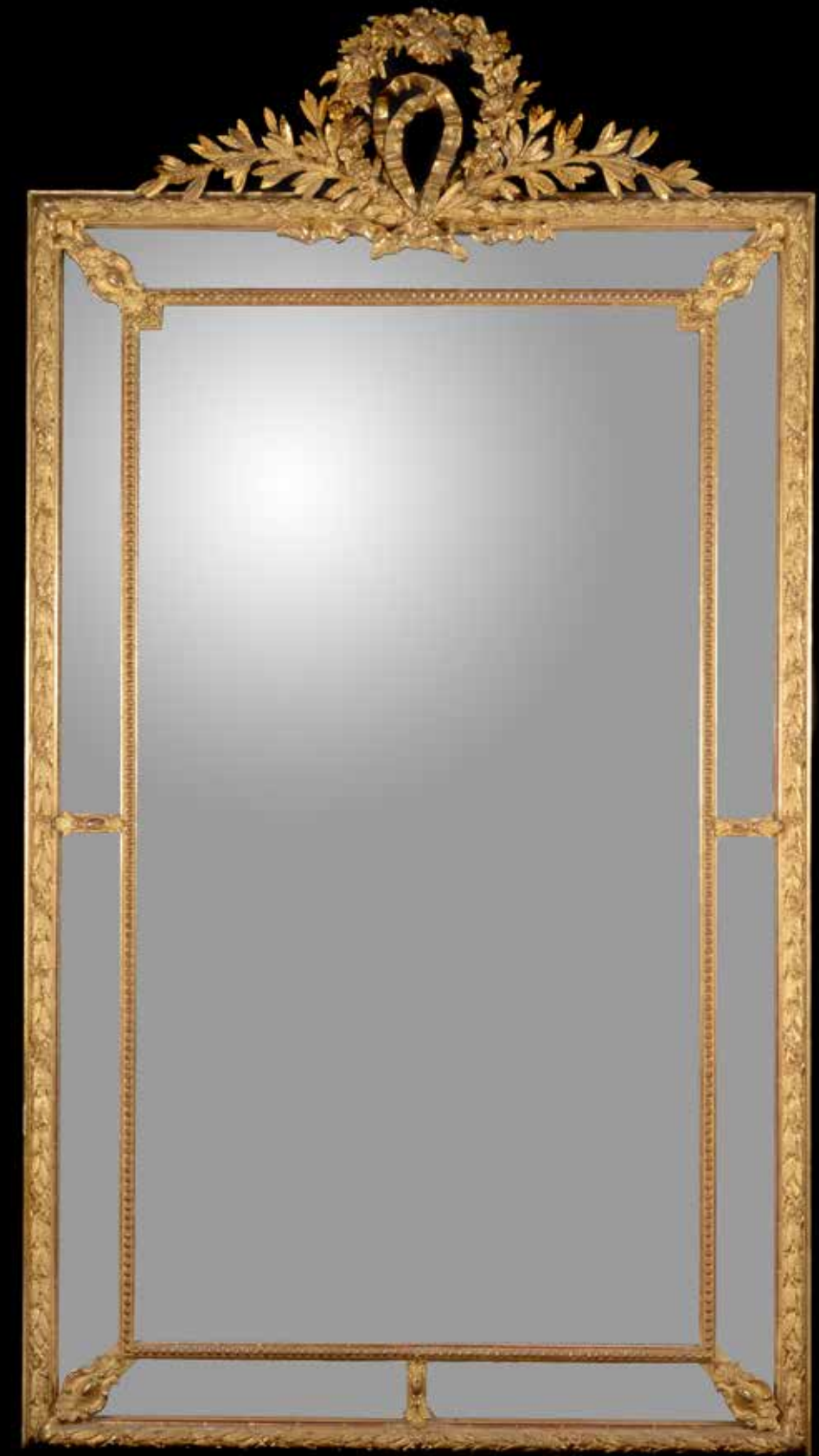


85

A George III mahogany Canterbury, circa 1810, of 'Country House' proportions, the arrangement of slatted divisions with shaped supports, above a drawer, flanked by reeded pilasters at the front, on casters, 45cm high, 61cm wide, 47cm deep

£1,000-1,500

85



86

86

A large French giltwood wall mirror, in Louis XVI style, late 19th century, the bevelled rectangular plate surrounded by seven rectangular peripheral plates, within a foliate carved frame, surmounted overall by a floral wreath, foliate branches and tied ribbons, 237cm high, 132cm wide

£2,000-3,000





87

87  
An Italian patinated bronze portrait bust of Julius Caesar, after the Antique, later 19th century, possibly Chiurazzi, Naples, portrayed truncated and facing forwards, on an integral waisted circular socle, 55cm high, 25cm wide

This bust is likely derived from the Roman Chiaramonti Portrait bust (in the Vatican Museums), which is one of only two accepted portrait busts of Caesar. The bust represents a grave and idealised leader, and may have been created posthumously during the reign of Augustus in the 1st century BC, when Caesar was widely admired.

£800-1,200



88

88  
A French patinated bronze model of the Arc de Triomphe de l'Étoile, last quarter 19th century, in the manner of work by Leblanc Frères, mounted to a rectangular slate base, 22,5cm high, 20cm wide, 13,5cm deep overall

£400-600



89

89  
A set of three framed gilt bronze Bacchic relief roundels after Claude Michel (French, 1738-1814), called Clodion, 19th century, each depicting a figural scene with nymphs and infant Satyrs, later framed, 31cm diameter, the frames 43cm square

The models for the present lot are habitually attributed to Clodion. Two are illustrated in Pierre Verlet, *Les Bronzes Dorés Français du XVIII siècle*, Picard, 1987, p. 162 (fig. 197). Those are said to have decorated the base of a clock. The third, with the truncated image of the maiden, is also to a model attributed to Clodion. A terracotta version of this is in the National Gallery of Art, Washington, Accession number 1942.5.31.

£600-800

90  
A Continental, probably Italian, patinated bronze model of Mercury after Giambologna, last quarter 19th century, on a stepped circular *verde antico* plinth, and presented on a further Italian green serpentine marble pedestal, the bronze 77cm high, overall height approximately 218cm

£1,000-1,500



90





91

91  
A Regency mahogany hall bench, circa 1815, the solid seat with moulded edge, flanked by a pair of cylinder turned terminals at each end of the seat, above a pla frieze, above turned tapering legs, 46cm high, 118cm wide, 25cm deep

£800-1,200



93

92  
A George III oak 'spider leg' occasional table, circa 1780, the rectangular top above finely turned legs and stretchers, 78cm high, 65cm wide, 43cm deep

£600-800

93  
A George III mahogany bowfront side table, circa 1800, the shaped top with moulded edge, above three drawers, on square section tapering legs, 75cm high, 80cm wide, 46cm deep

£800-1,200



92



94

94  
A George III giltwood wall mirror, circa 1780, the shaped rectangular plate within a C-scroll and foliate carved frame, surmounted overall by a column and pierced leaf cresting, 125cm high, 65cm wide

£1,500-2,000





95

A Tabriz carpet, signed Javan Amir Khiz, the madder field decorated with an overall design incorporating palmettes and stylised foliate terminals in tones of cream and blue, within an ochre border and guard stripes, approximately 433 x 344cm

£2,000-3,000

96

A pair of George III mahogany bureau bookcases, circa 1790, each moulded cornice with pierced trellis gallery, above a mirror panelled door, opening to a shelved interior and two short drawers, the lower section with a hinged fall opening to an arrangement of pigeon holes and drawers around a parquetry and mirrored recess, the unit making up the mirrored recess removing to reveal three further drawers, above four long graduated drawers, on bracket feet, each 199cm high, 70cm wide, 58cm deep

The fretwork friezes of the pediments of these bureau bookcases and waist molding are taken from a design by William Pain illustrated with designs for chimneypieces in *The Builder's Companion and Workman's General Assistant*, 1758, pl. 62. Similar rounded cupboard door panels appear on a design for a library bookcase by Thomas Chippendale published in *The Gentleman and Cabinet-Maker's Director*, 1st ed., 1754, pl. LXVII. Chippendale also introduced fretwork friezes topped by urns on the flanking elements of a bookcases he designed in 1759, published in the third edition of his *Director*, 1762. In addition, the fine carving to the edges surrounding the mirror plates are also demonstrated by cabinets and bookcases by Giles Grendey, for an example bearing Grendey's trade label, see Christopher Gilbert, *Marked London Furniture*, Furniture History Society, 1996, page 240, fig. 432.

£5,000-7,000



96



96 (detail)



96 (detail)





97

97  
A pair of George III mahogany sets of hanging shelves, circa 1800, each with three inverted breakfront shaped tiers supported by turned pilasters, decorated with sphere turned finials at the base and surmounting, each 62cm high, 68cm wide, 20cm deep

£1,000-1,500



98

98  
A George III mahogany bachelor's chest of drawers, circa 1780, the rectangular caddie moulded top above a brushing slide and three long graduated drawers, on shaped bracket feet, 77cm high, 86.5cm wide, 52cm deep

£1,000-1,500



99 (view from the top)

99

99  
A pair of satinwood and marquetry inlaid console tables, in George III style, second half 19th century, each shaped demi-lune top with scrolling floral foliage motifs, above the bell flower swag decorated frieze, on tapering rectangular legs terminating in spade feet, each 80cm high, 122cm wide, 50cm deep

£2,000-3,000



99 (view from the top)

99





100

A George III mahogany tripod table, circa 1770, the circular top with spindle gallery incorporating carrying handles, above the turned and spirally fluted tapering stem, on moulded outswept tapering cabriole legs, terminating in claw on ball feet, 65cm high, the top 44cm diameter

£600-800

100

101

A George III mahogany cheval mirror, circa 1800, of unusual design, the rectangular plate and frame flanked on either side by turned uprights surmounted by turned urn finials, above twin turned trestle supports with square section terminals and turned ball feet, 146cm high, 67cm wide, 42cm deep

£800-1,200



101



102 (view from the top)



102

102

A George III rosewood and satinwood crossbanded side cabinet, circa 1790, in the manner of Thomas Sheraton, the shaped top above a pair of grille doors opening to a shelved interior, flanked by a concave false grille door to each side, on tapering square legs terminating in brass ball feet, 84cm high, 98cm high, 46.5cm deep

Provenance: Previously sold Sold Bonhams, London, 7th March 2012 (£8,750)

£3,000-5,000



102 (detail)





103  
A Tabriz carpet, the central field decorated with an overall design of geometricized foliate motifs, within a border decorated with alternating cream and red foliate motifs, within multiple guard stripes, approximately 397 x 301cm

£1,200-1,800



104  
A Regency giltwood wall mirror, circa 1820, the shaped rectangular mirror plate flanked by spirally turned columns and surmounted but an eagle and oak leaf cresting, 150cm high, 115cm wide overall

£800-1,200



105  
A George III mahogany and burr yew inlaid serving table, circa 1790, the shaped top with strung edge, above a tablet moulded frieze, on tapering square section legs, 89cm high, 168cm wide, 64cm deep

£1,000-1,500





106 (set of 12)



106 (set of 12)

106

A set of twelve George III mahogany dining chairs, circa 1810, each moulded rectangular back centred by triple vertical splits and a carved tablet section, on square section tapering legs, 87cm high, 47cm wide, 49cm deep

£1,500-2,000



107

107

A George III mahogany extending dining table by Thomas Butler, circa 1805-1810, with four additional leaf insertions, the rectangular top with rounded corners and a reeded edge, the frieze beneath with further reed moulded edge, the underlying frieze bearing inset maker's plaque titled 'BUTLERS PATENT No 13 & 14 CATHERINE ST. STRAND LONDON, each removable turned tapering reeded leg, terminating in brass caps and casters, 78cm high, the top 153cm wide, 420cm long overall when fully extended

For an illustration of an identical maker's plaque (for a campaign bed) See C. Gilbert, *Marked London Furniture*, Furniture History Society, 1996, page 126 (fig.168). Several dining tables by the same maker are also illustrated on the following pages (128-130) including a remarkably similar example (fig. 178) also bearing the makers brass plaque.

Thomas Butler started his career prior to 1787, but in that year dissolved a partnership with Edward Johnson and the stock sold by Christie's on 28th March 1787. After that date Thomas Butler carried on with the business. Through various changes of ownership and arrangements it is clear from insurance records that the business remained substantial. After giving up his business in 1814, Butler's great rivals Morgan & Sanders advertised that they had taken over 'a considerable part of 'Mr Butler's late Ware-room'. (*ibid*).

A specialist in producing patent and 'campaign' furniture Butler produced a pictorial hand bill illustrating examples of the firm's output. The text of the hand bill states that he was 'Manufacturer of the Patent Articles to the King & Queen, their Royal Highnesses the Duke of York & Princesses' and that his furniture was 'calculated for the East & West Indies. Ship Cabins furnished'.

£4,000-6,000



107 (maker's plaque)



107 (detail)





108

108

A pair of George III mahogany and satinwood banded knife boxes, circa 1790, finely banded also with kingwood, each hinged lid opening to an arrangement of apertures, and a chevron strung diamond motif to the underside of each lid, the lowest edge of each box decorated with chevron parquetry banding, each 38cm high, 21.5cm wide, 29.5cm deep

£600-800



109



109 (detail)



109 (detail)

109

A George III figured mahogany and burr elm banded pedestal dining table, circa 1800, the oval tilt top, above a turned tapering stem, on four outswept fluted tapering legs, terminating in gilt brass scroll feet and castors, 73cm high, the top 190 x 120cm

Provenance: Private Collection, London

£800-1,200



110

110

A mahogany serving table, in George III style, early 19th century and later, the top incorporating 18th century elements, the rectangular top above a Vitruvian scroll moulded frieze centred by a carved shell motif, on tapering, acanthus carved and reeded legs, 87.5cm high, 167cm wide, 76cm deep

For related designs of tables, see Chippendale: Gentleman and Cabinet-Maker's Director, Third Edition [1762], Tiranti's Reprint, plate No LXI, 'Sideboard Tables'.

£1,000-1,500



110 (detail)





111

111Y

A George III blonde tortoiseshell, ivory and metal mounted tea caddy, circa 1790, of octagonal section, banded and strung overall, the hinged pagoda cover mounted with a ball finial and opening to a foil lined interior, the front panel mounted with an uninscribed oval plaque, 13.5cm high, 11cm wide, 7cm deep

A tea caddy of highly comparable design though narrower proportions was sold at Christie's London, the English Collector, 14 November 2013, lot 126 (£2,750).

£600-800

112

Manner of Jean-Antoine Houdon, a sculpted white marble bust of Diana the huntress, late 19<sup>th</sup> century, the maiden portrayed looking to dexter, the hair loosely tied and with crescent moon diadem, draped around the truncation, on a waisted circular socle, 61cm high

£1,000-1,500



112

113

George Leader (British, active circa 1792-1804), a George III boxwood portrait bust of the Right Honourable Charles James Fox (1749-1806), dated 1797, the wigged sitter portrayed facing slightly to dexter, with drapery surrounding the truncation, on a waisted rectangular section socle, inscribed *G LEADER 1797* to rear, 14.5cm high overall

Provenance: likely the bust included in Sotheby's London, 8-9 December 1988, lot 301

Literature: Diane Bilbey and Marjorie Trusted, *British Sculpture 1470-2000*, Victoria and Albert Museum, 2002, p. 93. Reference to a bust by George Leader is also made in John Ingamells, *National Portrait Gallery: Mid-Georgian Portraits 1760-1790*, National Portrait Gallery, 2004, in which it is listed as a known portrait of Fox.

Charles James Fox was one of the most prominent whig statesmen of his time, perhaps most remembered for his anti-slavery campaigning and his support of the French Revolution and the American patriots. His arch rivalry with prime minister William Pitt the Younger is also well recorded.

George Leader is recorded as a wax modeller with a workshop at 188 Oxford Street, London. He is said to have exhibited at the Royal Academy from 1792-1804. He may be related to P. H. Leader, also a wax modeller. A relief by the latter sculptor, also executed in boxwood, is in the collection of the V&A, London, accession number A.24-1939.

£400-600



114



113

114

A fine George III paper-scroll work, mica, satinwood veneered and glazed tea caddy, circa 1790, of octagonal section, the hinged cover with a central burgundy and gilt foliate reserve and surmounted by a loop handle and with chequer stringing; the front panel with a pastoral print in oval reserve, flanked by mica ground side panels quilled with floral sprays and posies, the rear with pink-foil ground Neo-classical urn, the interior mahogany-banded, 15.5cm high, 17cm wide, 11cm deep

Provenance: previously in the collection of the Late Sir Ian Fraser, Belfast

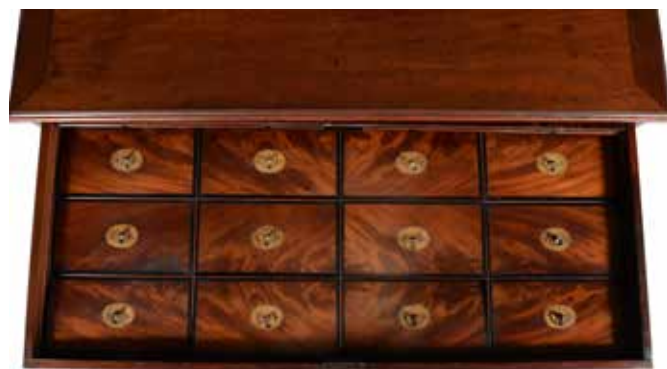
Sir Ian Fraser (1901-1999) was an eminent surgeon, mostly active as a consultant at Royal Victoria Hospital, Belfast and serving as president of the Royal College of Surgeons in Ireland during the 1950s. Described as 'Northern Ireland's best-known surgeon', Fraser was responsible for implementing the use of penicillin in military hospitals during the Second World War.

The lot is presented with an invoice from Mallett for the acquisition of the caddy addressed to Fraser and dated 1973.

A similar mica ground and quillwork caddy was sold at Christie's, South Kensington, 18 May 2010 (£2,250).

£500-800





115 (detail)



115 (detail)



115 (detail)



115

### 115

A George III mahogany desk or 'writing table', circa 1790, attributed to Gillows, the rectangular top lifting on a double ratchet mechanism and with hinged rear edge doubling as a candle stand, above a long drawer fitted with a leather inset slide above twelve lidded compartments each marked alphabetically, the recessed kneehole cupboard door flanked on each side by a bank of three drawers, the rear of the desk with three central drawers flanked by a cupboard door on each side, on a shallow plinth base and castors, 86cm high, 132cm wide, 73cm deep (when closed)

For two closely comparable examples, to include one stamped GILLOWS LANCASTER which is virtually identical (with the exception of the handles and some other minor features), see Susan E. Stuart, *Gillows of Lancaster & London, 1730 - 1840*, Antique Collectors Club, 2008, page 337 and 377. The example on page 377 (Plate GG28) also stamped GILLOWS LANCASTER, although of pedestal type (lacking central cupboards) demonstrates a virtually identical treatment of the alphabetical letters to the interior lidded divisions and also has the similar feature of the hinged candlestand section at the top of the writing surface. Gillows illustrated this and described it as 'a little rising flap on top' and is an unusual feature.

For a remarkably similar example, made by Gillows in 1778, see Christie's London, *The English Collector*, 23rd May 2013, Lot 24 (£15,000).

£5,000-7,000





116Y

A French kingwood and marquetry occasional table, in Louis XV style, early 20th century, the shaped marble top with pierced brass three quarter gallery, above a frieze drawer and a pair of cupboard doors, on door with inset glazed panel, on tapering cabriole legs terminating in sabots, the drawer stamped twice 'J.DOOLEY&SONS', 83cm high, 63cm wide, 40cm deep

£1,000-1,500

117Y

A Louis XVI kingwood, tulipwood and purple heart writing table, late 18th century, with parquetry inlay throughout, the sliding rectangular top with raised moulded edge, above a fitted frieze drawer incorporating a leather inset slide above a divided sections, on square tapering legs joined by a rectangular under tier, 72cm high, 46cm wide, 37cm deep

£600-800



117 (detail)

118

A pair of Louis XVI gilt bronze cassolettes, last quarter 18th century, the waisted and guilloche cast covers with berried finials and each enclosing a candle socket, rising from ovoid urn bodies cast with bows and bellflower swags, above fluted plinths cast with bands of rope and oak leaves, and on further stepped square bases, raised on bun feet, 23cm high as an urn, circa 20cm high as a candlestick

A pair of cassolettes of near-identical design, only with acorn finials, was sold at Christie's New York, the Elizabeth Stafford collection, 1 November 2018, lot 1182 (\$1,125).

£400-600



119Y

A Louis XVI kingwood and floral marquetry breakfront commode, late 18th century, the variegated red marble top with moulded edge, above three long drawers flanked by canted angles and gilt metal mounts, on tapering legs terminating in sabots, 86cm high, 128cm wide, 68cm deep

£2,000-3,000







120

120  
A George II mahogany and parcel gilt wall mirror, circa 1750, the rectangular plate within a moulded edge and fret cut frame, the upper section centred by a carved shell terminal, 92cm high, 52cm wide

£400-600



121

121  
A George III mahogany chest of drawers, circa 1780, the moulded rectangular top above a slide and four graduated drawers, on bracket feet, 79cm high, 66cm wide, 43.5cm wide

£1,000-1,500



122

122  
A cream painted and parcel gilt semi elliptical console table, late 18th century, possibly by an émigré maker, the veined yellow marble top above the bead moulded edge and fluted frieze divided by stylised cabochon terminals, on three square section tapering legs, each surmounted by a female term and decorated with trailing fruiting vines, 81cm high, 87cm wide, 44cm deep

£3,000-5,000



122 (detail)





123

**123**  
A fine French gilt bronze and cut glass hung twenty four light chandelier in Louis XV style, later 19th century, the scrolled arms and cage body cast with swirling *rocaille* and foliage overall, hung with faceted drops and star pendants overall, approximately 114cm high, 114cm diameter

Provenance: Property from a Private Collection

£3,000-5,000



124

**124**  
A pair of Italian carved wood, painted and parcel gilt armchairs, mid 18th century, carved throughout with stylised foliate details, each padded back within a cartouche shaped back, above a pair of padded arms with scroll terminals, each serpentine fronted seat above a shaped apron and tapering cabriole legs terminating in scroll carved feet, each 109cm high, 71cm wide, 56cm deep

£1,000-1,500

**125**  
A Louis XV tulipwood, specimen marquetry and parquetry serpentine commode, circa 1760, gilt metal mounted throughout, the variegated grey marble top above two drawers and a shaped apron, flanked by serpentine shaped angles and square section tapering cabriole shaped legs terminating in sabots, 88cm high, 145cm wide, 71cm deep

£800-1,200



125





126

126

A pair of patinated bronze ewers in the manner of Nicholas Delaunay, after designs by Enea Vico, mid-19th century, each with a handle modelled as a standing panther, the waisted and strigilated necks cast with Vitruvian scrolls, descending to baluster bodies cast with hunting putti in relief, on square bases, each 36 cm high overall

The present models take their inspiration from silver-gilt examples made by silversmith Nicholas Delaunay in 1696-97 for Cardinal Louis-Joseph de Montmorency-Laval.

Delaunay's design, in turn, was strongly influenced by engravings by Enea Vico. A study of a similar ewer was included in Vico's 'Antique Vases' series published in Italy circa 1543 (plate 6). See for example British Museum, 1849,0210.323.

For a similar pair, see Sotheby's London, 26 October 2016, Collections, lot 1146 (£1,875).

£800-1,200



127

127

Style of August Kiss (German, 1802-1865), a pair of French patinated bronze models of Amazonian warriors on horseback, mid-19th century, each portrayed wearing a Phrygian cap and holding a spear, seated on charging horses, above naturalistically modelled foliate and rockwork bases, mounted to rectangular *rouge griotte* plinths, the taller model 31cm high, each 28.5cm long

£800-1,200



128

128

A George III mahogany partners pedestal desk, circa 1780, the gilt tooled red leather inset top incorporating a hinged ratchet adjustable inset panel, above moulded edges and an arrangement of nine drawers, the opposing side with three frieze drawers above a pair of panelled cupboard doors opening to a shelved interior, on a moulded shallow plinth base, 80cm high, 134cm wide, 95cm deep

£3,000-5,000



128 (detail)





129

129

A Rouge marble pedestal or pilaster in Neoclassical taste, 19th century, French or English, of tapered rectangular form, 120cm high, the top 34cm square

Provenance: Formerly the Verney Collection, Claydon House, Buckinghamshire

Renowned for its exuberant Rococo interiors, the present Claydon House was built by Ralph, 2nd Earl Verney, between 1757 and 1771. It was built on a site which had been the Verneys' ancestral home since the 1620s. The present Neoclassical House was an ambitious project, designed to dazzle and outdo Verney's neighbours and political rivals, including Lord Temple, who owned Stowe House a few miles away from Claydon. Ralph Verney's prosperity wouldn't last long: less than thirty years after completion of the house, the Earl faced financial ruin, causing him to spend the final years of his life on the Continent, hiding from creditors. The House as it exists now only represents its original west wing, which was previously paired with an east wing of identical design and a grand colonnaded rotunda. It is currently owned by the National Trust.

£1,000-1,500

130

A Continental figured ash and gilt metal mounted commode, late 18th century, the mottled grey marble top above three drawers flanked by field panelled pilasters, on square section tapering legs, approximately 86cm high, 125cm wide, 68cm deep

£700-1,000



130

131

An Edwardian kingwood, marquetry and gilt metal mounted three tier etagere, by Edwards & Roberts, circa 1905, each oval tier with floral marquetry banding and pierced gallery, supported by turned tapering supports terminating in scrolling and acanthus cast feet, the underside of the upper tier with paper label for 'EDWARDS & ROBERTS, Upholstery Warehouses, WARDOUR STREET, LONDON', 83cm high, 39cm wide, 28cm deep

£800-1,200



131 (maker's label)



131 (view from the top)



131



132

132

A Louis XVI giltwood and upholstered bergère armchair, circa 1780, carved with guilloche and acanthus elements throughout, the wing back sweeping down to padded arms with scroll terminals, the loose cushion seat above a bowed frieze and turned tapering stop fluted legs, 106cm high, 71cm wide, 57cm deep

£800-1,200





133

A Tabriz carpet, the cream field decorated with an overall design of meandering floral branches, within a similarly decorated border and guard stripes, approximately 375 x 288cm

£1,000-1,500



134 (set of 12)



135

134

A set of twelve Chinese gouache paintings, circa 1850, Guangdong region, on pith paper, each painted with pairs of birds, in branches or on grassy mounds or rocks, the visible area approximately 16cm x 28cm, framed (12)

约清1850年 外销米纸画一组12件

£600-800

135

A George III carved giltwood and gesso console table, in the French taste, circa 1770, with parcel gilt and cream painted surface, the serpentine shaped marble top above a pierced and foliate C-scroll carved frieze, on similarly carved tapering cabriole legs, terminating in foliate scroll carved feet, 82cm high, 156cm wide, 48cm deep

£800-1,200





136

136

A George III mahogany tripod table, circa 1780, the hinged circular top above a turned tapering stem, on outswept tapering cabriole legs, terminating in pad feet, 72cm high, the top 46cm diameter

£800-1,200

137

A George III mahogany partners pedestal desk, circa 1800, the tooled leather inset top above an arrangement of seven drawers and seven opposing false drawers, on plinth bases, 80cm high, 125cm wide, 68.5cm deep

£800-1,200



137



138

138

An early George III mahogany secretaire bookcase, in the manner of Giles Grendy, circa 1760, the dentil moulded cornice above a pair of egg and dart moulded glazed doors, opening to adjustable shelves, the lower section with a fall front secretaire drawer opening to an arrangement of small drawers and pigeons holes centred by a small cupboard door, above a pair of moulded cupboard doors opening to an adjustable shelves, on ogee shaped bracket feet, 237cm high, 122cm wide, 45cm deep

For a closely related example of bookcase by Giles Grendy incorporating identically shaped door panels see, Christopher Gilbert, Pictorial Dictionary of Marked London Furniture 1700-1840, The Furniture History Society, 1996, page 247, figure 447.

£2,000-3,000





139

139

A George III mahogany and brass mounted wine cooler, circa 1810, the triangular shaped top with rounded edges and incorporating three bottle apertures around a central acorn finial, the brass bound sides incorporating brass carrying handles, 26cm high, 27cm wide, 27cm deep

£600-800

140

A George III mahogany hall table, circa 1780, the rectangular top above a plain frieze, on square section legs headed by pierced C-scroll shaped spandrels, 83cm high, 188cm high, 77.5cm deep

For a closely related design of, see Chippendale: Gentleman and Cabinet-Maker's Director, Third Edition [1762], Tiranti's Reprint, plate No LVI, 'Sideboard Table'. Please refer to our website for an example of Chippendale's design drawing.

£2,000-3,000



140



141

141

A George III mahogany serpentine fronted chest of drawers, circa 1765, with ebonised stringing throughout, the shaped top with moulded edge, above four long graduated drawers, on shaped bracket feet, 93.5cm high, 112cm wide, 60cm deep

For a closely related example of chest, see Christie's, New York, Important English Furniture, 18th October 2001, Lot 244 (\$16,450).

£3,000-5,000





142  
A George III mahogany and brass bound peat bucket, circa 1780, of coopered form and surmounted by a brass swing carrying handle, 45cm high, 37cm diameter

£1,000-1,500



143  
A George III mahogany and marquetry tray, late 18th century, on later stand, the oval top with shaped gallery, brass side carrying handles and central inlaid floral motif, the stand with tapering outswept rectangular legs, 52cm high, 87cm wide, 59cm wide overall

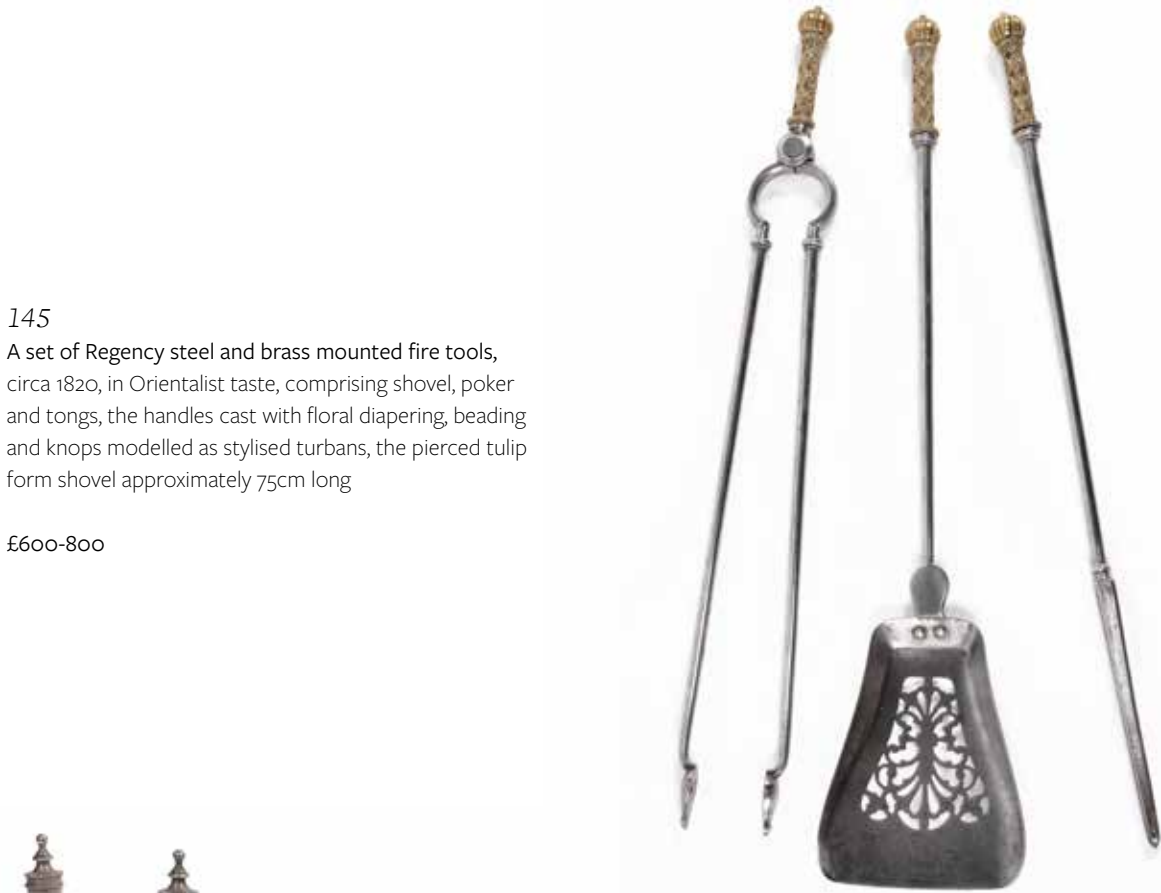
£600-800

144  
A brass and green leather upholstered club fender, in Victorian style, 20th century, the L shaped seats with brass studded edges, above columnar supports and a moulded plinth base, 52cm high, 222cm wide, 64cm deep

£700-1,000



144



145  
A set of Regency steel and brass mounted fire tools, circa 1820, in Orientalist taste, comprising shovel, poker and tongs, the handles cast with floral diapering, beading and knobs modelled as stylised turbans, the pierced tulip form shovel approximately 75cm long

£600-800



146  
An unusual paktong fire fender, late 18th/ early 19th century, possibly Chinese Export, in the manner of designs by Robert Adam, the pierced frieze centred by a stylised patera terminal, flanked on each side by a large flowerhead patera, surmounted overall by four urn finials, on a stepped plinth base, 28cm high, 121cm wide, 34cm deep

For an early 19th century paktong basket grate and fire fender also produced after a design by Robert Adam, see Christie's, Simon Sainsbury -The Creation of an English Arcadia, 18th June 2008, Lot 88 (£37,250).

Paktong, a name derived from the Chinese word meaning white copper, is a rare non-tarnishing alloy of copper, nickel and tin or zinc. Also known as 'Tutenag' or 'India metal' on account of its importation by the East India Trading Companies, it originated in China and although it first arrived in London in the 1720s, it was developed by the Chinese much earlier. The principal advantage of paktong is that whilst resembling silver, unlike silver it is unaffected by atmospheric conditions, and can be easily cast, hammered and polished. Its unusual qualities were especially suited to such purposes as chimney-furniture, a fact well recognised in 18th Century Europe (A.Bonnin, op. cit. 1924, pp.18-51) and from about 1750, a limited number of articles including grates are known to have been made in England from this material.

£600-800





147

147

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



147

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.

£3,000-5,000



148

148

A Kirman carpet, by Master Weaver Rashid Farrokhi, the blue field decorated with geometricized and foliate terminals, within a red border and multiple guard stripes, approximately 504 x 346cm

£3,000-5,000

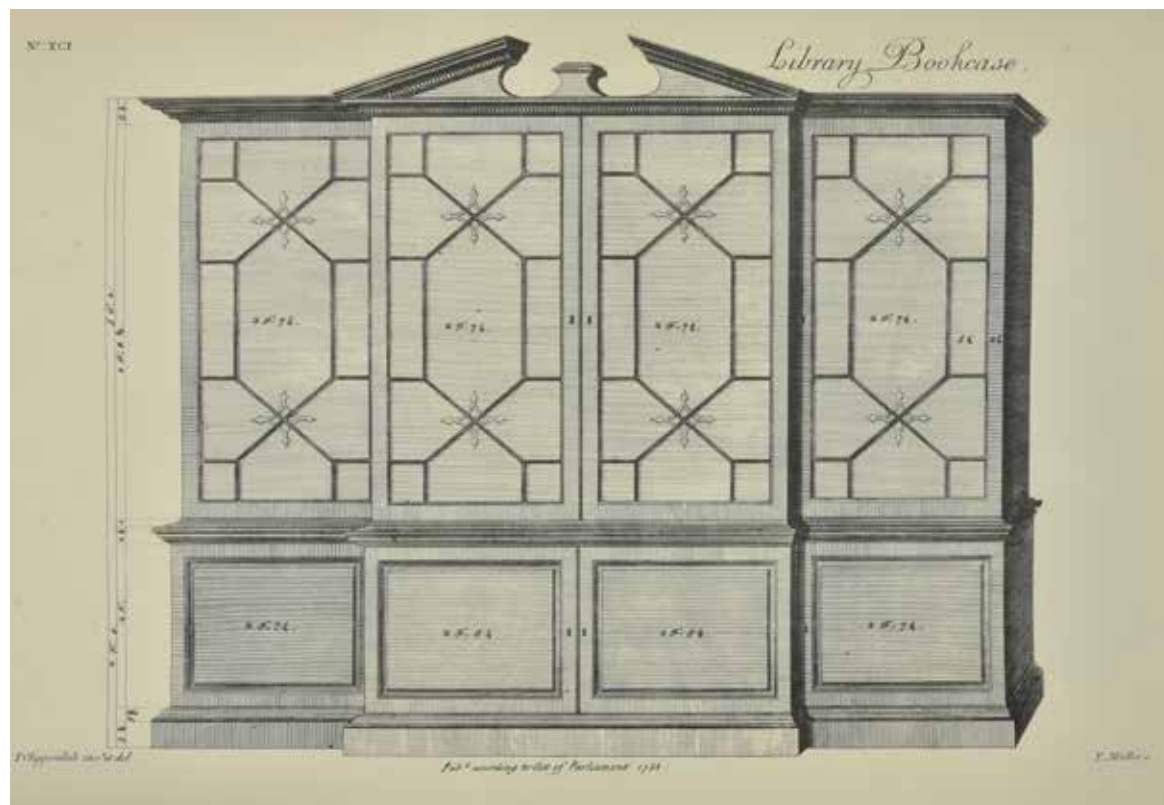




149  
A pair of George III mahogany hall chairs, circa 1800, the shield shaped backs centred by a painted armorial depicting an anchor and a unicorn, above the tapering bowfront seats, on tapering square legs and spade feet, each 98cm high, 42cm wide, 41cm deep

£800-1,200

149



150 (Chippendale's design drawing)



150  
A George III mahogany breakfront secretaire library bookcase, circa 1780, in the manner of Thomas Chippendale, the dentil moulded arched pediment, above a pair of glazed doors and a glazed door to each side, all opening to adjustable shelves, the lower section with a secretaire drawer flanked by a drawer on each side, above pair of panel doors and a panel door on each side, all opening to a shelved interiors, on a moulded plinth base, 272cm high, 203cm wide, 56cm deep

For a related design of bookcase, see Chippendale: Gentleman and Cabinet-Maker's Director, Third Edition [1762], Tiranti's Reprint, plate No XCF, 'Library Bookcase'. See opposite page.

£6,000-8,000

150





151



151

A pair of Continental, probably Italian, painted wood Neoclassical tazzas, mid-19th century, painted to simulate marble, the everted circular bodies above fluted and waisted socles and circular bases, 28cm high, 40cm diameter

£1,200-1,800



152

152

A George III mahogany tripod table, circa 1770, the circular tilt top above a turned tapering stem, on outswept tapering cabriole legs, terminating in pad feet and castors, 73cm high, the top 76cm diameter

£600-800



153

153

A George III carved giltwood wall mirror, circa 1760, the rectangular plate within a pierced C-scroll and foliate branch carved frame, 107cm high, 61cm wide

£800-1,200



154

154

A George III mahogany bowfront chest of drawers, circa 1800, the shaped top above a brushing slide and three long graduated drawers, flanked by reeded columns headed by acanthus carved terminals, on reeded turned tapering legs, 92.5cm high, 101cm wide, 57cm deep

£1,500-2,000





155 (view from the top)



155 (detail)



155 (detail)



155

### 155

A George III mahogany serpentine serving table, circa 1760, attributed to William Vile, the figured top with triple slender banding border by broader crossbanding, the frieze with beaded borders and above a carved 'pagoda' edge, each tapering cabriole leg surmounted by a naturalistically carved palmette leaf also issuing trailing bellflowers, on scroll and acanthus leaf carved feet, 85cm high, 150cm wide, 72cm deep

William Vile (1700-1767) was one of the foremost English cabinet makers of the mid Georgian period. From 1761 to 1764 in partnership with fellow cabinet maker John Cobb they became Cabinet-makers and Upholsterers to His Majesty, George III. Their standard of craftsmanship was rivalled only by that of Thomas Chippendale.

Many parallels between known works by Vile and this table can be drawn. The gadrooned apron features to a less accentuated extent on an Work table of related form in the Royal Collection (RCIN 11109), currently in The King's Bedroom at Windsor Castle. A Jewel Cabinet with closely related legs incorporating scroll, channel and bellflower carving is also held in the royal collection (RCIN 35487). Two bills exists from Vile to Queen Charlotte for these items (form 1761 and 1763 respectively).

A cabinet attributed to William Vile incorporating closely related gadrooning and bead moulding is currently in the stock of Ronald Phillips, London, and features on their website.

Furthermore, the use of well figured Cuban mahogany is consistent with Vile's use of materials (see Library table, Metropolitan Museum of Art, 24.103.3).

Overall the quality of carving and elegance of form show this table to be the work of a craftsman of exceptional prominence. The dating and stylistic qualities strongly suggest this to be William Vile.

£8,000-12,000





156

A small collection of ten various early 19th century wall mirrors, various sizes and forms, to include; a pair of mahogany and gilt metal mounted circular mirrors, each 31cm diameter, a simulated walnut oval mirror, 33cm high, 28cm wide, an ebonised circular mirror, 49cm wide, a smaller ebonised circular wall mirror, 27cm diameter, a small giltwood circular mirror, 17cm diameter, an oval ebonised mirror, 35cm high, 30cm wide, two similar mahogany circular mirrors, 39cm and 36cm diameter respectively (10)

£1,000-1,500



158

158

A pair of George III mahogany and button upholstered library armchairs, circa 1780, of Gainsborough type, each rectangular back above a pair of padded arms and moulded downswept terminals, each tapering rectangular seat above square section legs and stretchers, on casters, each 100cm high, 70cm wide, 77cm deep overall

Provenance: Private Collection, London

£3,000-5,000



158 (one of a pair)

157

A George III mahogany and satinwood crossbanded bowfront chest of drawers, circa 1800, the shaped top above four long graduated drawers and a shaped and outswept apron, on outswept bracket feet, 103cm high, 102cm wide, 55cm deep

£1,500-2,500



157





159  
A Chinese Export hardwood folding tea table, last quarter 18th century, the hinged top with stylised cabochon carved edge, above a plain frieze and moulded edge, each side panel incorporating a drawer, on moulded square section legs surmounted by pierced corner brackets, 77cm high, 84cm wide, 41cm deep

£1,500-2,000



161  
A George III padouk Pembroke table, attributed to Thomas Chippendale, circa 1760, referred to also as a 'Breakfaste' or Supper table, the twin hinged rectangular top with moulded edge, above a frieze drawer mounted with 'axe head' handles, the recessed gilt wire-work panel inset compartment beneath, fronted by a hinged and folding door, on square section legs, terminating in casters, 71cm high, 106cm wide (when open), 61cm deep

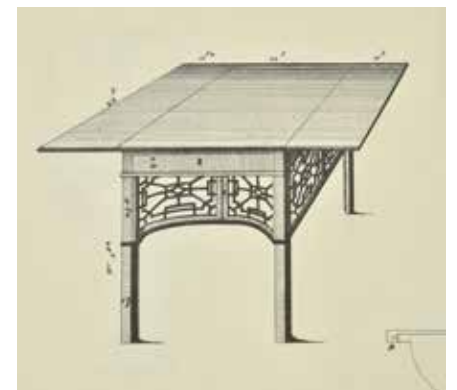
Provenance: Earl of Perth, Stobhall Castle. Supplied to him by Ronald A. Lee (Works of Art, The Manor House, Byfleet, Surrey) 29th June 1965 (£450).

Ronald A. Lee sold an astonishingly wide range of objects, to important collectors and museums all over the world. A key driver for him appears to have been the historical significance and beauty of objects.

This table relates directly to a design for a 'Breakfaste Table' in Thomas Chippendale's 1st Edition of the *Gentleman and Cabinet Makers Director*, (1754), plate XXXIII, and included again in the 3rd Edition of 1762 (Plate LIII). A comparable table was supplied to William, 5th Earl of Dumfries for Dumfries House, Ayrshire, Scotland. (See C. Gilbert, *The Life & Work of Thomas Chippendale*, London, 1978, vol. I, p.131, vol. II, fig. 401). The distinctive 'axe-head' handles of the current table are characteristic of Chippendale's output during the 1750's and 60's and feature on both a shaving table the comparable 'Breakfaste' or supper table at Dumfries House.

For closely related examples see Christie's, London, 'Living with Art, a Private Collection' 10th Feb 2012, Lot 757 (£46,850) and Christie's London, The Mermaid House Collection, Important English Furniture 12th November 1998, Lot 20 (£44,400). Both examples were executed in mahogany rather than the rare use of exotic padouk that the present example is constructed using.

£5,000-10,000



161 (Chippendale's design drawing)



161 (detail)

160  
A George III padouk chest of drawers, circa 1780, possibly Chinese Export, the rectangular top with moulded edge, above four long graduated drawers, on shaped bracket feet, 92cm high, 107cm wide, 52cm deep

£2,000-3,000



160





162



163

162  
A carved giltwood triptych wall mirror in George III style, 19th century, the bevelled plates within a moulded surround and pierced frame formed of scrolling acanthus branches, centred and surmounted overall by a pierced twin C scroll terminal, 71cm high, 122cm wide

£1,000 – 1,500

163  
A George III mahogany and inlaid sideboard, circa 1790, in the manner of George Hepplewhite, the bowfront top centred by an oval fan motif, above a central drawer flanked by a deep drawer on each side, on rectangular tapering legs, the spade feet terminating in brass caps and castors, 94cm high, 160cm wide, 66cm deep

£800-1,200







164

164

A pair of Derbyshire fluorspar campana urns, first half 19th century, each with flared rim and bulbous base, with waisted socles and square bases, 26cm high

Provenance: Private Collection, London

£1,000-1,500

165

A late George III or Regency turned Blue John chalice, circa 1810, the circular section body raised on a knopped, tapered stem and circular foot, 17.5cm high, 10cm diameter

Provenance: Private Collection, London

Cf Christie's London, The Barratt Collection - from Crowe Hall, Bath, 16 December 2010, lot 63 (£4,250)

£800-1,200



166

166

A pair of fine late George III Blue John solid ornamental urns in Neoclassical style, late 18th/early 19th century, the ovoid bodies with domed integral covers and ball finials, on square section slate bases, 21.5cm high

Blue John, a rare and precious colour banded form of fluorspar, is mined in Castleton, Derbyshire. The mineral's unusual name is said to derive from the French 'bleu jaune' which translates to 'blue yellow' - referring to its lustrous jewel tones. Another, more vernacular theory is that the term 'Blue John' was used by miners to distinguish it from zinc ore, known as 'Black Jack'. Though prized for their rarity and decorative appeal, fluorspars such as Blue John have long been appreciated for their more functional qualities. The Roman poet Martial, writing towards the end of the first century AD, for example claimed that wine tasted better when consumed from a 'murrine' cup. 'Murra' has been identified with fluorspar, and was introduced to the Romans by Pompey the Great after his expeditions in the East (possibly a variety found in Persia, present day Iran) circa 62 AD. Due to its fragility, fluorspar is often heated with a coating of (pine) resin, in order to stabilise the crystals after the mineral is mined. This longstanding manufacturing process may have accounted for the added aroma referred to by Martial. The mineral was so popular in Ancient Rome that, as naturalist and historian Pliny tells us, Emperor Nero himself apparently paid one million sesterces for a cup. Two Roman drinking vessels made of similar fluorspars are held in the collection of the British Museum (the Barber Cup and the Crawford Cup).

The present urns date from a time when Blue John was at the height of its popularity, with makers such as Matthew Boulton and Robert Adam incorporating the fluorspar into their decadent works of art and society commissions.

A vase of similar shape and with comparable arrangement of banding was sold at Christie's New York, 28 April 2010, Lot 109.

£3,000-5,000





167

167

A substantial late George III Blue John campana urn, early 19th century, the flared and part-lobed sectional body comprising two different veins of Blue John, descending to a waisted socle, on a stepped Derbyshire Ashford black marble base, the vase 21cm high, approximately 25cm high overall

Provenance: Private Collection, London

The campana shape of the present urn harks back to Greek and Roman antiquities, which were fashionable ornaments in the late Georgian interior. Vases of related shape are in the collection at Chatsworth House and at Kedleston Hall, Derbyshire. See also Sotheby's Amsterdam, 30 September 2008, lot 279 (EUR 6,875) for a similar, though smaller, part-lobed example.

£1,500-2,000

Footnote for Lot 168

With its striking colours and intricate figuring, amethyst quartz has been used by the finest bronziers and furniture makers throughout the late 18th and 19th centuries. A pair of vases by Matthew Boulton cut from the same, rare material, from the collection of the Earls of Portalington, was offered at Bonhams, 20 November 2007, lot 77 (£96,000). While the material was evidently used by important makers in England, the present lot is more likely French in origin. The model, with its fine fruiting garland in the style of Duplessis, and its distinctive wreath finials, has appeared at Sotheby's Amsterdam, 16 April 2007, lot 339, only the bodies were executed in white marble. Interestingly, the wreath finial and pierced rim adorned with flowerheads share distinct similarities with Meissen shapes of the late 19th century. Note for example the pair of cobalt-ground urns sold at Christie's New York, 9 June 2014, lot 286. An amethyst quartz topped gueridon by Maison Millet offered at Christie's London, 10 September 2013, lot 150 (£49,875), is a testament to this fine material's enduring popularity with renowned makers of the late 19th century.



168

168

A pair of fine and rare French banded amethyst quartz and ormolu mounted pot pourri urns and covers, 19<sup>th</sup> century, each domed cover with a pierced guilloche rim cast with flowerheads, descending to ovoid bodies festooned with fruiting vine and cast with twin satyr mask handles, above a waisted socle and square section plinth cast with imbricated laurel, 37cm high, 15cm wide

Provenance: Private Collection, Lancashire

Please see the opposite page for the footnote to this lot

£8,000-12,000





169

A Victorian Derbyshire fluorspar and slate candlestick, mid 19th century, the turned urn socket rising from a cylindrical stem, and on a square base, 25cm high, the base 10cm square

£400-600

169



170

170

An Italian white marble bust of a pastoral maiden, circa 1880, portrayed with a scarf tied around flowing curls and wearing rustic dress, with a border of roses below the truncation, 58cm high; presented on an Italian green serpentine marble plinth, carved with ribbons and floral swags, the bust 60cm high, the bust and pedestal 110cm high overall

£1,000-1,500



171

171

A George III mahogany chest on chest, circa 1780, the cavetto moulded cornice above three short and three long graduated drawers to the upper section, the lower section with two short and three long graduated drawers, all flanked by fluted canted angles, on ogee shaped bracket feet, 186.5cm high, 118cm wide, 58cm deep

£2,000-3,000





172

A **Tabriz carpet**, the pale field decorated in polychrome with flowerheads and palmettes, within a madder border and navy blue guard stripes, approximately 293 x 205cm

£1,000-1,500



173

A **George III mahogany serpentine dressing chest**, circa 1770, in the manner of Gillows, the shaped top with moulded edge above a slide flanked by divisions, the slide retracting to reveal an arrangement of lidded divisions, above three further drawers and shaped bracket feet, 86cm high, 109cm wide, 53cm deep

For two very similar dressing chests or commodes, see Susan E. Stuart, *Gillows of Lancaster & London, 1730 - 1840*, Antique Collectors Club, 2008, Volume II, pages 11 & 12. John Frederick Sackville, 3rd Duke and 9th Earl of Dorset ordered one of the illustrated commodes from the firm's Oxford Street premises. The illustrated examples do not have lids or covers to the divisions as the current example being offered does, however a drawn plan clearly including covers for all appropriate divisions and 'Boxes' dated 1781 is illustrated on page 10 ( *ibid.*).

Almost certainly supplied to John Frederick Sackville by Gillows was sold by Christie's, Important English Furniture & Carpets, 9th June 2005, Lot 279, (£33,600).

£5,000-7,000



173 (details)







174  
A pair of mahogany and gilt metal mounted cylindrical nightstands, in Empire style, 20th century, each circular variegated marble top above a single drawer and cupboard door, opening to a shelved interior, the upper shelf with porcelain lining, on a plinth base and concealed castors, each 80cm high, the top tops 45cm diameter

£1,500-2,000



175  
A Directoire mahogany and gilt metal mounted bed frame, French, circa 1800, decorated with patera cast mounts, the headboard and with arched and fielded central section, flanked by fluted pilasters, and surmounted by stylised pineapple finials, the footboard pilasters surmounted by acanthus patera cast terminals, on turned tapering toupie feet, 140cm high (at highest point), 160cm wide, 222cm long overall

£1,000-1,500

176  
A pair of Empire patinated and parcel gilt bronze and rouge griotte mounted campana urns, early 19th century and later fitted as table lamps, in the manner of work by Claude Galle, each everted body with twin satyr mask handles, flowerhead mounts and inset bands of fruiting vine, above engine turned waisted circular socles and a square section plinth cast with further flowerheads, and gryphons supporting lyres, 51cm high, the bases 16cm square

£800-1,200

177  
A pair of green and polychrome painted two tier side table, in Continental 19th century style, 20th century, each rectangular top with a raised gallery and centred by a bouquet of flowers, above a brushing slide and a drawer at each side, on tapering rectangular legs joined by a floral decorated under tier, each 75cm high, 59cm wide, 39cm deep

£600-800







178

178  
A George III mahogany clothes press, circa 1790, the moulded cornice above a pair of panelled cupboard doors opening to five sliding trays, the lower section with two short and three long graduated drawers, on ogee shaped bracket feet, 199cm high, 127cm wide, 59cm deep

£1,500-2,000



179

179  
A Heriz carpet, the madder field decorated with stylised foliate motifs within an overall design, within a blue border, approximately 333 x 262cm

£1,500-2,000





180

180  
A Tabriz Hadjijalili carpet, the sectional geometric field decorated overall with overall designs of stylised foliate motifs, within a dark border and multiple guard stripes, approximately 384 x 286cm

£3,000-5,000



181

181  
A George IV mahogany and leather upholstered library armchair, circa 1825, in the manner of Gillows, the outscrolled top rail above a high back and arms with carved paterae, the padded and button upholstered cushion seat turned above turned and reeded tapering legs terminating in brass caps and castors, 96cm high, 58cm wide, 60cm deep overall

£600-800



182

182  
A George III mahogany partners pedestal desk, circa 1800, the tooled leather top above an arrangement of nine drawers, the opposing side with three frieze drawers above a pair of panelled doors, on plinth bases and casters, 76cm high, 132cm wide, 87.5cm deep

£1,000-1,500





183  
A Regency mahogany and ebonised music stand, circa 1815, the slatted paper rest above a height adjustable turned stem, on three outswept tapering legs and turned ball feet, 112cm high (at its lowest), 43cm wide

For a related music stand with a similarly turned stem, see Christie's, London, Interiors, 8th July 2008, lot 893 (£2,125).

£800-1,200

183



184

184  
A pair of mahogany book troughs, circa 1900, in the manner of Shoolbred & Co., each angled rest flanked by square section slatted sides, surmounted by a rectangular top, above reeded baluster shaped tapering legs and an x-shaped stretcher, each approximately 85cm high, 120cm wide, 42cm deep

£800-1,200



185Y  
A George IV rosewood work table, in the manner of Gillows, circa 1825, the twin flap rectangular top with rounded corners, above two frieze drawers and the sliding work bag, on an octagonal tapering stem, the concave sided base on scrolling feet and castors, 76cm high, 70cm wide, 51cm deep

£800-1,200

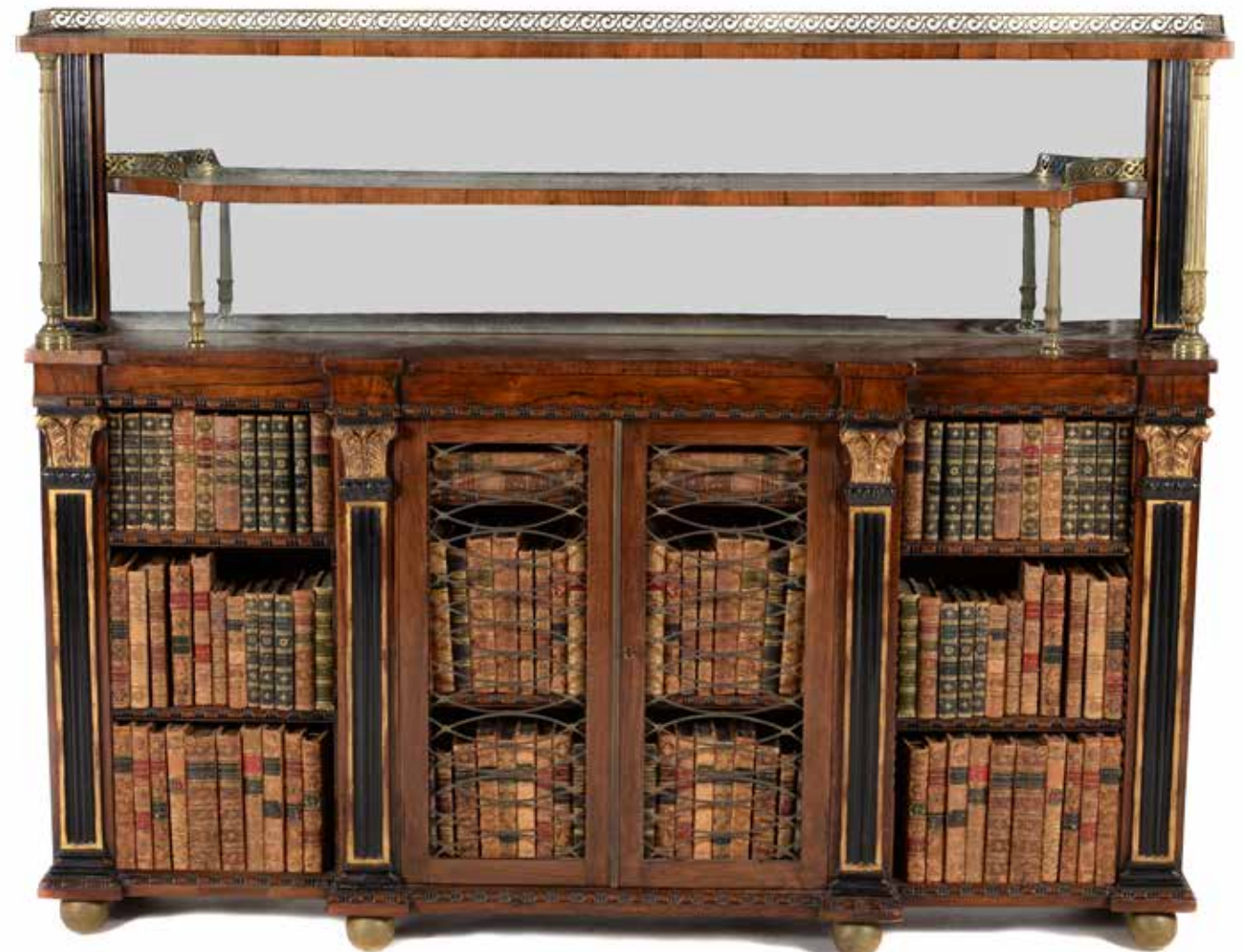


185

186  
A Regency rosewood and brass mounted breakfront side cabinet, circa 1815, the raised mirror back superstructure surmounted by a pierced three quarter gallery, the lower section with central pair of brass grille panelled doors and flanked on each side by three open shelves, each divided by ebonised and parcel gilt pilasters surmounted by Corinthian style capitals, on gilt ball feet, 133cm high, 167cm wide, 24cm deep

For a closely related side cabinet, see Christie's, London, Interiors -Style & Spirit, 26th February 2008, lot 135 (£8,750).

£1,000-1,500



186





187

187

A George IV mahogany four tier whatnot or etagere, circa 1825, of 'Country House' style, the caned tiers cornered by turned uprights, surmounted by turned finials and terminating in brass caps and casters, 148cm high, the top 37 x 37cm

For related design of tall 'whatnot' see Susan E. Stuart, *Gillows of Lancaster & London 1730-1840*, Antique Collectors Club, 2008, page 109.

£700-1,000

188

A Regency mahogany collector's cabinet, circa 1815, the rectangular top with ebonised stringing, above a moulded frieze and a pair of cupboard doors opening to three banks of nine short drawers, on turned feet, 95.5cm high, 121cm wide, 49cm deep

£1,000-1,500



188



189 (view of the top)



189

189

A Regency parquetry centre table, circa 1815, in manner of William Trotter, the circular top with radiating sectional specimen veneers centred by the central starburst motif, above the tripartite base and concave sided plinth above tapering downswept legs terminating in brass lion paw caps and casters, 75cm high, the top approximately 148cm diameter

£3,000-5,000





190

190  
A Tabriz carpet, the pale field decorated with an overall design of polychrome meandering floral vines, within an ochre border decorated with conforming flowerheads, approximately 466 x 307cm

£1,500-2,000



191

191  
A Kashan carpet, the navy field decorated with an overall design of flowering foliage, centred by a blue medallion and cornered by madder and blue spandrels, within navy blue guard stripes decorated with boteh and within multiple guard stripes, approximately 363 x 270cm

£800-1,200





192

**192**  
A substantial Baltic cobalt and clear glass and gilt bronze mounted twelve light chandelier in Neoclassical taste, early 20th century, in the manner of designs by Johann Zeck, the outscrolled corona cast with anthemias, above a slender stem mounted with a central ovoid urn, descending to a circlet cast with sconces, and swan branches holding aloft a further tier of sconces, hung with two tiers of faceted pendants and further bead swags overall, 131cm high, 112cm wide

Provenance: Property from a Private Collection

£2,000-3,000

**193**

A Regency mahogany adjustable reading stand, circa 1815, with ebonised stringing, the ratchet adjustable rectangular top with rounded corners and paper rest, flanked by an articulated candle arm to each side, above a height adjustable turned and reeded stem, on three outswept rectangular tapering legs, terminating in squat turned bun feet, 77cm high (at its lowest), the top 46 x 36cm

For a very similar reading stand, see Christie's, London, Furniture and Works of Art, 29th November 2000, lot 481 (£2,585).

£700-1,000



193



194

**194**

A Regency partridge wood collectors cabinet, circa 1815, in the manner of George Bullock, the rectangular top with pierced brass gallery, above a pair of doors, each centred by a classical male and a female profile portrait mounts respectively, the doors opening to two banks of eight drawers, on channelled turned tapering legs terminating in moulded semi-elliptical feet, 111cm high, 91cm wide, 52cm deep

£800-1,200



194 (the fitted interior)





195

**195**  
A Regency mahogany and ebonised strung linen press, circa 1815, the moulded cornice above a pair of panel doors, opening to five sliding trays, the lower section with two short and two long graduated drawers, each drawer with lion mask cast handles, on bracket feet, 221.5cm high, 136.5cm wide, 59cm deep

For a linen press of the period with similar inlay, see Christie's, London, Style & Spirit, 25th September 2007, lot 167 (£2,750).

£1,500-2,500



196

**196**  
A pair of Regency gilt and patinated bronze twin light lustre candelabra, circa 1820, in the manner of G. A. Glick, the central knopped stems issuing scrolled branches terminating in foliate cast nozzles, the triform bases cast with gryphons and winged paw feet, hung with faceted cut glass pendants, 28cm high, 30cm wide

£600-800

**197**  
A pair of large painted and parcel gilt wood models of trees in Regency taste, 19th century, the stylised tapered bodies rising from incised trunks and circular rockwork bases, in lobed and painted cast iron urns, 128cm high overall

£2,000-3,000



197





198



198 (detail)



198 (detail)

198

A Regency burr oak and ebony library table, in the manner of George Bullock, circa 1815, the rectangular top with gilt tooled green leather inset and the crossbanding incorporating ebony banding cornered by marquetry acorn terminals, above a pair of drawers and an opposing pair of false drawers, the frieze cornered by a carved acorn pendant finial, above twin turned supports carved with oak leaf and acorn collars, above turned acorn feet and brass casters, 76cm high, 182.5cm wide, 80cm deep

For a related design of library table adopting the same materials and with twin pillar supports, see Christie's New York, Important English Furniture, 9th April 2003, Lot 129 (\$28.680).

The scale of the current table and the inclusion of distinctive pendant finials to the corners of the frieze could similarly be attributed to the designs of Richard Bridgens. Bridgens and Bullock did work together and Richard Hicks Bridgens (d. 1846) working relationship with Messrs George Bullock (d. 1818) and William Bullock, proprietors of Piccadilly's 'Egyptian Hall', was established by 1812, and they collaborated in such projects as Sir Henry Godfrey Vassal Webster's historic 'Hastings' Hall at Battle Abbey, Sussex, whose furniture featured in Rudolph Ackermann's Repository of Arts, 1817. This pattern of table to which the current table relates was invented in 1823 to correspond with the 17th Century Jacobean mantelpiece in James Watt's great library at Aston Hall, Birmingham, where it featured in situ in A.E. Everitt's 1854 watercolour (pl. 96B). The design was later included amongst Bridgens' Aston furnishings in the Elizabethan, Gothic and Grecian manner published in Designs for Furniture with Candelabra and Interior Decoration, 1838 (V. Glenn, 'George Bullock, Richard Bridgens and James Watt's Regency Furniture Schemes', Furniture History, 1979, pls. 96B, 102B and 103A).

£5,000-7,000







199

199

A birch and ebony marquetry sculpture or clock stand, circa 1810, attributed to George Bullock, the cushioned needlework inset panel above the marquetry frieze incorporating stylised patera terminals after the *Wilkinson Tracings*, on turned tapering feet, 13cm high, 23cm square

The design of the inlay appears in the *Wilkinson Tracings*, p.137. Although the source and indeed the identity of Wilkinson is unknown the first page was inscribed 'Tracings by Thomas Wilkinson, from the designs of Mr. George Bullock 1820'. In addition to the tracings there are also drawings and engravings of full size patterns to be executed in either wood or brass.

£500-800



200

200

A Victorian oak and ebonised open bookcase by C. HINDLEY & SONS, circa 1860, the rectangular top with moulded edge above three adjustable shelves flanked by roundel mouldings, on a plinth base, the top of the plinth stamped G HINDLEY & SONS, 134 OXFORD ST. LONDON, and also stamped with numbers '5228' stamped adjacent, 128cm high, 110cm wide, 34cm deep

For two examples of desks made by C. Hindley & Sons, see C. Gilbert, *Marked London Furniture*, Furniture History Society, 1996, page 267. In 1844 Charles Hindley & Sons acquired the cabinet makers Miles & Edwards at 134 Oxford Street, London allowing them to move into the cabinet making business where they had previously been manufacturers of carpets, rugs and 'floor cloth'. The pieces illustrated by Gilbert show the quality of their work to be high.

£1,200-1,800



200 (maker's stamp)



201

201

A Regency mahogany and 'plum pudding' mahogany drum library or 'rent' table, circa 1820, in the manner of Gillows, incorporating partridge wood crossbanding, the circular top above eight cedar lined frieze drawers, each with an alphabetic letter above the lion mask handles, on a turned stem and three outswept tapering legs, on brass caps and castors, the underside of one drawer signed 'Curry\*\* 1821', 76cm high, the top 77cm diameter

Provenance: Previously with retailers C. Fredericks and Son, Kensington Church Street, London, 1978.

In trying to track down the owner of the signature 'Curry' it is interesting to note that two 'Workmen' by that name are listed as working for Gillows. Robert Curry, upholsterer was listed 1802-4. It is also noted by the firm that Robert Curry's son was to be paid for fifty two weeks work (name and dates unspecified).

£4,000-6,000





202

202  
A Varamin carpet, the dark blue field decorated with an overall design of flowering foliage, within a madder border decorated overall by polychrome floral foliage and blue guard stripes, approximately 350 x 260cm

£1,000-1,500



203

203

A George III carved giltwood convex wall mirror, circa 1810, the circular plate within the ebonised reed moulded sight edge, the moulded frame incorporating acanthus detail, surmounted overall by an eagle perched on a rocky outcrop and flanked by serpents issuing from acanthus leaves, 169cm high, 105cm wide

£800-1,200





204

204

A French parcel gilt and patinated bronze mounted and *rouge griotte* mantel clock, third quarter 19<sup>th</sup> century, with two-train eight-day striking movement, the enamel dial with Roman numerals, inset in a waisted rectangular body mounted with a figural group after François7 Rude (French, 1784-1855), the Education of Achilles, the rectangular *marmo nero Belgio* base inset with a band of acanthus, 52cm high, 33cm wide

£800-1,200



205

205

A Regency black lacquered and gilt Chinoiserie tripod table, circa 1820, the oval top decorated with figures in a garden scene, above the turned tapering stem, on scrolling outswept legs, 73cm high, the top 61cm wide, 76cm deep

£1,000-1,500



206

206

A Regency burr elm library games table, circa 1815, in the manner of William Trotter, the top with central sliding panel with birch and rosewood parquetry chess board to one side, revealing a parquetry inlaid backgammon board to the recess beneath, the sections to each side with revolving lids opening by concealed push button release, revealing divided and velvet lined interiors, on twin shaped and moulded trestle supports incorporating roundel terminals, each on twin hipped downswept legs terminating in leaf cast caps and casters, 74cm high, 90cm wide, 56cm deep

£3,500-4,500



206 (detail)





207

207

A pair of *Restauration* patinated and gilt bronze and rouge griotte marble mounted figural candelabra in the manner of André-Antoine Ravrio, circa 1820, each modelled as an *amorino* holding aloft two strigilated candle branches modelled as flaming torches, the circular plinths cast with beading, 41.5cm high overall

£800-1,200



208

208 Y

A George IV rosewood side cabinet, circa 1825, the rectangular top above a pair of pleated silk doors, flanked on either side by a pleated silk and gilt brass grille door, on a plinth base, 93.5cm high, 184cm wide, 46cm deep

£1,200-1,800

209 Y

A William IV rosewood library bergere, circa 1835, the scrolling top rail flanked by downswept scrolling arms, above the drop in cushion seat, on turned and acanthus carved legs at the front, terminating in brass caps and castors, 89cm high, 53cm wide, 54cm deep overall

£400-600



209



210

210

A Regency mahogany double sided 'waterfall' bookcase, circa 1815, the square top with raised gallery, above four graduated bookshelves, the frieze beneath incorporating an unusual lockable compartment, on square supports and outswept tapering square legs, terminating in brass caps and castors, 140cm high, 77cm wide, 58cm deep

Provenance: Private collection, Oxford.

For a related bookcase, see Christie's, New York, Important English Furniture, 21st October 1999, lot 187 (£11,500).

£2,000-4,000





211

211

An Italian striated white and amber coloured marble columnar pedestal, late 19th/early 20th century, the square top above a rib moulded cylindrical shaft, descending to a stepped square base, 117cm high, the top 29.5cm square

£800-1,200

212

A pair of English or Scottish Peterhead granite columnar pedestals, later 19th century, the cylindrical section shafts descending to moulded circular socles and further square section plinths, approximately 117cm high overall

£800-1,200



212



213

213

A George IV mahogany folio stand, attributed to Gillows, circa 1825, the hinged slatted uprights on ratcheted adjustable stands, above rectangular tapering supports incorporating moulded roundel terminals, on rectangular bases and reeded scroll feet terminating in concealed castors, 103cm high, 61cm wide, 74cm deep

Provenance: Fortgranite, Baltinglass, County Wicklow

Folio stands were widely adopted in country house libraries to store and support large books. One such design by Gillows for Ferguson & Co. dated 1828 is illustrated in Susan Stuart, Gillows of Lancaster and London 1730 - 1840, Woodbridge, 2008, vol. II, p. 99, pls. 645 and 646. This print/portfolio-stand, with Grecian plinth-supported pilasters, was the type of furniture described by J. C. Loudon as useful in both drawing rooms and libraries (The Encyclopaedia of Cottage, Farm and Villa Architecture and Furniture, 1833, no. 1969).

For a very similar example, see Christie's, Important English Furniture, 30th November 2000, Lot 255, £8,225.

£2,000-4,000





214

A Heriz carpet, decorated throughout with stylised foliate and floral motifs, the red field centred by a polychrome cruciform medallion, within a dark blue border and guard stripes, approximately 350 x 257cm

£1,500-2,000



215 (view of top)



215

215Y

A George IV rosewood centre table, circa 1825, in the manner of Gillows, the circular top with moulded edge, above a tapering hexagonal stem, on a concave sided base and carved scroll feet, terminating in concealed castors, 74cm high, the top 118cm diameter

£1,000-1,500





216

216

A pair of mahogany bedside cupboards, in Regency style, 19th century and later reconstructed, in the manner of Gillows, each rectangular top with reeded edge and three quarter gallery, above a cupboard door, on reeded turned tapering legs, each 79cm high, 41cm wide, 35cm deep

£800-1,200



217

217

A Regency mahogany dressing table, attributed to Gillows, circa 1815, the rectangular top with three quarter gallery, above three moulded frieze drawers, on turned tapering legs, terminating in brass caps and castors, 81cm high, 107cm wide, 56.5cm deep

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, 30th November 2000, lot 318.

£1,500-2,000

218

A Regency mahogany and green leather upholstered library armchair, circa 1815, in the manner of William Trotter, with brass studded detailing throughout, the shaped rectangular back above the buttoned loose cushion seat flanked by rectangular arms, on turned tapering lapper carved legs at the front terminating in brass caps and casters, the rear legs outswept and terminating in brass casters, 93cm high, 67cm wide, 80cm deep

This model of library armchair relates closely to models made by William Trotter. A set of four caned library chairs relating to the current example were supplied in 1814 for George Home's library at Paxton House, Berwickshire by William Trotter (d.1833) of Princes Street, Edinburgh, at a cost of £7.70 each.

£2,000-3,000



218



219

219Y

A Regency rosewood and parcel gilt side cabinet, circa 1815, the variegated marble top above a frieze drawer and a pair of grille panelled doors opening to a shelved interior, on squat square section legs and gilt lion paw feet, 93.5cm high, 92cm wide, 35cm deep

£800-1,200





220

220

A pair of Continental clear glass and gilt metal mounted twenty-four light chandeliers in early 19th century taste, loosely of trumpet form, the scroll branches issuing around central circlets, hung with beaded swags and shaped pendants overall, each approximately 150cm high, 142cm wide

£1,500-2,500



220

221

A Regency gilt brass and glazed hall lantern, circa 1815, the tapered square frame cast with mask mounts to the corners and enclosing a single candle fitment, with stiff-leaf cast rosette to the underside, suspending a toupie terminal, raised on conforming feet, the frame 31cm high excluding hanging chain, 26cm wide

Provenance: Sotheby's, 7 April, 1998

Cf Christie's South Kensington, 14 April 2015, lot 109 (£1,750).

£700-1,000



221



222

222

A Regency mahogany 'drum' library table, circa 1815, the circular top with tooled leather inset top, above four frieze drawers interspersed by three false drawer fronts and a hinged drawer, the drawers inset with numbered ivory plaques, on a turned stem and four outswept reeded tapering legs, on brass lion paw caps and castors, 74cm high, the top 124cm diameter

For a related example, see Christie's, London, Interiors, 20th July 2016, lot 434 (£8,125).

£2,000-3,000





223

223 Y

A Regency gilt brass and rosewood book tray, circa 1815, the trellis cast three quarter gallery incorporating a pair of pierced handles incorporating wrythen detail above the rosewood plinth section, 17cm high, 53,5cm wide, 22,5cm deep

For a near identical book tray, see Christie's, London, Christie's Interiors, 20th July 2010, lot 229 (£1,000).

£400-600



224

224 Y

A Regency rosewood and brass marquetry open bookcase, circa 1815, the brass strung top above the frieze and moulded pilasters decorated with brass marquetry incorporating stylised foliate motifs, centred by adjustable shelves and above a plinth base, 85cm high, 86cm wide, 31cm deep

£1,200-1,800



225

225

A mahogany library bookcase, in George III style, second half 20th century, the dentil cornice above an anthemion and stylised acanthus carved, and fluted frieze, above four astragal glazed doors opening to adjustable shelves, the serpentine fronted lower section with four slides above four cupboard doors applied with stylised fan and patera terminals, on a moulded plinth base, 220cm high, 230cm wide, 60cm deep

£1,500-2,500





226

226

A Tabriz carpet, the red field decorated with an overall design of meandering floral branches, within a dark border decorated with palmettes and boteh, approximately 500 x 300cm

£1,200-1,800



227

227

A Regency mahogany breakfront serving table, circa 1815, the shaped top above the tablet moulded frieze incorporating a drawer, on fluted tapering legs with ebonised collars and surmounted by carved lion mask surmounts and terminating in lion paw feet, 94cm high, 200cm wide, 71cm deep

This serving table, with its fluted tapering legs headed by lion masks is very similar to the design published by Thomas Sheraton in his Encyclopedia of 1804. Equally this 'sideboard table' relates to an 1804 design published in George Smith's Collection of Designs for Household Furniture and Interior Decoration, 1808, pl. 92.

For a remarkably similar serving table featuring similar tablet moulded frieze, lion masks, and reeded legs, see Christie's, Important English Furniture, London 5th April 2001, lot 125 (£41,125). See also Christie's, The English Collector, 17th May 2017, Lot 40 (£8750).

£3,000-5,000



227 (detail)





228

228

A George IV mahogany dressing mirror, attributed to Gillows, circa 1825, the rectangular swing plate, flanked by scroll shaped supports and rosewood knobs, on a moulded rectangular shaped base, on moulded scroll shaped feet, 82cm high, 70.5cm wide, 32.5cm deep

£800-1,200

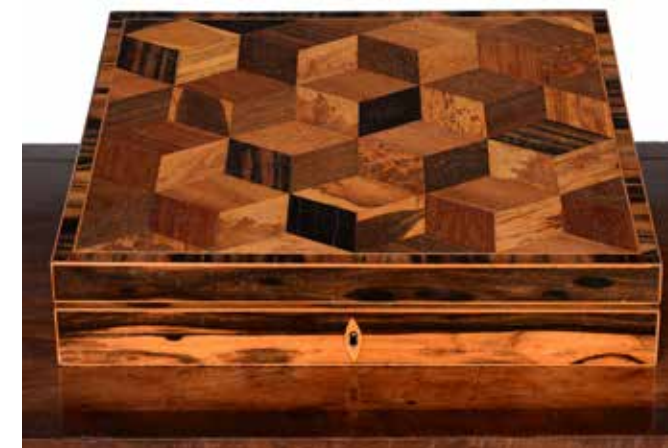
229

A companion pair of Regency mahogany bedside cabinets, circa 1820, one stamped 'GILLOWS.LANCASTER' to the top of the door, each rectangular top with raised three quarter gallery above a cupboard door, on turned and reeded tapering legs, each approximately 80cm high, 41cm wide, 36cm deep

£1,000-1,500



229



230

230Y

A George IV calamander and specimen parquetry writing box, circa 1825, in the manner of Gillows, of wedge shaped form, the hinged lid decorated with a tessellating design of specimen timbers, opening to a baize inset writing surface, with recess and a pair of small drawers beneath, together with a Regency rosewood book tray, circa 1815, the turned spindle three quarter gallery incorporating a pair of pierced handles, above the rosewood plinth and turned bun feet, 21cm high, 41cm wide, 24cm deep

For a related specimen parquetry box, see Susan E. Stuart, *Gillows of Lancaster & London 1730-1840*, Antique Collectors Club 2008, pages 142 and 143. Plate 683 on page 142 illustrates the pencil sketch from the firms Estimate Sketch book of the 'work box of various woods made for Miss Giffard of Nerquis Hall. Susan E. Stuart's book provides a fascinating glossary into the large variety of timbers available to makers such as Gillows.

£500-700

231

A George IV mahogany work table, circa 1825, attributed to Gillows, the rectangular top with rounded corners, above a frieze drawer at each end and pull out pleated silk work bag, on reeded and turned supports and moulded rectangular bases terminating in scroll carved feet and concealed castors, 73.5cm high, 69cm wide, 48cm deep

£600-800



231





232

232 Y

A George IV rosewood pedestal table or stand, almost certainly by Gillows, circa 1825, the dished and shaped top with carved beaded edge, the stem incorporating fluted, lappet carved detail, on triple downswept cabriole legs carved with acanthus leaves and terminating in cabochon carved feet, 74.5cm high, the top 35.5 x 26.5cm

The design of the current stand is an elaborate version of a model first shown in 1822 (Estimate Sketch Books folio 3170). The 1822 sketch is notable for being the first early 19th century Gillows design clearly based on a mid-18th century tripod table.

For a pair of virtually identical 'stands' also referred to by Gillows as 'flower stands' see Christie's, Style & Spirit, 16th September 2014, Lot 192 (£6.875).

A pair of the present model sold Important English Furniture, Sotheby's, New York, 16 October 2008, lot 178 (\$20,000).

£1,500-2,000

233

A George IV mahogany dressing table, circa 1825, in the manner of Gillows, the rectangular top with three quarter gallery, above three solid mahogany lined drawers, on turned tapering legs terminating in brass caps and casters, 85cm high, 108cm wide, 68cm deep

£1,200-1,800



233



235

235 Y

A Victorian amboyna, marquetry and gilt metal mounted centre table, in the manner of Gillow & Co., circa 1880, the rectangular top with gilt metal edge and scrolling floral marquetry to the corners, above a frieze drawer at each end, the frieze to the longest edges with scrolling foliate marquetry and a central gilt metal plaque depicting classical figures, on tapering rectangular legs, terminating in brass caps and casters, 77cm high, 121.5cm wide, 71.5cm deep

£800-1,200



234

234

A pair of Continental *marmo cipollino* and ormolu mounted twin handled urns, late 19th/early 20th century, probably French, the domed covers with bud finials descending to tapered bodies with maiden mounts, each on a moulded square socle, 65cm high overall

£1,000-1,500





236

236  
A Tabriz carpet, the pale field decorated with scroll framed reserves of floral foliage, centred by a lozenge medallion, cornered by madder spandrels and within a blue border and guard stripes, approximately 353 x 251cm

£1,000-1,500



237 (view of the top)



237

237Y

A George IV rosewood library table, circa 1825, the rectangular top with rounded corners and bead moulded, above two blind frieze drawers and tapering rectangular supports, on turned acanthus carved feet and concealed castors, edge 73cm high, 134cm wide, 67cm deep

£2,000-3,000





238

238  
A Sarouk carpet, the cream field decorated with twin opposing urns issuing an overall design of meandering floral branches, within a red border and multiple guard stripes, approximately 371 x 270cm

£800-1,200

239

A Regency gothic revival simulated rosewood and parcel gilt armchair, circa 1815, the moulded rectangular back with quatrefoil pierced tail and arcaded splat, the caned seat flanked by shaped arms incorporating pierced trefoil terminals, on moulded sabre legs, 86cm high, 51cm wide, 55cm deep

£600-800

240

A flight of Gothic revival mahogany library steps, circa 1870, the five steps flanked by quatrefoil pierced sides, above turned uprights and stretchers, on brass castors, 96cm high, 50cm wide, 62cm deep overall

£1,500-2,000



240



239



241

241

An Irish William IV mahogany table, by Williams and Gibton, circa 1835, the rectangular top with rounded corners and tooled leather inset surface, above a pair of frieze drawers and opposing false drawer fronts, on roundel moulded tapering supports and rectangular bases, on turned bun feet, the top of one leg stamped 'WILLIAMS & GIBTON', 74.5cm high, 91.5cm wide, 62cm deep

£1,200-1,800



241 (maker's stamp)





242

242

A Minton encaustic stoneware Gothic Revival bread-plate designed for Herbert Minton by A. W. N. Pugin (1812-1852), circa 1850, impressed 430, 33.5cm diameter

See Atterbury & Batkin, *The Dictionary of Minton* (1990), p's 292, 293 & 296. An example of this plate was shown at the Birmingham Exhibition of 1849.

£400-600



243

243

A Worcester Royal Porcelain Works Greek 'Limoges Enamel' blue-ground plate, circa 1868, probably decorated by *Thomas Bott* (1829-1870) with a classical subject, possibly Iris sent to rouse Morpheus, impressed marks, 26cm diameter

£500-800



244

244

A Royal Copenhagen porcelain two-handled vase, circa 1923, richly decorated with floral swags within gilt-band borders of anthemion and scrolling foliage, on a gilt domed foot and applied with two burnished gilt dolphin handles, green printed factory mark with blue wave, 42cm high

£2,000-3,000



244 (detail)





245

245 Y

A William IV rosewood stool, circa 1835, the rectangular padded and upholstered top, on roundel moulded X-shaped supports joined by a turned stretcher, 46cm high, 64cm wide, 60cm deep

£800-1,200

246

A Victorian thuya, lace-wood and carved oak pedestal occasional table,, mid 19th century, the rectangular top above a turned and fluted tapering stem, on scroll carved outswept tapering cabriole legs, 71cm high, the top 59 x 45cm

£500-800



246 (view of the top)



246



247



247

A pair of oak and chestnut luggage stands, late 19th/ early 20th century, each rear gallery above the slatted top, on square section tapering legs joined by an H shaped stretcher, 60cm high, 66cm wide, 42cm deep

£600-800



248

248

A carved mahogany wall mirror, in mid 18th century style, 19th century, the shaped rectangular plate within an egg and dart carved border, flanked by stylised dolphins and trailing bell flowers, 137cm high, 81cm wide

£2,000-3,000





249

249  
A fine Italian *marmo cipollino* cistern, late 17th/early 18th century, of lobed oval form, on a waisted oval section socle, circa 54cm high, 81cm wide

£1,000-1,500



250 (set of 12)



250 (detail)



250 (detail)

250Y

A matched set of twelve Milanese ebony, ebonised and ivory marquetry chairs, in 17th century style, second half 19th century, comprising a set of six and one similar, and a set of five, decorated with finely detailed ivory marquetry throughout, each cartouche shaped splat centred by a depiction of an historical figure, flanked by turned and square section uprights surmounted by turned finials, each tapering solid seat above square section baluster shaped and bobbin turned legs joined by a H shaped stretcher, the six larger chairs each 125cm high, 50cm wide, 44cm deep, the remaining chairs approximately 119cm high, 48cm wide, 44cm deep

For a closely related set of four chairs, see Christie's, Amsterdam, Furniture, Clocks, Carpets, Sculpture and Works of Art, 20th December 2000, Lot 375 (4,096 Dutch guilders).

£2,000-3,000



250 (set of 12)





251

251

An Afshar rug, circa 1900, the red field decorated with polychrome flowerheads, centred by lozenge medallions, the cream border decorated with stylised foliate terminals, approximately 136 x 105cm

£500-700

252

A Victorian mahogany cheval mirror, circa 1870, the oval swing plate flanked by carved Heron supports, above a shaped base on scrolling outswept legs, terminating in turned feet and brass castors, 188cm high, 82cm wide, 62cm deep

£1,500-2,000



252

253

A set of four Qajar polychrome painted and gilt decorated panels, 19th century, of monumental scale, mounted as a folding room screen, each decorated with reserves of flowers including Irises and roses, within blue borders decorated with gilt highlighted flowers, each fold 272cm high, 72cm wide

£1,000-1,500



253 (detail)



253



254

254 Y

A rosewood, ebonised and ivory inlaid campaign secretaire chest, Anglo Chinese, mid-19th century, the rectangular top with moulded edge, above a fall drawer enclosing a central cupboard, pigeonholes and short drawers, above two short and two long drawers, on carved lion paw feet, 107cm high, 100cm wide, 52cm deep

For a near identical example, see Bonhams, London, Fine Chinese Art, 17th May 2018, Lot 98 (£10,000).

£2,000-3,000





255

**255**  
A pair of north European birch chests of drawers in Biedermeier taste, 19th century, possibly of Royal Interest. each rectangular top with crossbanded edge and rounded front corners, above three long drawers and shaped plinth base, bearing branded initials 'B L' beneath a crown motif, each 81cm high, 104cm wide, 58cm deep

£1,200-1,800



256 (detail)

**256**  
A pair of Continental bird's eye maple and upholstered armchairs, circa 1830, in the manner of Henry Thomas Peters of Genoa, the scroll and acanthus carved top rails, above a padded and upholstered square back, flanked by scrolling acanthus carved arms, the padded and upholstered seat, on turned tapering legs at the front, each 103.5cm high, 63cm wide, 58cm deep

£700-1,000



256



257



256 (view from the top)

**257**  
A William IV birds eye maple centre table, circa 1835, the circular top above a turned and lappet carved stem incorporating three stylised dolphin brackets, on concave sided triform base, on carved scroll feet, 73cm high, the top 74.5cm diameter

£600-800





258 (detail)



258 (detail)

258

A fine Italian ivory, and specimen marquetry-inlaid ebony centre table, by Luigi and Angiolo Falcini of Florence, mid 19th century, the circular tilt top with shaped edge top centred by a floral spray, surrounded by eight panels, centred by marquetry portraits of great Italian artists or scholars, to include Michaelangelo, Raphael, Dante and Tasso, their names all depicted in marquetry also, surrounded by an elaborate marquetry border incorporating scrolling foliate motifs, above an undulating gilt frieze and acanthus carved central baluster support, above outswept cabriole shaped legs terminating in scroll feet, 78cm high, the top 126cm

The workshops of the Falcini family were established in the early 19th century in the small town of Campi, near Florence, by Gaetano Giuseppe Falcini (d. 1846). In the late 1820s, Luigi, the latter's eldest son (d. 1861), opened a bottega in the via del Fosso, Florence, and was later joined by his brother Angiolo (d. 1850). The first piece to be exhibited by the Falcini brothers was a prize-winning marquetry table shown at the Academy of Fine Arts in Florence in 1836, and subsequently purchased by Grand Duke Leopold II for his private collection. The firm continued to exhibit at the Academy throughout the 1840s and completed important commissions for a number of prominent patrons, among which Prince Anatole Demidoff (for pieces by Falcini commissioned by Prince Demidoff see Sotheby's sale of the Villa San Donato, Florence, 21-24 April 1969, lots 115-117), the Duchess of Casigliano and Countess Borghesi. After the death of Angiolo Falcini in 1850, Luigi was joined by his two sons, Alessandro and Cesare, who continued the business until 1882.

For a related centre table by the Falcini brothers, see Christie's London, 19th century Furniture, Sculpture and Works of Art, 18th March 2004, Lot 116 (£57,360).

£8,000-12,000



258 (view from the top)



258





259

259 (detail)

259 (detail)

**259Y**  
A Victorian rosewood and tulipwood banded folding card table, circa 1870, gilt metal mounted throughout, of serpentine form, the elaborately decorated top opening to a baize inset surface, the shaped frieze above cabriole shaped tapering legs surmounted by gilt metal mounts and terminating in sabots, 78cm high, 83cm wide, 47cm deep

£1,500-2,000



260

**260Y**  
A Victorian burr walnut, rosewood and specimen marquetry bureau plat, in Louis XV style, circa 1870, the top with gilt metal edge and floral foliage border and central oval, above a moulded frieze drawer, on tapering cabriole legs terminating in sabots, 79cm high, 95.5cm wide, 56cm deep

£1,500-2,000



261 (view from the top)



261

**261**  
A Victorian burr walnut and marquetry circular centre table, circa 1870, the top centred by a reserve decorated with a marquetry spray of flowers, the outer border similarly decorated, the turned stem above downswept and moulded cabriole shaped legs terminating in scroll carved feet, 77cm high, the top 138cm diameter

£2,000-3,000

262 (*no lot*)





263 (view from the top)



263

**263 Y**  
A Victorian 'bird's eye' maple, tulipwood crossbanded and specimen marquetry bureau plat, circa 1870, decorated with floral marquetry throughout, the shaped top with gilt metal edge, above a frieze drawer at each end, on tapering cabriole shaped legs headed with 'Green man' mask cast mounts and terminating in sabots, 72cm high, 140cm wide, 81cm deep

£2,000-3,000



264

**264**  
After Clodion (French, 1738-1814), a fine and large French patinated bronze mythological group, the Triumph of Bacchus, late 19th century, with two dancing maidens raising an infant Bacchus on their shoulders, one wielding a thyrsus, the other a tambourine, the circular naturalistically cast socle inscribed *Clodion* to the maquette, on a further canted square section base, 85cm high overall

£1,000-1,500





265  
A Victorian painted plaster figural plaque, workshop of Louis Brugiotti, London (circa 1818-1888), dated 1878, of oval form, relief moulded with an *amorino* playing the violin, inscribed *L. Brogiotti, 4 Leather Lane, 1878, London* 43cm high, 36cm wide

Louis Brugiotti, who also traded as Luigi Brogiotti, is noted as a ‘plaster cast figure maker’ trading from various premises in Leather Lane during the 19th century. He produced decorative panels and busts such as the present lot, but also created many medical casts, some of which are now kept in the UCL Art Museums and Collections.

See Jacob Simon et al., *British bronze sculpture founders and plaster figure makers, 1800-1980*, 1st edition 2011, 2nd edition 2015, accessible via the National Portrait Gallery website.

£400-600

266  
Manner of Frederick William MacMonnies (American, 1863-1937), an Art Nouveau patinated bronze model of a dancing Bacchante, circa 1900, the maiden portrayed nude and holding aloft a staff and bunch of grapes, on a stepped rectangular plinth, 47.5cm high

The present lot is stylistically and thematically similar to MacMonnies’ renowned Bacchante and Infant Faun of circa 1893-4, a cast of which is in the collection of the Metropolitan Museum of Art, New York. The exuberant pose and style are typical of the French Beaux-Arts movement that became fashionable in the US and particularly New York towards the end of the 19th century.

£600-800



267  
A Victorian oak adjustable folio stand, circa 1870, in the manner of J.G Crace, the trellis panels decorated with carved patera terminals, above twin trestle uprights and a turned pole stretcher, on scroll and lappet carved cabriole shaped tapering legs and casters, 131cm high, 90cm wide, 62cm deep

£1,500-2,000

268  
A pair of Victorian walnut and leather upholstered armchairs, second half 19th century, each shaped, pierced and channel moulded back flanked by shaped open arms, the padded and upholstered seat above turned legs joined by a pierced and scroll moulded stretcher, on brass caps and castors, 93cm high, 61cm wide, 58cm deep

£500-800







269



269

A pair of Victorian gilt bronze four light girandoles, second half 19th century, cast with fruiting foliage and branches overall, each 49cm high, 60cm wide overall

£600-800

270

A substantial cut and moulded clear glass sixteen-branch chandelier in George III taste, 20th century, the scrolled arms arranged in two tiers around a central knopped baluster stem, rising to a further circlet issuing scroll and spire finials, hung with shaped pendants and bead swags overall, approximately 185cm high, 103cm diameter

£800-1,200



270



271

271

A Qum silk carpet, of French inspired style, the pale field decorated with an overall design of flowers within scroll framed cartouches, the pale blue border within guard stripes, approximately 299 x 193cm

£2,000-3,000





272

272 Y

A William IV ash and tulipwood banded Canterbury, circa 1835, to a design of J.C. Loudon, the three divisions fronted by a lappet carved wreath and pierced S scroll carved frieze, above a single mahogany and cedar lined drawer, turned and facettted tapering legs terminating in brass caps and castors, 55cm high, 49cm wide, 42cm deep

This model of Canterbury is illustrated in the Pictorial Dictionary of British 19th Century Furniture Design, page 422, with an illustration taken from Loudon, dated 1833.

£1,000-1,500

273

A mahogany and upholstered sofa, late 19th/ early 20th century, the shaped rectangular back above the twin loose cushion seat, flanked by shaped arms, on square section legs terminating in castors, the underside bearing a retail plaque for Charles Hammond, 82cm high, 150cm wide, 85cm deep

£1,500-2,000



273

274

A satinwood oval occasional table, in George III style, early 20th century, in the manner of Maple & Co., the oval top with moulded edge and decorated with crossbanded edge and oval inset panel to the centre, the banded frieze above square section tapering legs surmounted by oval inset terminals and terminating in spade feet, 70.5cm high, 72cm wide, 49cm deep

£300-500



274



275

275

A Victorian satinwood writing table, circa 1890, in George III style, directly after a design by Thomas Sheraton, inlaid with boxwood and ebonised lines, the shaped rectangular top with tooled green leather and stepped three-quarter gallery concealing a rising screen and two sprung stationery compartments operating with button release, above an inverted breakfront frieze drawer, on square section tapering legs, brass caps and casters, 89cm high, 91.5cm wide, 57cm deep

Thomas Sheraton illustrated a 1792 pattern for this 'Lady's Writing-Table', with candle-branches fitted on the top at each side, in his The Cabinet-Maker and Upholsterer's Drawing Book, 1793 (part III, pl. 37). A satinwood writing-table of this pattern, fitted with branches is illustrated in P. Macquoid and R. Edwards, The Dictionary of English Furniture, London, rev.ed., 1954, p. 256, fig. 37. For a virtually identical design of writing table see, Frances Collard, Regency Furniture, Antique Collectors Club, 1985, page 63.

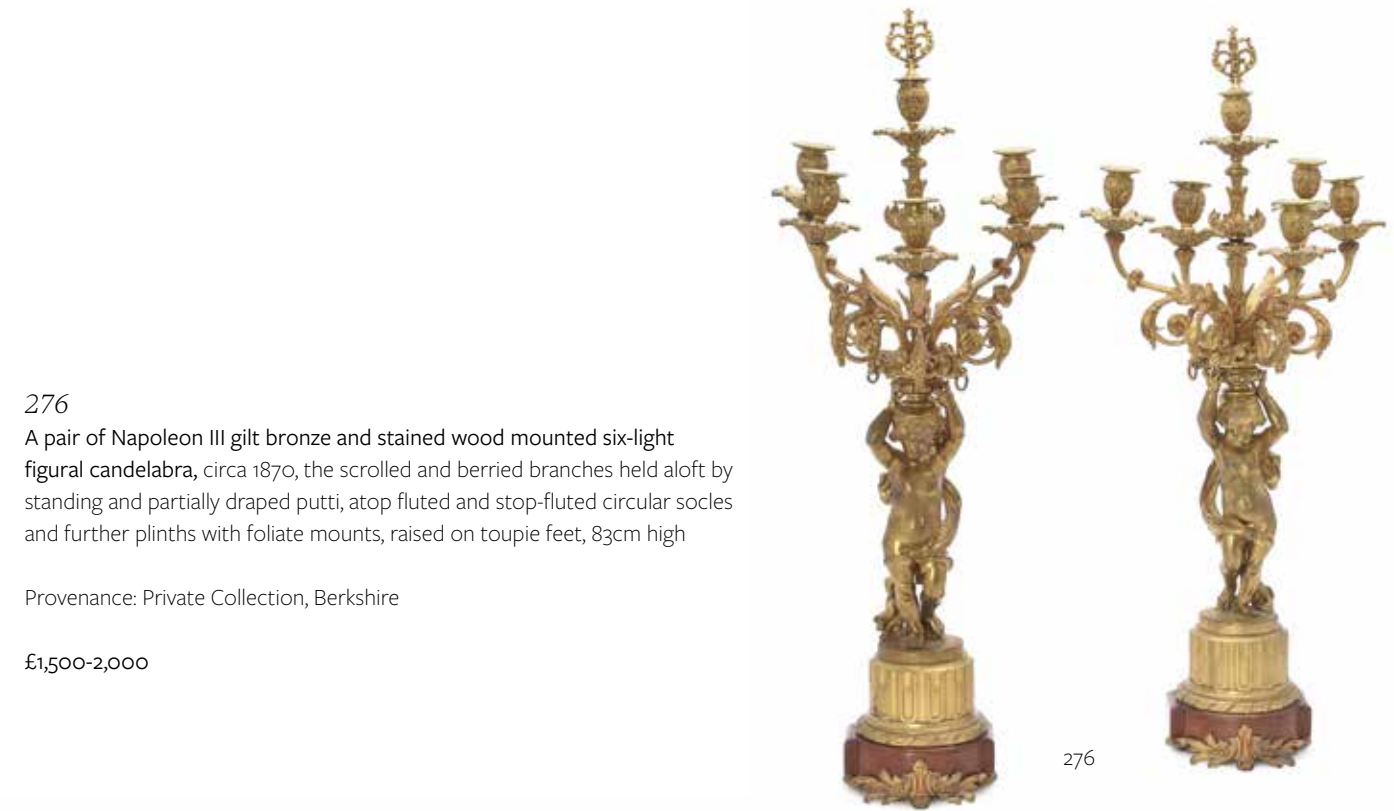
£800-1,200





**275A**  
A Kashan carpet, the cream field decorated with an overall design of meandering floral branches, within a conforming cream border and multiple guard stripes, approximately 407 x 291cm

£1,200-1,800



**276**  
A pair of Napoleon III gilt bronze and stained wood mounted six-light figural candelabra, circa 1870, the scrolled and berried branches held aloft by standing and partially draped putti, atop fluted and stop-fluted circular socles and further plinths with foliate mounts, raised on toupie feet, 83cm high

Provenance: Private Collection, Berkshire

£1,500-2,000



**276A**

**276A**  
A French mahogany, marquetry and gilt metal mounted commode, stamped LANDRIN, circa 1750 and later, with shaped alabaster top and decorated with silvered metal mounts throughout, the marquetry figural scenes framed by foliate cast mounts, stamped beneath the marble 'LANDRIN', 90cm high, 108cm wide, 76cm deep

Germain Landrin, was made master in 1738. Landrin worked for Migeon for 15 years from 1742, and many pieces stamped by Migeon were undoubtedly made by Landrin himself. Landrin supplied furniture to Jean-François Oeben and Denis Genty, before deciding in 1763 to sell his furniture directly to private clients from his atelier in the rue de Charonne with the assistance of his son.

£700-1,000





277

Circle of Adolfo Cipriani (Italian, b. 1857), a fine, near life-size Italian sculpted white marble model of a bather, previously a fountain, the maiden portrayed nude and seated on a rocky outcrop, holding a circular dish to the stream that issues from the rock beside her, on a canted rectangular base, 136cm high overall, approximately 53cm wide, 45cm deep

£6,000-8,000







278

278  
A verdigris bronze sundial signed for Deane, Dray & Deane, London, first half 19th century, the circular Roman numeral dial with large central gnomon and inscribed DEANE, DRAY & DEANE, FINSBURY IRON WORKS. Chiswell Street, LONDON to top, mounted to a 19th century stone baluster plinth, 140cm high overall

£800-1,200



279

279  
A pair of carved limestone console tables in Regency taste, circa 1900, the rectangular section tops above scroll bodies carved with bold acanthus, 92cm high, the tops 40 x 25cm

£600-800



280

280  
A pair of English limestone and composition urns on plinths, the plinths 19th century, of stepped square section, and carved with moulded tops and bases, supporting later ovoid urns cast with masks and fruiting vine, overall height 198cm, the tops of the plinths 55cm square

£2,000-3,000





281

281  
Two pairs of black painted cast and wrought metal gates, 20th century, comprising four panels, each openwork frame with scrollwork and flowerheads, rising to fleur-de-lys finials, each approximately 218cm high, 87cm wide

£600-800

282  
A pair of Regency black painted cast iron boot scrapes, circa 1820, each cast with twin feline monopodia, above a rectangular plaque indistinctly cast with inscription ...WELL, on canted rectangular bases, 36cm high, 29cm wide

£700-1,000



282



283

283  
A Regency white painted cast iron garden bench, with a pierced back and slatted seat, reeded arm rests terminating in paw feet and joined by stretchers, 99cm high, 152cm wide

£900-1,200

284  
A stone composition garden urn on plinth, late 20th century, probably Haddonstone, with egg-and-dart everted rim and twist-lobed body, the plinth of panelled rectangular form, overall height 155cm

The pattern of the present urn closely resembles Pulham Stoneware's 'Westonbirt' vase, illustrated in John Davis, *Antique Garden Ornament*, Antique Collectors' Club, 1991, p. 196.

£600-800



284





285



285  
A Regency white painted cast and wrought iron 'games seat', first quarter 19th century, the reeded and slatted frame with arched backrest, and with a further footrest below, on castors, 111cm high, 155cm wide

£1,800-2,000

286  
A large cast iron country house boot scrape in the form of a wyvern, late 19th century, possibly Welsh, 73cm high

£800-1,000



287

287  
A pair of Arts and Crafts painted wrought and cast iron gates, in the manner of Thomas Jeckyll, circa 1890, each frame with part-wrought and part incised uprights, with elaborate gold and silver coloured scroll- and strapwork motifs mounted with flowerheads to the upper gallery, above a further lower gallery in the style of Medieval tracery, each with a stylised sunflower head finial, each panel approximately 186cm high, 162cm and 154cm wide respectively

£1,500-2,000

288  
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



288





289

289  
A Victorian artificial stone tazza urn attributed to Austin and Seeley, mid-19th century, the everted egg-and-dart cast rim above a part-lobed ovoid body, on a waisted and fluted socle, presented on a carved stone plinth, with rib carved base, the urn 52cm high, overall height 109cm

The present vase is closely related to Austin and Seeley's fountain in the Italian Gardens at Tottenham House, Wiltshire.

That example is illustrated in John Davis, *Antique Garden Ornament*, Antique Collectors' Club, 1991, p. 206.

For a comparable pair, see also Sotheby's Billingshurst, 27 May 2005, lot 156.

£500-700



290

290  
A Regency white painted wrought iron corner or tree seat, circa 1810, the bowed back and armrests with reeded strapwork and scrolls overall, flanking a strapwork seat above conforming stretchers, approximately 94cm high, 173cm wide

£700-900



291

291  
A pair of Victorian Gothic Revival carved stone models of gargoyles, 19th century, modelled seated and with bared teeth, each with indistinctly carved lettering to rear, 68cm high, the bases 30cm square

£4,000-6,000





292

292  
A painted cast iron garden urn by A. Motteau of Buenos Aires, late 19th century, the lobed rim above a Vitruvian scroll cast neck, above a festooned cylindrical body cast with rams' masks and bows, the square socle mounted with a plaque inscribed 'A. MOTTEAU GARAY 1272 BUENOS AIRES', 72cm high, 55cm wide

£600-800



293

293  
Alfred Corneau & Charleville, a French cast iron pedestal, late 19th century, the tapered body relief cast with scrolling foliage in reserves, and with raised maker's mark to the square socle, 116cm high

£800-1,200



294

294  
A French cast iron urn on plinth, last quarter 19th century, the festooned and twin handled urn raised on a swagged square section pedestal cast with lion masks, swags and paw feet, 180cm high overall

£1,000-1,500





295 (detail)



295 (detail)



295

295 λ  
Kendra Haste MRSS  
*Brown Bear (Grizzly)*  
2015  
Steel armature and painted galvanised wire  
Unique  
138 cm high, 214cm wide, 112cm deep

Exhibited: 2017 - Sculpt at Kew, Royal Botanic Gardens, Kew

Kendra is a renowned contemporary animal sculptor working with the medium of galvanised wire.

Since graduating from the Royal College of Art in 1998, she has established a significant reputation in her field with work included in collections worldwide. Kendra is an elected member of the Royal British Society of Sculptors, the Society of Wildlife Artists (UK) and a signature member of the Society of Animal Artists (USA).

Public sculptures in the United Kingdom include an elephant at Waterloo Station, London. Thirteen works at the Tower of London, commissioned by Historic Royal Palaces in 2010 and a rhinoceros at Cannon Hall Museum, Barnsley.

In 2016, 'Bison Head' was purchased by the National Museum of Wildlife Art, Jackson, Wyoming, the world's pre-eminent museum dedicated to wildlife art.

'What interests me most about studying animals is identifying the spirit and character of the individual creatures. I try to create a sense of the living, breathing subject in a static 3-D form, attempting to convey the emotional essence without indulging in the sentimental or anthropomorphic.' - Kendra Haste

This lot can be viewed by appointment, please contact Dreweatts for further details

£25,000-35,000





296  
Alison Berman  
*Fishbirds*  
Gold-patinated resin, on bath stone plinths  
Each approximately 101cm high overall, the birds 34cm wide, 39cm deep

Alison is an Oxford-based sculptor who works in a range of media. Her work is characterised by the possibility of movement or change, and often contains visual jokes or puns. Previous projects have included life-size suspended horses, fountains, deer and various other subjects.

Her sculpture has previously been selected for exhibitions including Beaulieu Sculpture Show, Doddington Hall, Fresh Air 2017 and 2019, the Hannah Peschar Sculpture Garden and Showborough House Sculpture Garden among others.

£2,000-3,000



297  
Attributed to Patrick Barker MRSS, a sculpted limestone model of a crouching man, of recent manufacture, modelled with stylised features, circa 70cm long, 25cm wide

£300-500

298  
Adam Warwick Hall  
**Herringkel Mk2**  
Aircraft grade aluminium mounted on a cast concrete base, edition 1 of 12  
17cm high, 30cm wide, 50cm long

Adam Warwick Hall trained as a sculptor between 1989 and 1991, before working as a sculptor and model maker for the film and TV industry. Drawing on a lifelong interest in aircraft, fostered by family links to the RAF, Adam combines aerodynamic and organic forms to create innovative sculptures.

His works have been shown at RHS Wisley, the Royal West of England Academy in Bristol, and local and international fairs and exhibitions. His works are represented in private collections in the UK, Europe, Japan and Australia.

The present work is part of his Aerorganic series, and combines the skeletal remains of a WW2 German Bomber Aircraft ‘Heinkel 111’ and a herring fish.

£1,700-2,000



298

299  
Adam Warwick Hall  
**Harrier Hawk**  
Bronze with ice blue patination, edition 2 of 12  
25cm high, 30cm wide, 38cm long

Harrier Hawk was one of several sculptures commissioned from Adam Warwick Hall by the Royal Navy Historic flight to commemorate aeroplanes in their collection of Fleet Air Arm served aircraft, and shows a meeting of a Sea Harrier Jump jet fighter which served in the Falklands campaign, and a Harris Hawk.

For further information about the sculptor and the Aerorganic series to which this work belongs, please see the previous lot

£1,300-1,500



299





300

300  
A substantial terracotta garden urn, 20th century, of part-lobed campana form, 66cm high, 90cm diameter

£400-600

301  
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



301



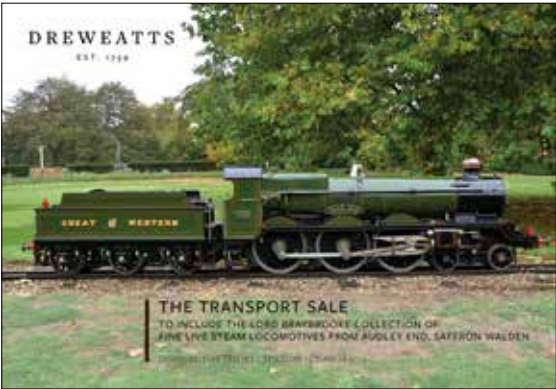
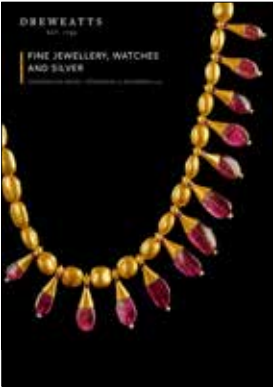
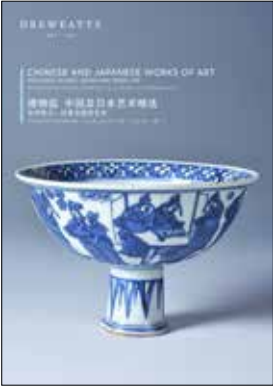
302



302  
A pair of French verdigris patinated copper and glazed hanging lanterns, late 19th/early 20th century, the domed tops cast with castellated galleries and descending to circlets cast with anthemias, of tapered cylindrical form, each approximately 84cm high, 52cm diameter

£3,000-5,000





Dreweatts offers a diverse and exciting calendar of specialist auctions as well as single owner collection and house sales, holding approximately fifty auctions a year.

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# DREWEATTS

EST. 1759

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Please see **Conditions of Business** and **Conditions of Sale** on the following pages.

Dreweatts & Dreweatts 1759 are trading names of Dreweatts 1759 Ltd. Dreweatts 1759 Ltd is registered in England, company number: 10758982, registered office: Donnington Priory, Newbury, Berkshire RG14 2JE.

## Important Notices

### BUYING AT DREWEATTS

There are several ways you can bid at a Dreweatts auction; in person, by leaving a commission or absentee bid, on the telephone where available and live via the internet – please make arrangements before the sale. THIS NOTICE APPLIES ONLY TO A PERSON WHO WISHES TO BID IN PERSON, OR BY LEAVING A COMMISSION OR ABSENTEE BID, AT A DREWEATTS PUBLIC AUCTION. For bidding at an online auction or for online bidding at a public auction please see our Online Auction Terms published on our website at [www.dreweatts.com](http://www.dreweatts.com).

### BIDDING IN PERSON

If intending to buy you are required to register your name and details at reception prior to the commencement of the auction. You will be required to provide a proof of identity and address to register for bidding. You will then be allocated a bidding number, which you use when bidding for an item.

### COMMISSION BIDS

Dreweatts will execute bids on your behalf if you are unable to attend the sale. Commission or absentee bids are accepted either directly at reception, or can be sent by post, fax, email, telephone or via the website: [www.dreweatts.com](http://www.dreweatts.com).

Dreweatts will add these bids to the auctioneers' sale book and will undertake to purchase the lots on your behalf as cheaply as allowed by other bids and reserves. If two buyers submit identical commission bids Dreweatts may prefer the first bid received.

Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

### CONDITION

Bidders must satisfy themselves as to the condition of each lot. Condition reports are available on request – see the Conditions of Business at the back of this catalogue forming part of these Auction Terms and Conditions for more information regarding condition reports. Requests for condition reports must be submitted by 4pm on the day prior to the auction; condition reports may be available alongside the lot description on the online catalogue at: [www.dreweatts.com](http://www.dreweatts.com).

### COMMISSION CHARGES

All purchases are subject to a buyer's premium, which 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 £1,000,000. 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. In the event the lot has a dagger (†) beside the lot number in the catalogue, this indicates that the lot is owned by an entity or company required to pay VAT (generally not an Antique Dealer, as they operate under a dealers margin scheme). VAT is payable at 20% on the Hammer Price. Lots marked with a double dagger (‡) (presently a reduced rate of 5%) or Ω (presently at standard rate of 20%) have been imported from outside the European Union to be sold at auction and therefore the buyer must pay the import VAT at the appropriate rate on the hammer price.

### PAYMENT

Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of

the Buyer and 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 requested 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.gov.uk/guidance/cites-imports-and-exports](http://www.gov.uk/guidance/cites-imports-and-exports).

### 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](mailto: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](http://www.dreweatts.com).

For directions to Donnington Priory, please see our website: [www.dreweatts.com](http://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.** Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and 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 requested 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 however 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 [www.dreweatts.com/privacy-policy/](http://www.dreweatts.com/privacy-policy/).

### 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.

# Group Departments

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