

DREWEATTS

EST. 1759

In collaboration with

ACROTERIUM

INTERIOR ARCHITECTURE AND DESIGN BY CHARLES BENJAMIN



A LIFETIME'S PASSION: PROPERTY FROM THE FELL COLLECTION

DONNINGTON PRIORY | WEDNESDAY 21 JULY 2021



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Dreweatts is delighted to have employed the talents of Charles Benjamin to help style and present this catalogue. Charles brings his experience, exceptional eye and flare for use of colour to bring to life many of the lots in this sale using the sumptuous interiors of Kirtlington Park as a backdrop.

Charles is an interior decorator whose rooms blend classical elegance and contemporary comfort. Charged with intimacy and romanticism, his work is characterised by a considered mix of antique furniture, old master paintings, and a careful attention to proportion and scale.

Educated at Newcastle and the Royal College of Art, Charles's education in architecture allows him to infuse his designs with an air of completeness gained through a total understanding of the building and space. Setting, proportion, and scale are all respected or enhanced and artworks and furniture are sourced to provide a perfect complement to the interior or exterior architecture of the room.

Where clients have an existing collection, Charles designs rooms that allow furniture, objects, and art to breathe. Soft furnishings and lighting are balanced to complement and enhance moods and create refined interiors that are free from trends.

With a childhood spent in the US and Canada and extensive travels throughout Europe and North America, Charles draws on a wide range of inspiration and is able to combine seemingly disparate styles with ease. Whether it be designing large outdoor entertaining spaces that retain a level of intimacy and comfort or small, reassuring nooks that provide welcome respite on longer days, Charles deftly creates spaces with drama, impact, and sophistication.

A personal passion for antique furniture and the 18th century provides a wealth of inspiration. Buying and research trips to Europe each year help Charles fill his projects with contemporary and historical references, touchpoints and unique objects. A passion for research offers Charles a wealth of historical knowledge that helps his rooms be grounded in a wider design context.

Using his carefully-curated network of leading conservators, upholsters, restorers, and other craftsmen, Charles imbues his designs with a grace, elegance, and refinement that is underpinned by exceptional craftsmanship.

Clients are encouraged to invest deeply in the creative process and help shape all aspects of their spaces. This is particularly welcomed by those new to the design world who appreciate a close and collaborative approach.

With projects in Europe and North America, Charles's designs translate well on both sides of the Atlantic and are adapted effortlessly to varying styles of living.

Charles Benjamin | 07732 426432 | studio@acroterium.co.uk | www.acroterium.co.uk





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DONNINGTON PRIORY | WEDNESDAY 21 JULY 2021 | 10.30AM

AUCTION FORMAT: LIVE ONLINE

This is a live online auction with an auctioneer. Bidding is available online, by telephone or commission (absentee) bids. If not bidding online, please contact Dreweatts to register all commission bids or telephone bids by 12 noon BST on Tuesday 20 July.

FREE ONLINE BIDDING IS AVAILABLE AT DREWEATTS.COM:

The Dreweatts' bidding platform allows you to watch, listen and bid with no additional online bidding fees applicable.

REGISTRATION:

We advise clients to register at least 48 hours in advance of the auction as you may be asked to provide documents to verify your identity. Registration for new clients will close at 12 noon BST on Tuesday 20 July.

BUYER'S PREMIUM:

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

PAYMENT:

Please note, we cannot accept payment by telephone for lots bought by first time bidders. For details on other payment methods, please see our website.

REMOTE VIEWING SERVICE:

Remote Viewing will also be available by appointment. Our Remote Viewing Service allows you to view specified Lots via your smartphone from the comfort of your own home at a time convenient to you. See our website for further details.

DREWEATTS 360 VIRTUAL AUCTION TOUR:

The service provides a virtual tour of the galleries at our picturesque Donnington Priory salerooms, allowing you to walk through each room, browsing and interacting with the lots as you go, just as if you were there in person, all from the comfort of your own home, at your own pace and at a time that suits you!

The Dreweatts 360 Virtual Tour of this sale will be available from Friday 16 July 2021.

With thanks to Kirtlington Park for allowing us use of their interiors for the photography of this sale.

AUCTION NO. 14368

HEAD OF SALE:

Joe Robinson
(House Sales and Private Collections)

SPECIALISTS:

Ashley Matthews MRICS (Furniture, Clocks, & Decorative Arts)
Brandon Lindberg (Joint Head of Picture Department)
Ben Brown MRICS (Furniture & Carpets)
Elaine Binning MRICS (Specialist and Valuer)
Fergus Lyons (Furniture)
Geoffrey Stafford Charles MRICS (Ceramics & Glass)
Jennie Fisher (Modern & Contemporary Pictures)
Lucy Darlington MRICS (Pictures)
Mark Newstead (Asian Ceramics & Works of Art)
Dr Yingwen Tao (Asian Ceramics and Works of Art)

SALE CO-ORDINATOR:

Lulu Randall (House Sales and Private Collections)

VIEWING:

Viewing will be available by appointment only and in strict accordance with government Covid-19 regulations.

Friday 16 July: 10am – 5pm
Sunday 18 July: 10am – 4pm
Monday 19 July: 10am – 5pm
Tuesday 20 July: 10am – 5pm

Please note there is no viewing on the morning of the sale.

AUCTION:

Dreweatts
Donnington Priory
Newbury
Berkshire RG14 2JE

ENQUIRIES:

+44 (0) 1635 553 553
info@dreweatts.com

dreweatts.com

Catalogues £15 (£17.50 by post)





1

A CARVED GILTWOOD WALL BRACKET

POSSIBLY EUROPEAN, 18TH CENTURY

The lobed and moulded top above a niche entwined with a serpent, the reverse bearing the paper trade label of *W. WRIGHT/Carver, Gilder, & Picture Cleaner/TO HER ROYAL HIGHNESS/ THE PRINCESS SOPHIA OF GLOUSCESTERSHIRE/No. 22, WARDOUR STREET/SOHO SQUARE/Cheapest House in London for every Branch of Carving and/ Gilding, Mouldings for Rooms, Cornices, Brackets, & C/N.B. DEALERS IN CARVED TABLES, FRAMES &c.*

29cm high, 24cm wide, 19cm deep

£400-600



1



2

2

A PAIR OF BRONZE AND GILT THREE LIGHT CANDELABRA

19TH CENTURY

With dancing girl finials, three vine moulded nozzles on fluted columns and tripod paw bases

43cm (2)

£300-500

3

A MATCHED PAIR OF EARLY VICTORIAN MAHOGANY HALL BENCHES

CIRCA 1840

Each rectangular moulded seat with turned cylindrical hand rests, on carved solid end-supports with carved brackets

66cm high, 150cm wide approximately

£2,000-3,000



3 (part lot)



4

A PAIR OF EUROPEAN CARVED GILTWOOD ALTAR STICKS

18TH CENTURY

With spiral-fluted and foliate knopped turned stems, on triform bases
45cm high

£400-600

5

A GREEN PAINTED IRON 'ARMADA' CHEST

NUREMBURG, 17TH CENTURY

Of rectangular form bound with iron strapwork, the hinged top revealing an elaborate lock
51cm high, 93cm wide

£1,200-1,800



5



6

GIOVANNI BATTISTA PIRANESI (ITALIAN 1720-1778)

VIEW OF ST PETER'S AND THE PIAZZA

Etching, 1775

Plate: 71.5 x 98cm (28 x 38½ in.)

£100-200



7

7

A PAIR OF GERMAN IRON MOUNTED LEATHER CHESTS

LATE 17TH CENTURY

Of domed form, each bearing the polychrome painted armorial ovals of Hans Kaspar von Schonburg (1594-1644) and his wife Sophie Maria Reuss von Plauen (1614-1690) and dated 1669, overall applied with painted iron mounts and elaborately studded leather, on later ebonised moulded bases with bun feet, distressing to the leather and painted panels
96cm high, 169cm wide maximum, *slight variations to dimensions*

Provenance:

Sotheby's, London, 'Of Royal and Noble Descent', 19 January 2016, lot 242

£5,000-8,000



7



8

8
**A PAIR OF REGENCY STYLE GILT PAINTED
SMALL PIER MIRRORS**

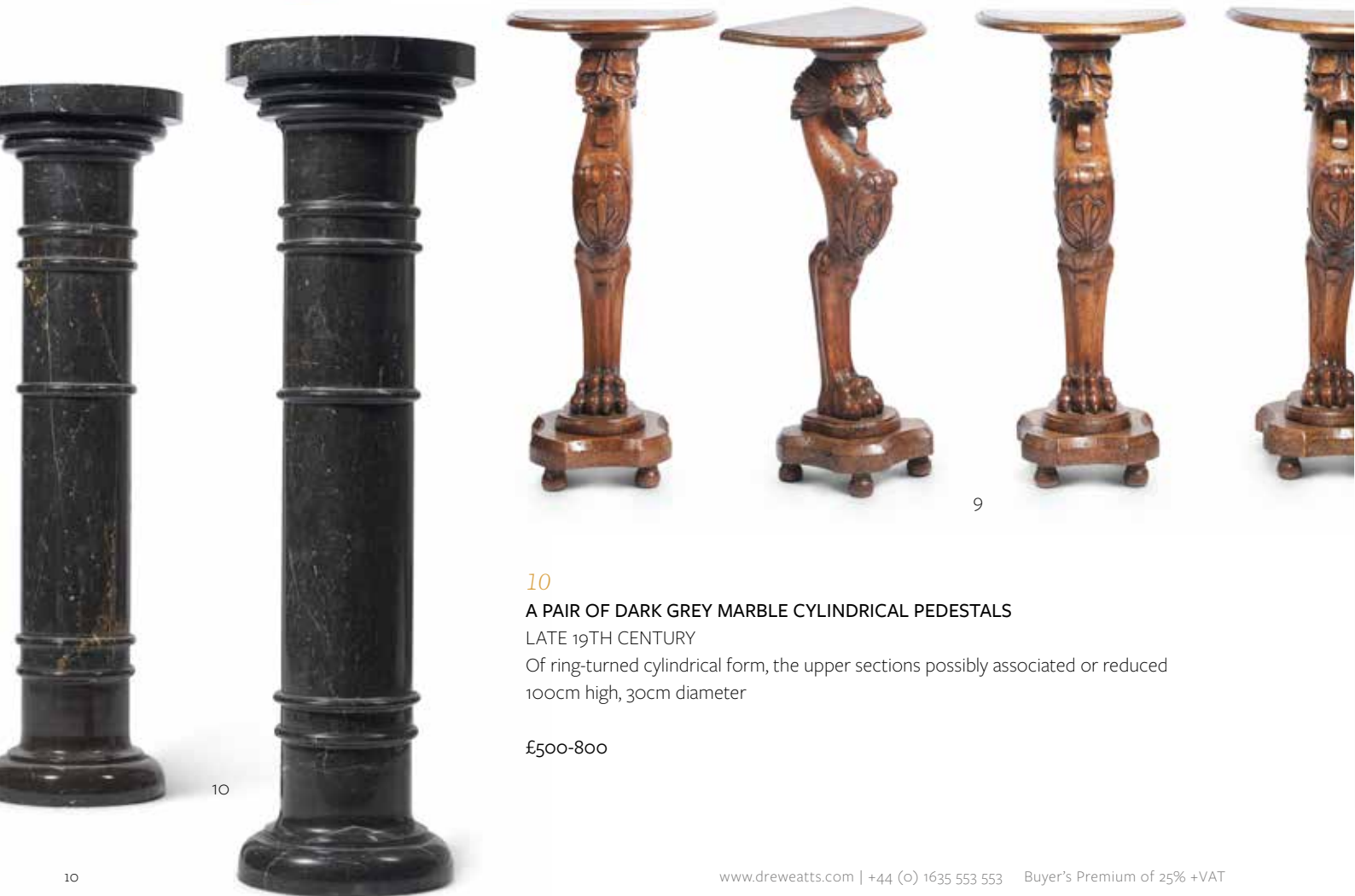
19TH CENTURY
With ball-beaded cornices above frieze panels
applied with shepherd scenes
101cm high, 52cm wide

£1,000-1,500

9
**A SET OF FOUR ITALIAN CARVED WALNUT
PEDESTALS**

20TH CENTURY
With D-shaped moulded tops above Leopard
monopodia supports, on platform bases
79cm high, 37cm wide, 25cm deep

£1,000-1,500



10

10
A PAIR OF DARK GREY MARBLE CYLINDRICAL PEDESTALS

LATE 19TH CENTURY
Of ring-turned cylindrical form, the upper sections possibly associated or reduced
100cm high, 30cm diameter

£500-800



9



11

11
AFTER CHRISTOPHE-GABRIEL ALLEGRAIN (1710-1795)

EARLY 20TH CENTURY
An Alabaster figure of *Venus au Bain* now mounted as a lamp with a silk shade and fitted for
electricity, on a green and white scagliola column with a red marble D-shaped plinth
110cm high (lamp), 103cm high (column)

£3,000-5,000

12
JOSEPH GOTT (1786-1860)

MID-19TH CENTURY
A white marble figure of Little Red Riding
Hood, signed 'J.Gott Ft.' to the circular plinth
105cm high

A very similar sculpture sold Sotheby's,
New York, 14 April 2008, lot 20

£3,000-5,000



12



13



13 λ

JAMES OSBORNE (1940-1992)

BOY ON A MAGIC ROCKING HORSE

Patinated bronze, signed and dated 'Osborne 89'

154cm high, 169cm long, 54cm wide

An original version of 'Boy on a Magic Rocking Horse' was commissioned for Kensington Gardens, London

£7,000-10,000



14

14

A SET OF FOUR 'BROMSGROVE GUILD' LEAD GARDEN PUTTI

EARLY 20TH CENTURY, MODELLED BY WALTER GILBERT

Spring holding a nest of chicks, Summer with a butterfly on her left hand, Autumn holding a leafy branch above her head, and Winter swathed in a loose robe, each with a naturalistic moulded circular base, on later square timber pedestals, one plinth embossed 'BROMSGROVE GUILD/ WORCESTERSHIRE' 1910

The figures 109cm high, 111cm high, 112cm high and 115cm high, the pedestals 90cm high

Provenance:

H C Moffatt of Hamptworth Lodge, Salisbury (the garden designed by Thomas Hayton Mawson), Thence by descent Sold Tennants, 22 July 2018, lot 22

The Bromsgrove Guild of Applied Arts (1898-1922) emerged from The Bromsgrove School of Art having been founded by the School's headmaster Walter Gilbert. Initially, The Guild operated from studios in Bromsgrove, Birmingham initially producing decorative ironwork. In later years the firm expanded its production to include bronze and lead work as well as wood and stone carvings and stained glass. The Guild also featured in the 1900 Paris Exposition securing nine medals as well as participating in major municipal Exhibitions including The Arts & Crafts Society Exhibition, London 1903. By 1908 the business had established a retail outlet in Victoria Street, London as a result of their most famous commission, the iron and bronze gates outside Buckingham Palace as well as Queen Victoria's memorial. In 1922 the firm restructured as a Limited company, turning its attention to the production of more commercialised range of goods including gates, railings, signs, pendant light fittings and memorial plaques. Fortunes declined coinciding with the 1930s depression and in the final twenty years the business (1946-1966) the business was managed by George Whewell.

£30,000-50,000



15

MANNER OF GIORGIONE

THREE FIGURES WITH A LETTER

Oil on canvas

63.5 x 78cm (25 x 30½ in.)

After the original work in the Palazzo Pitti,
Florence.

£1,000-1,500



15

16

GEORGES CROEGAERT (BELIGIAN 1848-1823)

INTERIOR WITH CARDINAL

Oil on panel

Signed and dated *Paris 1888* (lower left)

46 x 31cm (18 x 12 in.)

£2,000-3,000



16



17

17
WILLIAM GALE (BRITISH 1823-1909)
PORTRAIT OF A LADY
Oil on board
Signed with monogram (lower left)
21.5 x 16.5cm (8¼ x 6¼ in.)

Provenance:
Sale, Bonhams, Knightsbridge, 3 July 2018, *British and European Art*, lot 69

£700-1,000



19



18

18
ADRIANO BONIFAZI (ITALIAN 1858-1914)
THE LITTLE SHEPHERD
Oil on board
Signed (upper left), inscribed and dated *Capri 1883* (upper right)
46 x 34cm (18 x 13¼ in.)

Provenance:
Sale, Christie's, South Kensington, 21 April 2009, *Interiors*, lot 33

£500-800

19
FOLLOWER OF FREDERIC DANIEL HARDY
DOMESTIC LIFE BESIDE THE FIRE; THE FEATHERED VISITOR
Oil on canvas, a pair
Each 20 x 25cm (7¾ x 9¾ in.) (2)

Provenance:
Sale, Bonhams, Knightsbridge, 12 September 2006, *British and Continental Pictures*, lot 164

£300-500

20
ATTRIBUTED TO HENRY CHARLES BRYANT (BRITISH 1835-1915)
THE MARKET STALL
Oil on canvas
Bears signature and indistinctly dated 1904? (lower right)
47 x 36cm (18½ x 14 in.)

£1,000-1,500



20

21
FREDERICO MAZZOTTA (ITALIAN 1839-1897)
STEALING A TASTE
Oil on canvas
Signed (lower right)
37 x 49cm (14½ x 19¼ in.)

Provenance:
Sale, Sotheby's, New York, 22 October 2009, *19th Century, European Art including Important British Paintings*, lot 59

£1,200-1,800



21



22

A RÉGENCE CARVED GILTWOOD WALL BRACKET

CIRCA 1720

The lobed and gadrooned top above an elaborately carved and pierced supports centred by a mask
31cm high, 35cm wide

£1,200-1,800



22

23



23

A PAIR MAHOGANY BED TABLES

19TH CENTURY

With adjustable telescopic tops, on square stems with x-shaped supports
69cm high, 70cm wide, 44cm deep

£1,200-1,800

24

A CARVED WALNUT WING ARMCHAIR, IN IRISH GEORGE II STYLE

LATE 19TH CENTURY

With mask-carved front cabriole legs and conforming shell decorated back legs, on hoof feet, upholstered in blue ground cotton fabric
109cm high, 87cm wide, 80cm deep

£1,000-1,500



24



25



25

**A PAIR OF ORMOLU MOUNTED SÈVRES STYLE
POT-POURRI VASES AND COVERS**

19TH CENTURY

The porcelain decorated with panels of flowers on a bleu celeste ground with green strapwork, the necks pierced with scrolls and rams head handles on waisted stems and square bases
23cm high (4)

£1,000-1,500



26

26

A VICTORIAN WOOLWORK AND BEADWORK WALL PANEL

CIRCA 1880

With riverscape vignettes viewed through ruins, all within floral and geometric borders
102cm high, 181cm wide

£700-1,000

27

A PAIR OF FAUX RED MARBLE PEDESTALS

EARLY 20TH CENTURY

Of fluted cylindrical form
71cm high, 36cm diameter

£600-800



27



28

A PAIR OF BRONZE AND ORMOLU PEDESTALS

19TH CENTURY

Each with a shell mounted on a truncated fluted column with swags, on shaped bases
21cm high (2)

£200-300

29

A GEORGE III CARVED PADOUK CHAIR-BACK SETTEE

ANGLO-CHINESE, LATE 18TH CENTURY

The quadruple oval backs with pierced splats headed by stylised sunflowers and stiff leaves, the serpentine stuffed seat covered in damask, on stop-fluted tapered square legs headed by foliate-carved lancet capitals
90cm high, 186cm wide, 50cm deep

Whilst the present chair-back settee does not appear to be based exactly on an English original, it draws inspiration from the chair designs of Hepplewhite and Sheraton. An example of an Anglo-Chinese chair of a similar date featuring a related splat pattern is illustrated in David S. Howard, *A Tale of Three Cities: Canton, Shanghai & Hong Kong, Three Centuries of Sino-British Trade in the Decorative Arts*, Sotheby's London 1997, No. 238. For a further related chair see Carl L. Crossman, *The Decorative Arts of the China Trade*, 1991, p. 235.

£4,000-6,000



28



29



30



30
A PAIR OF FRENCH SÈVRES
STYLE ORMOLU MOUNTED
VASES AND COVERS

19TH CENTURY
Decorated with
Watteauesque figures and
panels of fruit on a gilt
decorated bleu celeste
ground, rams head handles
and square bases
43cm high (4)

£2,000-3,000

33

A CARVED ALABASTER GROUP OF VENUS IN A SHELL

ITALIAN, 19TH CENTURY

Supported by dolphins and bearing a bronze metal plaque *VENERE*
GALLERIA TESTOLINI VENEZIA
63cm high, 43cm wide

£1,000-1,500

34

A GEORGE III STYLE SATINWOOD AND PAINTED MUSIC STAND

LATE 19TH CENTURY

With a lyre shaped music rest on an adjustable telescopic stem
127cm high, 34cm wide with the rest at its lowest point

£800-1,200



33



32

31

A WALNUT LOWBOY, IN GEORGE II STYLE
EARLY 20TH CENTURY

The moulded top above three drawers
surrounding an arched apron, on cabriole legs,
with crossbanding and stringing throughout,
stamped *Gill & Reigate*
73cm high, 80cm wide, 48cm deep

£800-1,200



31

32

A GEORGE IV MAPLE AND PARCEL-GILT HARP
CIRCA 1820

The brass plate with engraved inscription
'Sebastian & Pierre Erard's Patent No. 6539. Great
Marlborough Street, London', the upright with
applied gilt-gesso Gothic decoration together
with a wood case with a harp maker's label for
I.G.Morley and with canvas and linen covers
The harp 179cm high, 93cm wide

Provenance:

Christie's, London, 10 May 2011, lot 132

£3,000-5,000



34

35

AN IRISH CARVED MAHOGANY OVAL
WINE COOLER

CIRCA 1900

Decorated with acanthus foliage, on cabriole
legs headed by masks and with claw and
ball feet, now with a metal liner for use as a
jardinière
62cm high, 79cm wide

£1,000-1,500



35



36

36
FOLLOWER OF THOMAS FAED
APPREHENDED
 Oil on canvas
 61 x 91cm (24 x 35¾ in.)
 Unframed

£1,000-1,500



37
JOSE GUTIERREZ DELA VEGA (SPANISH 1791-1865)
FIGURES DANCING
 Oil on canvas, a pair
 Both signed (lower right)
 Each 48 x 59cm (18¾ x 23 in.) (2)

£1,000-1,500



37



38

38
WILLIAM POWELL FRITH (BRITISH 1819-1909)
THE VICAR OF WAKEFIELD: "THE INTERVALS BETWEEN CONVERSATIONS WERE EMPLOYED IN TEACHING MY DAUGHTERS PIQUET; OR SOMETIMES IN SETTING MY TWO LITTLE ONES TO BOX, TO MAKE THEM SHARP, AS HE (THE SQUIRE) CALLED IT"
 Oil on canvas
 Signed and dated 1876 (lower left)
 90 x 142cm (35¼ x 55¾ in.)

Provenance:
 E. Stacy-Marks Ltd., Eastbourne
 Private Collection, UK
 Sale, Bonhams, London, 14 March 2018, *19th Century European, Victorian and British Impressionist Art*, lot 64

Exhibited:
 London, Royal Academy, 1876, no. 250.

The Vicar of Wakefield, was a novel written by the Irish author Oliver Goldsmith. Published in 1766, it was one of the most popular 18th century novels of the Victorian age. Written as a 'fictitious memoir' with a riveting riches to rags and back again storyline, Frith had a particular liking for the novel and in addition to the present lot which was exhibited at the Royal Academy in 1876, also painted two more scenes from the novel which were exhibited at the Royal Academy in 1841 and 1842. The second of these two works, *Measuring Heights*, is now in the collection of the Victoria and Albert museum, London. Both the lot offered here and *Measuring Heights* depict scenes from Chapter 16 of the novel.

Frith often painted happy family scenes throughout his career, which was not reflective of his own personal life; during the course of his life Frith had two families, one with his first wife and twelve children, and one with his mistress, Mary Alford, and their seven children who lived a mile down the road. Described as the 'greatest British painter of the social scene since Hogarth' he often chose literary themes for his subjects including a number of works based of the works of Charles Dickens. He was elected to the Royal Academy in 1853 and by 1876, Frith was firmly established as the most successful painter of his generation. Just the year before he painted this scene his painting *Before Dinner at Boswell's Lodgings*, 1868, achieved the highest auction price to date for a living artist.

£8,000-12,000



39
**FOLLOWER OF JEAN-BAPTISTE
 CHARPENTIER (FRENCH 1728-1806)**
BOIS DONC MA BELLE; L'ATTRAPE-NIGAUD
 Oil on canvas, a pair
 One bears signature and dated 1751
 (lower left)
 71 x 90cm (27¾ x 35¼ in.) (2)

Provenance:
 Sale, Picard Scp, 21 December 1994,
Importants Tableaux Anciens, Dessins
Anciens, lot 26, offered as by Jean-Baptiste
 Charpentier

£5,000-7,000

39



40
A GRAND TOUR SPECIMEN MARBLE TOP
 LATE 18TH/EARLY 19TH CENTURY
 With concentric bands of chevron inlaid marble including
Giallo di Siena, *Verde Antico* and *Spanish Brocatelle*, on
 an associated carved and painted Italian baroque pedestal
 support
 119cm diameter

A very similar top sold Christie's, New York, 23 August 2017,
 lot 480.

£8,000-12,000

40





41

A EUROPEAN CARVED GILTWOOD MARBLE TOPPED SIDE TABLE

PROBABLY LOW COUNTRIES, EARLY 18TH CENTURY

The later figured red marble top above a pierced and foliate carved apron centred by a mask, the cabriole supports surmounted by cherubs and ending in claw and ball feet. 89.5cm high, 110cm wide, 68cm deep.

Provenance:

Sotheby's, The Ballyedmond Collection, 23rd-24th May 2017, Lot 23

£3,000-5,000

41



42

42

A FRENCH ORMOLU EIGHT BRANCH CHANDELIER

LATE 19TH CENTURY

After the model attributed to A.C. Boulle. 90cm high, 86.5cm diameter.

Provenance:

By repute of the vendor, purchased from Bonhams for £13,500.

£4,000-6,000



43

AN ITALIAN SPECIMEN MARBLE TOPPED TABLE

EARLY 19TH CENTURY

The top with a flower head trellis pattern centred by a Malachite roundel, all inlaid into white marble, on a later hexagonal ash and beech parcel-gilt pillar. 79cm high, 81cm diameter.

£3,000-5,000

43



44



44

A PAIR OF FRENCH GILT AND PATINATED BRONZE CANDELABRA

19TH CENTURY

In the rococo style with triple branches and putti supports, on dolphin decorated bases
46cm high, 24cm wide

£600-800



45

45

AN EMPIRE STYLE FRENCH BRONZE AND GILT METAL MANTEL CLOCK WITH A MARLY HORSE

AFTER COUSTOU

On a plinth with silvered dial and anthemion leaves, on scroll feet
53cm high, 26cm wide

£1,500-2,000



46

46

A MOTTLED YELLOW MARBLE PEDESTAL

LATE 19TH CENTURY

Of cylindrical form, on a grey marble square plinth
110cm high, 38cm square

£700-1,000



47



47

A PAIR OF GEORGE III CARVED GILTWOOD WALL BRACKETS

CIRCA 1760

Of elaborate carved and pierced rococo form, regilded
41cm high, 28cm wide, 18cm deep

£800-1,200

48

A PAIR OF CHINESE STYLE DOUBLE GOURD VASES

MODERN

Decorated in underglaze blue with figures, now fitted as lamps, with shaped pleated shades

83cm high (2)

£2,000-3,000



48





49 (part lot)

50
AN ITALIAN CIRCULAR OCHRE AND RED MARBLE SMALL PEDESTAL TABLE
 LATE 19TH CENTURY
 The moulded top inlaid with red and green marbles, on a columnar pillar and circular moulded base with splayed feet
 75cm high, 65cm diameter

£800-1,200



50



51

51Y
A REGENCY AMBOYNA, ROSEWOOD CROSSBANDED AND GILT-METAL MOUNTED PIER TABLE
 CIRCA 1815
 The raised mirror panel back with a pierced anthemion gallery above and open shelf and pierced, scrolling supports, the top above a cut brass-inlaid frieze with a drawer, on scrolled front supports headed by palmette lappets and with paw feet resting on an inverted breakfront plinth
 137cm high, 97cm wide, 41cm deep

Provenance:
 Sold in these rooms, 10th March 2020, The Collection of Sir William Whitfield, Lot 220

£2,000-3,000

49
NEAPOLITAN SCHOOL (19TH CENTURY)
VIEWS OF MOUNT VESUVIUS AND NAPLES
 Four gouaches
 The largest 27 x 41cm (10½ x 16 in.) (4)

£2,000-3,000

52
A GILT-BRONZE AND PAINTED PORCELAIN MANTEL
 FRENCH, CIRCA 1830
 4½-inch silvered engine-turned dial signed Silvani B, Paris, the arched case inset with a porcelain panel painted with Narcissus looking at his reflection in a river
 53cm (21in.) high

Provenance:
 Sotheby's, London, The Ballyedmond Collection, 23rd-24th May 2017, Lot 47

£2,000-3,000



52

53
A SUITE OF THREE FRENCH GILTWOOD CONSOLE TABLES
 LATE 19TH CENTURY
 In the Louis XVI style, with red marble tops above swag decorated friezes, on turned and fluted legs with stretchers centred by urns
 The larger table 81cm wide, the pair 51cm wide

£1,500-2,500



53



54

54

A RENAISSANCE REVIVAL GILT GESSO AND ENAMEL CASKET

The coffered hinged lid set with Limoges style panels of dolphins, urns and cornucopias in white on a black ground, the sides with similar panels, the corners with faux marble columns
17cm wide

£500-800



55

55

A POLISHED FOSSIL GROUP

POSSIBLY MORROCO

The specimens including Orthocones
49cm wide

£300-500

56

A GREEN MARBLE PEDESTAL

LATE 19TH CENTURY

Of fluted cylindrical form, on an octagonal plinth
101cm high, 37cm diameter

£300-500



56

57

A FRENCH ORMOLU MOUNTED WHITE MARBLE MANTEL CLOCK

CIRCA 1900, IN LOUIS XVI STYLE

With serpent handles and cupid hour indicator
81cm high

Provenance:

Sotheby's, London, The Ballyedmond Collection,
23rd-24th May 2017, Lot 321

This clock is based on a Louis XVI model with revolving dials in the 'Au Balancier de Cristal Collection', which is illustrated Tardy, *French Clocks the World Over*, Part Two, Paris, 1981, p.90.

£15,000-25,000



57



58

58

GEORGE CATTERMOLLE
(BRITISH 1800-1868)

ALMS GIVING

Watercolour

Signed with monogram (lower centre)

28.5 x 44.5cm (11 x 17½ in.)

Provenance:

Sale, Bonhams, London, 1 December 2015,
Hooton Pagnell Hall, lot 188 (part lot)

£300-500



59

59

FRANCESCO COLEMAN
(ITALIAN 1851-1918)

THE SLAVE TRADER

Watercolour

Signed and inscribed *Roma* (lower right)

37 x 53cm (14½ x 20¾ in.)

£400-600



60

60

CIRCLE OF GABRIEL CARELLI
(ITALIAN 1820-1900)

A VIEW OF VENICE

Watercolour

Indistinctly signed (lower left)

14 x 22cm (5½ x 8½ in.)

£300-500



61

61

ALFRED POLLENTINE (BRITISH 1836-1890)

THE GRAND CANAL, VENICE

Oil on canvas

Signed (lower right)

51 x 77cm (20 x 30¼ in.)

£1,500-2,500

62

CHARLES JAMES PIBWORTH (1878-1958)

EARLY 20TH CENTURY

White marble tondo of a girl in profile, on a
ribbon-tied moulded plinth, signed lower right

'C. Pibworth'

74cm high, 56cm diameter

£1,000-1,500



62



63

63
ITALIAN SCHOOL (17TH CENTURY)
THE MADONNA AND CHILD
 Oil on canvas
 50 x 39.5cm (19½ x 15½ in.)

It has been suggested that this work may be a copy after Sassoferrato (see Christie's, New York, 23 May 1997, lot 19)

£1,000-1,500

64

A BERLIN (KPM) PLAQUE

LATE 19TH CENTURY

Depicting a saintly woman, impressed marks and printed retailer's mark verso
 33cm x 28cm (48cm x 43cm inc. frame)

This work is a copy of a Guido Reni, *Penitent Magdalene*

£800-1,200



64



65

65

ITALIAN SCHOOL (17TH CENTURY)

SAINT ANTHONY WITH THE CHRIST CHILD

Oil on copper
 24 x 19cm (9¼ x 7¼ in.)

£1,500-2,500

66

ANTONIO CEDOLA

ITALIAN, ROME, 19TH CENTURY

Bust of a Bacchante, signed A. Cedola Roma, white marble

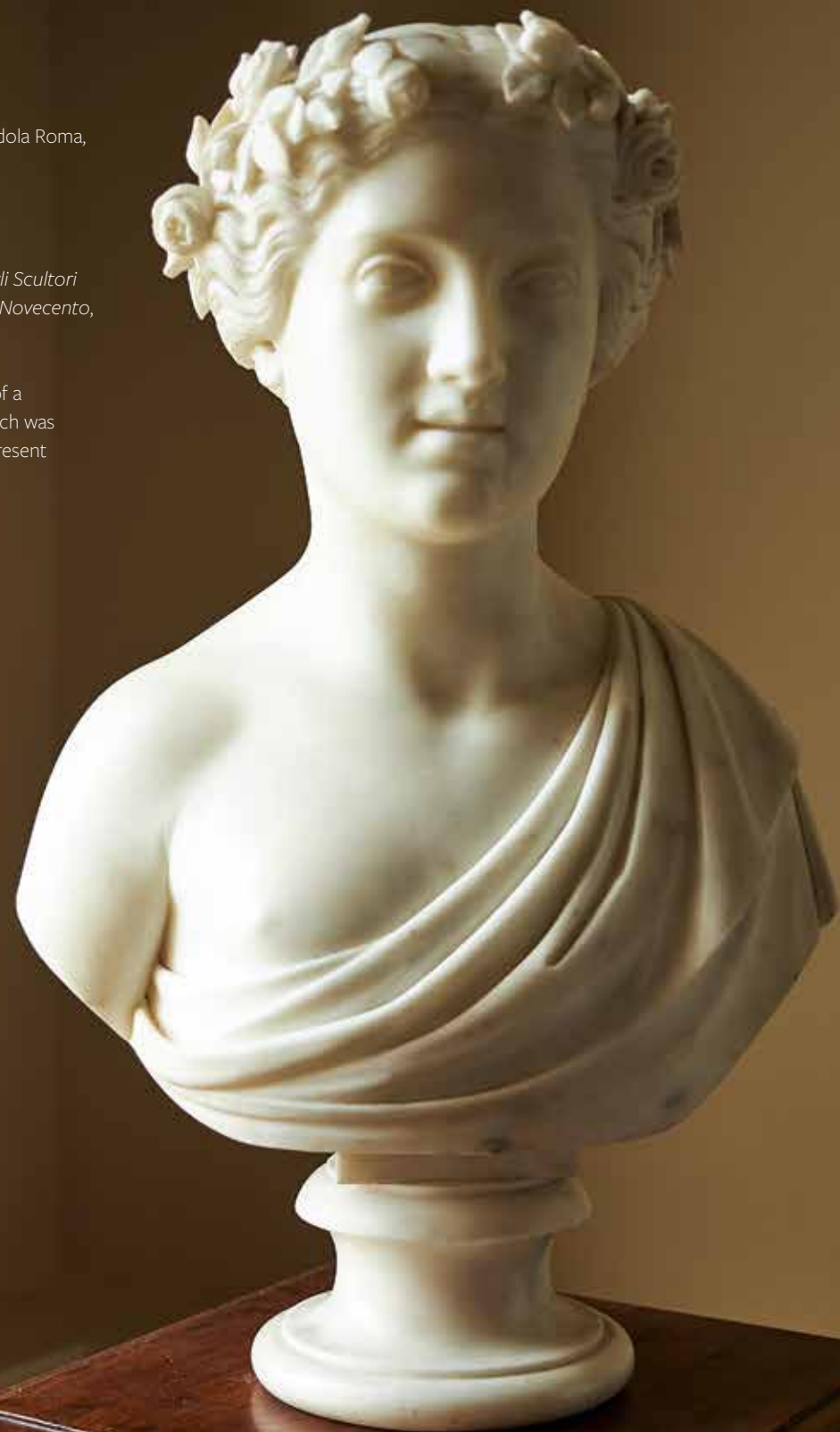
57cm high

Related Literature:

A. Panzetta, *Nuovo Dizionario degli Scultori Italiani dell'ottocento e del primo Novecento*, vol. 1, Turin, 2003, p. 212

Antonio Cedola exhibited a bust of a Bacchante in Florence in 1861, which was possibly the same model as the present example.

£4,000-6,000



66



67

67

A SCULPTED WHITE MARBLE RELIEF PANEL

20TH CENTURY

Depicting the three Graces

126cm high, 80cm wide

£2,000-3,000

68

AFTER ANTONIO CANOVA (1757-1822)

SCULPTED WHITE MARBLE, ITALIAN, 19TH CENTURY

'Psyche Revived by Cupid's Kiss', on a verde antico plinth and turned column with an octagonal plinth

Sculpture 70cm high, column 106cm high (2)

Provenance:

Sotheby's, London, The Ballyedmond Collection, 23rd-24th May 2017, Lot 345

Related Literature:

M. Praz, *L'opera completa del Canova*, Milan 1976, pls. 17-19

The present Cupid and Psyche group is based on the celebrated original in the Louvre which is of monumental size and gave rise to many copies

£2,000-3,000

68



69
A WHITE MARBLE ROMAN HEAD
 AFTER ROMAN 1ST CENTURY EXAMPLES
 Modelled turned slightly to dexter
 46cm high

£3,000-5,000

69



70
A PAIR OF CARVED WHITE MARBLE ALLEGORICAL FIGURES
 ITALIAN, THIRD QUARTER 19TH CENTURY
 Depicting 'Winter' and 'Summer' from the four seasons, 'Summer' depicted as a young girl with flower-braided hair and holding a posy, 'Winter' as a boy wearing an animal pelt and warming his hands over a fire, on rusticated circular bases
 92cm high and 94cm high (2)

Provenance:
 Acquired by a private UK collector, Sotheby's, London, '19th Century Sculpture', 29 November 1991, lot 69
 Bonhams, London, 21 November 2018, 'Important Design', lot 154

£10,000-15,000

70



70



71

71
SAMUEL WOODFORD (BRITISH 1763-1817)
THE SLEEPING ANGEL
 Pen, ink and wash
 14 x 22.5cm (5½ x 8¾ in.)

£250-350



72

72
ITALIAN SCHOOL (17TH CENTURY)
JANUS
 Pencil, ink and wash
 38 x 19cm (14¾ x 7¼ in.)

£700-1,000

73
A PINK GRANITE PEDESTAL
 LATE 19TH / EARLY 20TH CENTURY
 Of cylindrical form with a moulded top and base
 81cm high, 47cm diameter

£800-1,200



73



74

74
MANNER OF CHARLES AUGUSTUS HENRY LUTYENS
BACCHANALIAN SCENE
 Oil on canvas
 85.5 x 129cm (33½ x 50¾ in.)

£3,000-5,000



75

A GEORGE III IRISH SILVER OGEE TWIN HANDLED CUP AND COVER BY RICHARD WILLIAMS

DUBLIN, 1771

With a cone and leaf finial to the domed cover, leaf-capped double scroll handles, vacant oval reserves to front and back, embossed laurel swags, scroll framed panels, a flowerhead girdle with acanthus below, on a circular foot

33cm (13in) high, 1509g (48.5 oz)

£600-800



76

76

A VICTORIAN ELECTRO-TYPE PARCEL GILT TANKARD

BY ELKINGTON, MASON & CO., 1842-61

Engraved Executed by Elkington, Mason & Co. from the original in ivory in the possession of Henry C. G. Bedford Esqr., with bacchanals and a drunken Silenus in full relief

26cm (10 1/4in) high

Elkington & Co. received financial backing from Josiah Mason in 1842, renaming the firm Elkington, Mason & Co. between 1842 and 1861, and was extremely successful. It introduced electrotyping as a new method of production for silver plated items. Elkington & Co. exhibited at the Great Exhibition of 1851 with enormous success

£200-300



77

77

A SILVERED BRONZE AND PARCEL GILT OVAL TABLE CENTREPIECE

19TH CENTURY, IN 18TH CENTURY STYLE

The sides with two panels with initials within cartouches and leaf and bead borders, on six gilt feet

46cm wide

£800-1,200

78

A SET OF THREE VICTORIAN ELECTRO-PLATED MODELS OF PUTTI RUNNING

UNMARKED, CIRCA 1880

Probably from a centrepiece, on later composition socles

21.5cm (8 1/2in) high and smaller

£150-250



78

79

A FRENCH ELECTRO-PLATED FIGURE OF CERES BY CHRISTOFLE

PARIS, ENGRAVED CHRISTOFLE & CIE., CIRCA 1875

Modelled standing with a wheat wreath in her hair and holding a sheaf of wheat and a sack, wearing a long loose robe, on a red griotte marble plinth with bas relief copper electrotype vignettes of sheep, cattle and horses

60cm (23 1/2in) high overall

In 1860 Napoleon III instituted agricultural competitions to foster growth in France's most important industry, a tradition that continued until the First World War. Christofle produced a number of awards for these competitions.

£300-500



79



80

A FRENCH GILT AND PATINATED BRONZE BUST OF NAPOLEON BONAPARTE

LATE 19TH CENTURY

On a square mahogany pedestal with Napoleon's emblem to the front and sides, on conforming feet
40cm high, 14cm wide

£300-500

81Y

A GEORGE III ROSEWOOD AND SATINWOOD BANDED DRUM-TOP LIBRARY TABLE

CIRCA 1800

The top with a tooled leather inset above an arrangement of five real and three dummy frieze drawers inlaid with geometric stringing; the simulated rosewood turned stem above quadruple downswept legs ending in brass paw castors

75cm high, 91cm diameter

£1,500-2,500



80



81



82

82
A PAIR OF PATINATED AND GILT BRONZE VASE LAMPS
 CIRCA 1880
 The bodies with neo-classical loosely robed female figures flanked by raised pierced handles cast with lion masks and star motifs
 53cm high, 21cm wide

£400-600

83 Y
A PAIR OF ROSEWOOD OPEN BOOKCASES, IN GEORGE IV STYLE
 20TH CENTURY CONSTRUCTION, POSSIBLY INCORPORATING SOME PERIOD ELEMENTS
 The replaced verde antico marble tops above gadroon-beaded friezes and open adjustable shelves, the sides with turned columns, on moulded plinths
 101cm high, 129cm wide, 37cm deep

£4,000-6,000



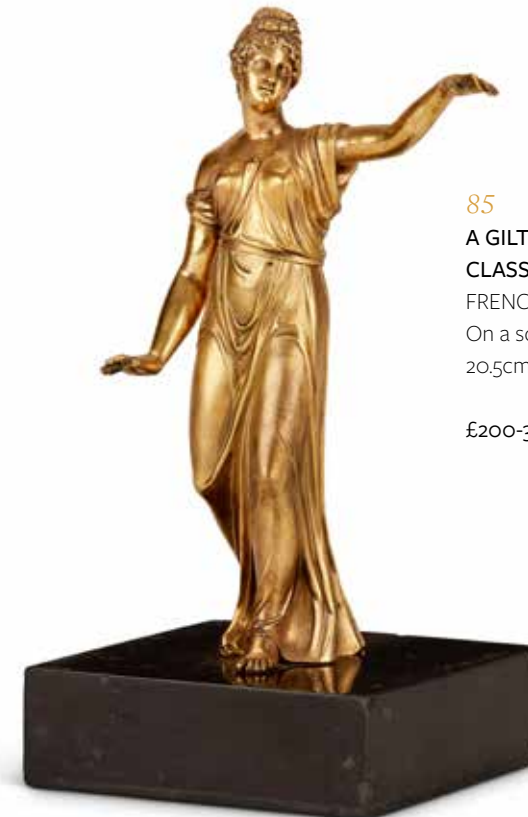
83 (part lot)

84
A GEORGE III MAHOGANY AND INLAID CUTLERY URN
 CIRCA 1800
 Of urn-shaped form, the telescopic rising top revealing a fitted interior, on a turned stem and square plinth; together with a set of twelve silver crested dessert spoons and twelve crested teaspoons, London 1794, Solomon Hougham, 3106.35 gm (42 oz)
 60cm high overall

£600-800



84



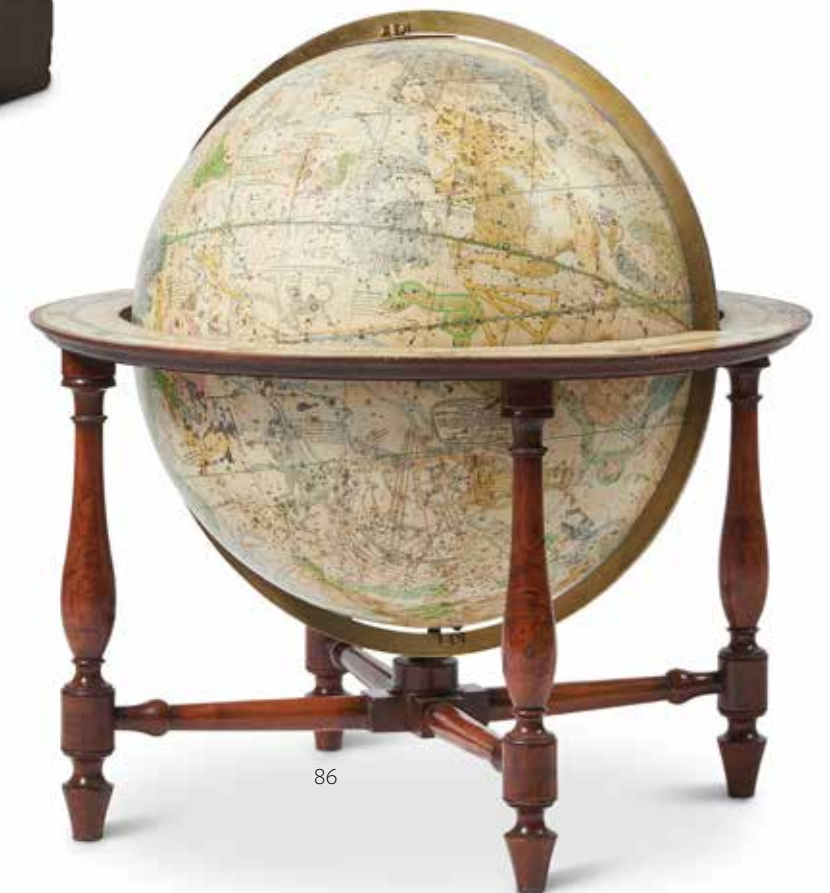
85

85
A GILT BRONZE FIGURE OF A NEO-CLASSICAL DANCING GIRL
 FRENCH, EARLY 19TH CENTURY
 On a square black marble base
 20.5cm

£200-300

86
A DUDLEY ADAMS (1762-1830) 18 INCH CELESTIAL GLOBE
 CIRCA 1807
 With twenty four hand-coloured gores inscribed *Britanniarum B.F.Gi Augustissimo Georgio Tertio/ Affronomorum Patrono Mun...entisssimo, Celeberrimo/ Globum nunc Caelestem/ Novum et Emendatiorum Anstrale nuperrime observata, Ata/ Stellae Catalogi Flamstediani Universas, vere exprimentem/ Grati animi et pietatis monumentum/*. D. D. Q/ *Omni ...tu et officio devinctissimus/ D. Adams/ 1807/ Made by D. ADAMS Globe Manufacturer, on a turned mahogany stand with baluster supports joined by stretchers, restorations*
 Overall 63cm high, overall 56cm diameter

£3,000-5,000



86



87Y
A SET OF SOLID ROSEWOOD
LIBRARY STEPS
 POSSIBLY ANGLO-INDIAN, CIRCA 1835
 The rectangular gadrooned steps with velvet
 insets and turned lotus-leaf carved supports
 62cm high, 81cm wide, 65cm deep

£800-1,200

87

88
A PAIR OF PATINATED AND GILT BRONZE CANDLESTICKS
 MID 19TH CENTURY, IN THE MANNER OF THOMAS ABBOTT
 Each hung with cut-glass drops above stork supports with
 crowns encircling their necks, on rockwork bases
 39cm high

£800-1,200



88

89
A BRONZE AND ORMOLU INKSTAND
 FRENCH, 19TH CENTURY
 The lid mounted with a winged putto and trophies of War
 on a base with a wreath and a laurel border enclosing
 fittings
 19cm wide, 18cm high

£400-600



89

90Y
A CHINESE EXPORT LACQUER WORK AND
WRITING BOX
 CIRCA 1830
 Of canted rectangular shape decorated overall with
 figures in landscapes within a border of dragons, the
 hinged lid revealing a tray with fittings (some ivory
 and a quantity of small cowrie shells) the base with a
 drawer and small writing slope, on four claw feet
 35cm x 25.5cm

£100-150



90



91

91

A BRONZE AND GILT BRONZE PLATEAU

The oval gadrooned frame set with a mirror and on four gilt metal leaf and paw feet
34cm x 24cm

£100-150



92



92

A PAIR OF GEORGE III MAHOGANY KNIFE BOXES

CIRCA 1795

The sloping tops and bowed fronts centred by circular beaded panels and revealing fitted interiors, the sides with engaged reeded turned and leaf carved columns, on turned feet
35cm high, 25cm wide, 25cm deep

£2,000-3,000

93

A SET OF EARLY VICTORIAN MAHOGANY LIBRARY STEPS

CIRCA 1840

The raised hand rest with spiral-twist turned uprights above three tooled leather inset steps, on baluster turned and lobed feet with castors
151cm high, 51cm wide, 75cm deep

£800-1,200



93



94

AN ITALIAN BRONZE FIGURE OF THE BORGHESE GLADIATOR

19TH CENTURY

After the antique, on a marble plinth
65cm high, 52cm wide

£4,000-6,000

94



95

95

A PAIR OF FRENCH BRONZE MOUNTED MARBLE VASES

LATE 19TH CENTURY

Each with twin pierced scrolling handles, on short fluted stems and square plinths
30cm high

£500-800

96

A CHINESE EXPORT BLACK AND GILT LACQUER CABINET ON STAND

CIRCA 1830

The cabinet with a pair of doors enclosing an arrangement of five long and two short drawers, the stand with a baluster pillar, and concave-sided plinth with paw feet, with Chinoiserie decoration throughout

Cabinet 54cm high, 46cm wide, stand 69cm high, 53cm wide

£2,000-3,000

96





97

97
ATTRIBUTED TO WILLIAM HUGGINS (BRITISH 1824-1910)
THE HEAD OF A LION
 Oil on card
 22.5 x 22cm (8¾ x 8½ in.)

£700-1,000



98

98
A BRONZE NEO CLASSICAL FIGURE
 BY EUGÈNE ANTOINE AIZELIN (1821-1902)
 AND FERDINAND BARBEDIENNE,
 19TH CENTURY
 Modelled holding an amphora and signed
 on the base: 'Ene AIZELIN. 1864' and with the
 Ferdinand Barbedienne exhibition medallion
 together with 'F. BARBEDIENNE FONDEUR'
 60cm high

£600-900

99
A ITALIAN SERPENTINE MARBLE PEDESTAL
 19TH CENTURY
 Of spiral fluted cylindrical form
 93cm high, 43cm diameter

£500-800



99

100
A SCOTTISH SOUVENIR-WARE WORK TABLE TOP CABINET
 MID-19TH CENTURY
 The sarcophagus shaped hinged top revealing a fitted interior
 with a quilted lined and tooled leather panel to the inside lid
 above compartments, the lower part with a pair of doors
 enclosing an arrangement of drawers surrounding a niche, the
 exterior elaborately decorated with transfer images including
 hunting and rural scenes
 48cm high, 44cm wide, 30cm deep

£700-900



100



101

101
AN ITALIAN SPECIMEN MARBLE TOPPED TABLE
 EARLY 19TH CENTURY
 The top with a flower head trellis pattern centred by a small
 micro-mosaic roundel of the Capitoline Doves, on a later
 parcel-gilt ash and beech hexagonal pillar
 79cm high, 70cm diameter

£5,000-8,000



59



102
A BLUE JOHN AND BRASS
MOUNTED VASE
IN THE MANNER OF MATTHEW
BOULTON
The circular white marble base
decorated with swag hung
medallions, the vase late 18th century
27cm high

£2,000-3,000

102





103

A PAIR OF ORMOLU FIVE BRANCH CANDELABRA

PROBABLY 19TH CENTURY

With leaf scroll branches and bud nozzles, each top supported on a rococo baluster stem on a 'C' scroll base

Approximately 40cm high (2)

£600-800

104

A SEMI-OCTAGONAL MAHOGANY DESK CHAIR

LATE 19TH CENTURY

The leather top rail above *Mashrabiya* panels and a solid seat, on turned legs with star motif capitals

80cm high, 66cm wide, 57cm deep

£1,200-1,800



104

105

A PAIR OF PAINTED TRIPOD TABLES, IN GEORGE III STYLE

EARLY 20TH CENTURY

Decorated with *en-grisaille* neo-classical designs, the tilt-tops with ovals of figures with birds, a fox and a tortoise amongst clouds, each bearing the number 'No 137d' to the blocks

73cm high, 42cm wide, 33cm deep

£500-800



105



106

106

A GEORGE IV MAHOGANY PARTNERS' DESK

CIRCA 1830, BY GILLOWS

The panelled tooled leather inset tops with twin ratchet supported adjustable reading flaps including detachable ledges above pull-out slides, the arrangement of nine drawers opposing three corresponding frieze drawers and a pair of panelled cupboard doors, *stamped Gillows to one frieze drawer*

80cm high, 146cm wide, 92cm deep

£12,000-18,000





107

107

A PAIR OF VERDE ANTICO MARBLE AND GILT METAL MOUNTED URNS

FRENCH, 19TH CENTURY

With pine cone finials, a floral scroll band, arched handles, the sides hung with swags and on canted square bases 46cm high (2)

£1,000-1,500



109

109

AN AUSTRIAN GILT BRONZE, SILVERED COPPER AND ENAMEL, MOUNTED OAK PRESENTATION BOX

BY AUGUST KLEIN WITH PROVENANCE TO THE HOUSE OF BISMARCK, CIRCA 1895
Of rectangular form with foliate handles and scrolling feet, the later leather inset top centred by a medallion of Friederich Ludwig Jahn within an enamel band inscribed *Uns Deutschen kann nur durch Deutsche geholfen werden - Freiderich Ludwig Jahn* with the Prince Otto von Bismarck coat of arms above a dated enamel cartouche 1815-1895, all within oak leaf borders, the lid opening to reveal a red velvet and silk lined interior containing a folio and various dedications 21cm high, 55cm wide, 39cm deep

Provenance:

The present lot is by repute from the collection Otto Eduard Leopold, Prince of Bismarck and was presumably kept at his

Berlin residence, the Reichskanzlei or palace. Thence by descent. Otto Eduard Leopold, Prince of Bismarck, Duke of Lauenburg, known as Otto von Bismarck (1815-1898) was a conservative Prussian statesman and was the first Chancellor of the German Empire between 1871 and 1890 after German unification which he is today considered largely responsible. At the time of unification, Bismarck styled himself as Imperial Chancellor of the unified German states as well retaining control of Prussia although Austria was excluded. Bismarck's diplomacy and powerful rule at home gained him the nickname 'The Iron Chancellor'. The House of Bismarck was a noble German family which rose to prominence in the 19th century largely through the achievements of Otto von Bismarck. He was granted the ducal title Duke of Lauenburg for his lifetime, a hereditary comital title in 1865 and the hereditary title of Prince of Bismarck in 1871. Several of his descendants, notably his son Herbert, Prince of Bismarck, were also politicians. The portrait image of Friedrich Ludwig Jahn (1778-1852) applied to the casket is presumably to affirm German nationalistic pride. Jahn was considered the 'father of gymnastics' founding the turnverein (gymnastics club) movement in Germany. He was also a fervent patriot, believing that physical education was the cornerstone of national health and strength which was crucial in strengthening character and German national identity. Jahn penned a vigorous defence of cultural nationalism in his work 'Das Deutsche Volkstum (German Nationality)' in 1810 and it was this publication which rose to prominence after the German Unification and hence why his image is portrayed on the casket with an inscription which translates 'Germans can only be helped by Germans'

£1,500-2,500

108

A SATINWOOD WATERFALL OPEN BOOKCASE, IN GEORGE III STYLE

LATE 19TH CENTURY, IN THE MANNER OF HOLLAND & SONS

Inlaid with ebonised and chequer stringing, the serpentine top with fir cone finials above open shelves and a pair of cupboard doors fitted with Hobbs & Co Locks, on tapered square feet, *the back stamped* 118cm high, 91cm wide, 33cm wide

£1,500-2,500



108



110

110
JOHN CHARLES MAGGS (BRITISH 1819-1895)
THE BATH POST
Oil on canvas
Signed and dated *Bath 1884* (lower left)
35 x 65cm (13¾ x 25½ in.)

£800-1,200



111

111
THOMAS SOPER (BRITISH C. 1817-1893)
THE NORFOLK BROADS
Watercolour
Signed (lower left)
15 x 32.5cm (5¾ x 12¾ in.)

Provenance:
Sale, Bonhams, London, 1 December 2015, *Hooton Pagnell Hall*, lot 188 (part lot)

£300-500

112
ENGLISH SCHOOL (20TH CENTURY)
PORTRAIT OF WINSTON CHURCHILL
Oil on canvas
74 x 60.5cm (29 x 23¾ in.)

£1,000-1,500

113
FRENCH COLONIAL SCHOOL (CIRCA 1800)
PORTRAIT OF AN OFFICER IN UNIFORM
Oil on canvas
61 x 50cm (24 x 19½ in.)

The portrait offered here has traditionally been identified as Hispanic, with the uniform style dating the work to around c.1790. The two fringed epaulettes would denote the rank of captain in a Spanish unit at home or overseas. However, for this to be the case the uniform is unusual. Since 1792, the “Disciplined Militia” in all overseas territories was to wear a blue coat with scarlet collar, cuffs and lapels, gold buttons for infantry and silver for cavalry. This is seen in many portraits without the white piping. In this case we also have a white collar with scarlet piping.

More recently it has been suggested that the uniform is like that worn by some French revolutionary *Gardes Nationales* units in 1789-1790. An order of 19 July 1790 specified for the National Guard the blue coat with scarlet cuffs and lapels piped white and the white collar piped scarlet, gold buttons and on 3 October 1789, the National Guard of Charleville had adopted earlier that same uniform. However, the Paris National Guard had scarlet cuffs and collar piped white and white pied scarlet lapels and that is finally what was imposed on all National Guards on 29 September 1791 and, eventually, for the regular line infantry that wore those colours until 1816.

For a similar example of this uniform see the portrait by Remi-Furcy Descarsin *A National Guard and his Wife*, 1791, in the collection of the Musée de la Révolution Française, MRF 2004-14.

The small earring on the visible right ear lobe is not something often seen any military officer's portrait, although this is seen on southern European men at times during this period and it has been suggested that this may be a portrait of a French Colonial officer. According to a 15 March 1790 decree (see Sidney Daney de Marcillac, *Histoire de la Martinique: Depuis la Colonisation Jusqu'en 1815*, Vol 5, Fort Royal, 1846) the National Guard of Saint-Domingue (now Haiti) was to wear the same uniform as that of France. Each corps was to have the name of its district on its buttons. The other French islands (Martinique, Guadeloupe, etc) were also wearing the “national” [guard] uniform from 1790, changing from previous red lapel uniforms to white lapels around the mid-1790s, as in France.

We are grateful to René Chartrand for his kind assistance with cataloguing this lot.

£2,000-3,000



112



113



114



114

A PAIR OF GEORGE III MAHOGANY, SATINWOOD, AND INLAID DINING ROOM PEDESTALS

CIRCA 1790 AND LATER INLAY, IN THE MANNER OF INCE AND MAYHEW

Each surmounted by a cutlery urn with gilt-brass leaf-cast handles and telescopic rising top revealing fitted interiors, the pedestals with satinwood bandings and engraved neo-classical marquetry divided by fluted borders, the panelled doors enclosing two iron grid plate shelves on one side and a shelf to the other, on tapered square feet
178cm high, 53cm wide

£12,000-18,000



115 (part lot)



116



117

115

ENGLISH SCHOOL (19TH CENTURY)

PORTRAIT OF A LADY, SEATED IN AN INTERIOR; AND PORTRAIT OF A GENTLEMAN, SEATED IN AN INTERIOR

Watercolour, a pair

Each 68 x 51cm (26¾ x 20 in.) (2)

£600-800

116

FRANCESCO COLEMAN (ITALIAN 1851-1918)

TAKING A REST

Watercolour

Signed and inscribed *Roma* (lower right)

54 x 37cm (21¼ x 14½ in.)

£400-600

117

EDMOND LERCLERCQ (FRENCH 1817-1853)

LEADING THE WAY

Oil on panel

Signed and dated 53 (lower right)

50 x 38cm (19½ x 14¾ in.)

£600-800



118

118

A*** FERRANT (19TH CENTURY)

A ROMANTIC SCENE

Oil on canvas

Signed (lower right), inscribed *Reina Alfons.* and dated 1845 (lower centre)

120 x 97cm (47 x 38 in.)

£2,000-3,000



119

119
JANE MARIA BOWKETT (BRITISH 1837-1891)
A GARDEN PARTY
 Oil on canvas
 Signed (lower right)
 58 x 89.5cm (22¾ x 35 in.)

Provenance:
 Private Collection, Paris
 Christopher Wood Gallery, London
 Sale, Christie's, South Kensington, 26 September 2007, *Victorian and Traditionalist Pictures*, lot 51
 Sale, Christie's, South Kensington, 17 March 2010, *Victorian and British Impressionist Art*, lot 40

£2,500-3,500



120

120
LUCIUS ROSSI (ITALIAN 1846-1913)
DANS LES JARDINS DES TUILERIES
 Oil on canvas
 Signed and dated 1901 (lower right)
 54 x 76cm (21¼ x 29¾ in.)

Provenance:
 Sale, Woolley and Wallis, 4 March 2020, *Old Master, British and European Paintings*, lot 348

£10,000-15,000



121

A GEORGE III MAHOGANY SERPENTINE COMMODORE

CIRCA 1765, IN THE MANNER OF THOMAS CHIPPENDALE

The moulded top above four long graduated drawers, on shaped and panel-moulded bracket feet
99cm high, 113cm wide, 55cm deep

This commode relates in both form and quality of cabinet-work to documented examples of furniture produced by Thomas Chippendale (1718-1779). Of particular note are the handles which were a 'favourite Neo-Classical loop handle pattern' of Chippendale's. In addition the fielded panel detailing to the bracket feet have affinities to the Greek key motifs used on certain items of case furniture supplied by Chippendale for Paxton House, Berwickshire. However the distinctive carved running lozenge pattern columns to the corners appear to be unparalleled in Chippendale's known oeuvre. (See Christopher Gilbert, *The Life and Works of Thomas Chippendale*, 1978, Figs. 95, 263 and 415)

£6,000-9,000



122

122

A LOUIS XV STYLE GILT-BRONZE CANDELABRUM À ÉCRAN

LATE 19TH CENTURY

With adjustable shade-panel and two leaf cast sconces, on a steel upright with finial
60cm high

Provenance:

Sotheby's, London, The Ballyedmond Collection, 23rd-24th May 2017, Lot 179

£200-300



123

123

A PAIR OF JAPANESE IMARI RIBBED VASES

19TH CENTURY

Decorated with panels of flowering prunus on a brocade ground and
raised on leaf scroll ormolu bases

36cm (2)

£300-500

124

A CHINESE MEIPING VASE

MODERN

Decorated with three scaly dragons in raised enamels on an underglaze
blue ground of scrolling lotus, crashing wave bands to the neck and foot,
Qianlong seal mark

38cm high

£400-600



124



125

A PAIR OF WILLIAM IV BRASS COLUMN LAMPS

CIRCA 1835

The fluted stems above cylindrical bases cast with laurel mouldings and narrative scenes
68cm high

Provenance:

Sotheby's, London, Of Royal and Noble Descent, 17th January 2018, Lot 171

£800-1,200

126

A GEORGE IV MAHOGANY SCROLL-END SOFA

CIRCA 1830

With a volute and fan cresting the arm facings and splayed legs with foliate carving,
upholstered in blue silk fabric embroidered with neo-classical vases

£1,200-1,800



126



125



127

127
AUGUSTUS EDWIN MULREADY (BRITISH 1844-1905)
A LONDON STREET SCENE
 Oil on canvas
 Signed and dated 1900 (lower right); further signed and titled twice (verso)
 41 x 20.5cm (16 x 8 in.)

Provenance:
 Sale, Christie's, South Kensington, 21 April 2009, *Interiors*, lot 166

£600-800

128
AUGUSTUS EDWIN MULREADY (BRITISH 1844-1905)
AN EYE TO AN EXPECTED BUYER; A LONDON NEWS BOY
 Oil on board, a pair
 One signed (lower left). the other (lower right); both signed and titled (verso)
 Each 22.5 x 14.5cm (8¾ x 5½ in.) (2)

Provenance:
 The first:
 Sale, Bonhams, Knightsbridge, 8 April 2008, *British and Continental Pictures*, lot 34

£1,200-1,800



128



129
HENRY GARLAND (BRITISH fl. 1854-1890)
THE CHIMNEY SWEEP
 Oil on canvas, feigned oval
 Signed and dated 1861 (lower left)
 28 x 24cm (11 x 9¼ in.)

£700-1,000



129

130
WILLIAM GEDDES (SCOTTISH 1841-1884)
LOOK HERE!
 Oil on canvas
 Signed and dated 1881 (lower left)
 73 x 46cm (28½ x 18 in.)

£1,000-1,500



130



131

131

JAMES CLARK (BRITISH 1834-1926)

CHILDHOOD'S HAPPY DAYS

Oil on canvas

Signed and dated 1901 (lower right)

63 x 49cm (24¾ x 19¼ in.)

£1,500-2,500



132

132

WILLIAM HENRY WARD (BRITISH FL.1850-1882)

TICKLED AWAKE

Oil on board

Signed and dated 1874 (lower left)

35 x 29cm (13¾ x 11¼ in.)

Provenance:

Ashleigh House, Art and Antiques, Essex

Sale, Lawrence Fine Art, 8 July 2011, *Fine Art Sale*, lot 1495

£800-1,200

133

A LARGE JAPANESE ARITA TYPE BALUSTER VASE AND COVER

19TH CENTURY

With shi shi finial and decorated overall in Imari style with peony, chrysanthemum and pomegranate and blue lappets

87cm high

£800-1,200

134

A PAIR OF GEORGE II STYLE CARVED MAHOGANY LIBRARY ARMCHAIRS

EARLY 20TH CENTURY

With eagle-carved arm facings and foliate decorated cabriole legs with claw and ball feet, upholstered in cream damask

105cm high, 86cm wide, 79cm deep

£1,500-2,000



133



134



135

135

A PAIR OF GEORGE II CARVED AND PAINTED PEDESTALS

MID 18TH CENTURY, POSSIBLY BY WILLIAM HALLETT (1730-1767)

The serpentine tops with paterae and riband moulding above acanthus carved shaped bodies above egg and dart moulded plinths

Each 44cm high, 62cm wide, 37cm deep

Provenance:

The Saloon Brightling Park (then known as Rosehill House)

Reputedly commissioned by John Fuller (1706-1755) for the Drawing Room at Brightling Park Sussex, circa 1747

Thence by descent to his brother Rose Fuller (1708-1777) to his nephew John (Mad Jack) Fuller (1757-1834) inherited by his cousin Augustus Fuller in 1834 acquired by Percy Tew, in 1879, when he purchased the house (and renamed it Brightling Park) by descent to his son Thomas Percy Tew (d. 1853) in 1921 thence to his daughter-in law Rosemary Grissell, widow of Lieut. Thomas Tew (d. 1940) and thence by descent at Brightling Park until sold Bonhams London 2nd March 2011, lot 95.

The pair of stands was recorded in situ in the Drawing Room at Brightling Park during the mid-20th century (see photograph reproduced from the Grissell family album, Bonhams Catalogue 2nd March 2011, p.76) where they are shown in niches either side of the bay window. Although they are seen supporting large Chinese vases, they originally would have been made for large statues supplied by Sir Henry Cheere. John Fuller's journal records a payment of £139 to 'Henry Chere for statuary' on July 11th 1747 (East Sussex Record Office SAS/RF/15/29). The pedestals' possible association with William Hallett is based on a series of six separate payments to him amounting to £488 over a seven year period 1746-1753, the majority of which coincided with the remodelling of the house (see payments drawn from Bank of England Account and paid to 'Hallett' recorded in John Fuller's journal for 1745-1756 East Sussex Record Office SAS/RF 15/29). Stylistic comparisons with Hallett's commissions for carved interiors at The Foundling Hospital, London,

Kirtlington Park in Oxfordshire and the Drawing Room at Brightling Park. In addition decorative elements such as the trussed scrolls and cherubs' heads in the Drawing Room at Brightling Park correspond with furniture traditionally attributed to William Hallett.

It should be noted that when the pedestals were entirely white when sold at Bonhams, and have subsequently been partially dry-stripped to reveal an earlier pale green ground colour to the white painted carved elements.

The History of Brightling Park

Brightling Park was acquired by the iron master and gun-founder John Fuller (1680-1745) in 1705 and shortly after he renamed it 'Rosehill' in honour of his wife Elizabeth Rose, heiress of Fulke Rose of Jamaica. On the death of John Fuller, the property passed to his son John II who embarked on substantial remodelling of the house and augmenting of the estate by almost 400 hectares. John II's younger brother Rose Fuller was the next to inherit the property but did little to the house, preferring to concentrate on his political career until his death in 1777 when title of the house transferred to his nephew and most famous inhabitant known as either 'Mad Jack' or 'Honest John' Fuller (1757-1833) who employed Robert Smirke to extend the house between 1810 and 1812 as well as build garden follies including a temple and observatory. This augmented the landscaping work to the Park after designs by Humphry Repton carried out two years earlier. When John Fuller III died the house was inherited by his cousin Augustus Fuller who let the house to tenants until he sold it in 1879 to Percy Tew whose family retained ownership until it passed to the Grissells who were related by marriage. Unfortunately the part of the house that contained the Drawing Room was demolished in 1955 to pay death duties.

£8,000-12,000



136

A PAINTED LEATHER FOUR FOLD SCREEN

LATE 19TH CENTURY

Each panel decorated with a floral spray

Each fold 184cm high, 53cm wide

£500-800

136

137

J. BARLOW, AFTER THOMAS SHERATON (1751-1806)

A GROUP OF FURNITURE AND UPHOLSTERY DESIGNS

Handcoloured aquatints, various dates

Various sizes, some framed as pairs (11)

£500-700



137 (part lot)



138

138

A FRENCH CARVED GILTWOOD STOOL

LATE 19TH CENTURY, IN THE MANNER OF A.M.E FOURNIER

The circular domed seat covered in distressed floral needlework and buttoned silk, on rope-twist carved supports joined by stretchers

43cm high, 63cm diameter

Provenance:

Sotheby's, London, The Ballyedmond Collection, 23rd-24th May 2017, Lot 83

£1,000-1,500



139

139Y

A REGENCY MAHOGANY AND SPECIMEN MARBLE TOPPED WRITING TABLE

CIRCA 1810

The top with a three-quarter pierced brass gallery above a single real and opposing dummy frieze drawer with turned ivory handles, the rectangular end-supports joined by a pole stretcher and on splayed legs ending in brass cap castors, inlaid throughout with stringing

76cm high, 80cm wide, 52cm deep

£2,000-3,000



140

A* RUSSELL (BRITISH 19TH CENTURY)**

'DON'T BLAME ME!; 'LITTLE BROTHER'

Oil on canvas, a pair

Both signed (lower left); titled (to labels verso)

Each 54,5 x 75cm (21¼ x 29½ in.) (2)

Provenance:

The Lancashire Galleries, Manchester

£1,200-1,800

140

141

CHARLES HUNT (BRITISH 1829-1900)

THE SOLDIER'S DEPARTURE

Oil on canvas

Signed and dated 68 (lower right)

39 x 60cm (15¼ x 23½ in.)

Provenance:

Sale, Christie's, South Kensington, 17 March 2010,
Victorian and British Impressionist Art, lot 121

£1,500-2,500



142

CHARLES HUNT (BRITISH 1829-1900)

INTERIOR SCENE WITH A DONKEY

Oil on canvas

Signed and dated 1876 (lower left)

89 x 144cm (35 x 56½ in.)

£6,000-8,000

142



143

J. BARLOW, AFTER THOMAS
SHERATON (1751-1806)

A GROUP OF FURNITURE DESIGNS

Handcoloured aquatints, various dates

1804-1806

Various sizes, the largest 24 x 39cm

(9¼ x 15¼ in.) (11)

£500-700



143 (part lot)



144

144

A CHINESE EXPORT PORCELAIN TUREEN AND COVER

QIANLONG

Of canted rectangular form with rabbit head handles and decorated in underglaze blue with a zig zag fenced river scene

33cm wide

£600-800

145

A SET OF TWELVE REGENCY MAHOGANY DINING CHAIRS

CIRCA 1815

The rail backs centred by gilt-brass mounted tablets with neo-classical winged chimera above rope-twist mid-rails and drop-in seats, on sabre legs inlaid throughout with stringing

£2,000-3,000



145 (set of 12)



146

146

A LARGE CHINESE CHARGER

Enamelled with a leaping carp flanked by dragons and decorative borders, six character Kangxi reign mark
49.5cm

£600-800

147

A LARGE CHINESE BALUSTER VASE

19TH CENTURY

Decorated in underglaze blue with a large scaly dragon amongst clouds above crashing waves, wood stand and cover
48cm high

£1,000-1,500



148

148

A CHINESE CANTON FAMILLE-ROSE OVAL TUREEN COVER AND STAND

SECOND HALF OF THE 19TH CENTURY

Decorated with alternating panels of figures and birds and flowers on a green and gilt scattered ground, with gilt knob and entwined handles
37cm high

£700-1,000



147



149

149

A CHINESE GLOBULAR VASE

Decorated in underglaze blue with scaly dragons in pursuit of a flaming pearl, decorative borders, four character Kangxi mark, but much later
17.5cm; and a Chinese cylindrical vase
25.5cm, (2)

£150-200



149



150

150

A PAIR OF CHINESE PORCELAIN JARDINIÈRES

CIRCA 1800

Of canted rectangular form with barbed rims, each decorated in underglaze blue with river landscapes and trees, pierced flared foot
55cm wide, 31cm high (2)

£4,000-6,000





151

151
A BERLIN (KPM) PORCELAIN PLAQUE
LATE 19TH CENTURY, IN THE STYLE OF FREDERIC SOULACROIX
Lovers walking arm in arm wearing early 19th century dress, impressed marks verso
31cm x 19.5cm (45cm x 34cm inc. frame)

£2,500-3,500



152

152
A MAHOGANY AND SATINWOOD BANDED DECANTER TABLE
EARLY 20TH CENTURY
The divided hinged top opening in conjunction with a rising platform fitted with four cut-glass decanters and stoppers and a matched set of sixteen various glasses, on tapered square legs with castors
79cm high, 60cm wide, 56cm deep

£400-600



153



153
JOHN ATKINSON GRIMSHAW (BRITISH 1836-1893)
A SHEPHERD DRIVING HIS FLOCK; A VIEW THROUGH THE TREES
Pencil and watercolour heightened with bodycolour and with scratching out
Each signed and dated 1870 (lower right)
15.5 x 11cm (6 x 4¼ in.)

Provenance:
Sale, Christie's, London, 14th May 1985, lot 116a
Trinity House, London/New York
Sale, Bonhams, London, 22 January 2014, *19th Century, European, Victorian and British Impressionist Art*, lot 87

£7,000-10,000



154

154
CHARLES HUNT (BRITISH 1829-1900)
CHILDREN BY A STREAM
Oil on canvas
Signed and indistinctly dated 18? (lower right)
51 x 61cm (20 x 24 in.)

£2,000-3,000

155Y
AN ART DECO SILVER TABLE SERVICE FOR TWELVE PLACE SETTINGS
MAPPIN & WEBB, SHEFFIELD 1932

Engraved W, comprising: twelve table forks, eight table spoons, twelve dessert forks, twelve dessert spoons, twelve soup spoons, six lobster picks, twelve tea spoons, twelve coffee spoons, twelve grapefruit spoons, six cake forks, a butter knife, two sauce ladles, a soup ladle, 5130g (164.9 oz); Together with the following with silver knife type handles and silver blades/ tines: twelve tea knives, twelve tea forks; Together with the following with mother of pearl handles and silver blades/tines: twelve fruit knives, twelve fruit forks; Together with the following with ivory handles and silver blades: twelve fish knives, twelve fish forks, a pair of fish servers; Together with the following with ivory handles and steel blades: twelve table knives, twelve cheese or dessert knives, a six piece carving set

In a walnut and beech two drawer side table, 80cm high, 80cm wide, 65cm deep

£2,500-3,500



155

156
A PAIR OF ELECTRO-PLATED THREE-LIGHT CANDELABRA
THIRD QUARTER 20TH CENTURY
With detachable flambeau finials to the central sconces, detachable sconces to the reel sconces, scroll arms, tapered stems and shaped square bases
52.5cm (20in) high

£150-250



156



157

157
AN EDWARDIAN SILVER SHAPED CIRCULAR SALVER BY BOARDMAN, GLOSSOP & CO. LTD
SHEFFIELD 1903

With a raised applied shell and scroll foliate rim, engraved with a presentation from The Liverpool and District Mineral Water Manufacturers and Bottlers Association within a scroll foliate wreath, on three ball-and-claw feet
30.3cm (12in) diameter, 861g (27.65 oz), in a red leather covered box from Higgs & Smith, Liverpool, initialled J. C.

£300-500

158
A PAIR OF EDWARDIAN SILVER SWEET BASKETS
BIRMINGHAM 1908
In a case

£150-250



158



159

159

A SILVER FIGURAL PRESENTATION HANDBELL BY MARTIN HALL & CO.

SHEFFIELD 1935

With an athletic tradesman atop a Corinthian column as a handle for the bell at the base, engraved 'Presented to W. Kean, President, by British Trades Union Congress Margate September 1935', an armorial, the National Union of Gold, Silver & Allied Trades badge and T.U.C. Labour emblem, 39cm (15 3/8in) high, 1055g (33.9 oz)

The arms are those of William KEAN (1871-1954) of Sheffield, who was the Secretary of the Nation Union of Gold, Silver and Allied Trades (1911-1953), Iron, Steel and Minor Metal Trades representative on the Trades Union Congress (1921-45) and President of the Trades Union Congress (1934/5). The award was made to him at the TUC conference of September 1935, which was held at Margate. Later in 1939 he was awarded the OBE.

£400-600

160

A PAIR OF SILVER CORINTHIAN COLUMN CANDLESTICKS

MAKER'S MARK LD LD (NOT TRACED),

BIRMINGHAM 1971

With detachable shaped square sconces with beaded rims, stop fluted columns, the stepped square bases with beaded bands, 30.5cm (12in) high, loaded

£300-500



160



163

162

A SILVER HEXAFOIL SIX BOTTLE CRUET STAND

MAKER'S MARK GC&S (NOT TRACED), BIRMINGHAM 1985

The three bottle caps by George Reily & George Storer, London 1835, the central ring handle modelled as a tree trunk, the bottle holder rings supported on three conforming trunks, on the ball feet, the clear glass bottles circa 1835 21cm (8 1/4in) high, the stand 789g (25.35 oz)

£300-500



162

163

A PAIR OF VICTORIAN ELECTRO-PLATED AND MARBLE MOUNTED CIRCULAR STANDS

PODR KITE MARK FOR 9TH APRIL 1881

The three ram's headed hoof supports with laurel swags between, the circular bases with beaded borders 14.5cm (5 3/4in) high

£200-300



161

161

A PAIR OF VICTORIAN SHAPED CIRCULAR DINNER PLATES

JOHN HUNT & ROBERT ROSKELL

Stamped Hunt & Roskell late Storr & Mortimer, no. 8136, the raised rims threaded with leaves at intervals, engraved with a coat-of-arms

28cm (11in) diameter, 1208g (38.85 oz)

£500-800

164

TWO MATCHED SETS OF FOUR VICTORIAN SILVER CAULDRON SALT CELLARS

The first with three by Charles Stuart Harris, one by The Goldsmiths & Silversmiths Co. Ltd, all London 1890, chased with vacant shields, flowers and leaves, on shell and paw feet, 6cm (2 3/8in) diameter, in a leather covered case with three silver and a plated spoon; the second by Martin, Hall & Co., London 1880 (1), Sheffield 1876 (1) and 1887 (2), chased with vacant shields, flowers and leaves, on shell and pad feet, 6cm (2 3/8in) diameter, in a leather covered case with three silver and a later plated spoon, 408g (13.1 oz) gross

£250-350



164



165

165 Y

A VICTORIAN SILVER SHAPED OVAL FOUR PIECE TEA AND COFFEE SERVICE
OVER-STRUCK MARKS PROBABLY HENRY HOLLAND (HOLLAND, ALDWINCKLE & SLATER), LONDON 1871

The tea and coffee pots with lobed oval button finials and ivory spacers to the flat covers, the tongue-capped loop handles with ivory spacers, beaded rims, engraved F to oval reserves hung from tied ribbons, arcaded borders

The tea pot 30.5cm (12in) long, the coffee pot with its muslin bag 23.5cm (9 1/4in) high, 2475g (79.55 oz) gross, in a fitted oak case

£1,500-2,000



166

166

A PAIR OF LATE VICTORIAN SILVER COLUMNAR CANDLESTICKS BY THOMAS BRADBURY & SONS

LONDON 1900

The detachable circular sconces with beaded rims, the columns with ribbon tied drapery swags, the square sloping bases with crossed leaves and guilloche borders 14cm (5 1/2in) high, loaded

£200-300

167

A SILVER OVAL HALF REEDED THREE PIECE TEA SERVICE

JOSEPH GLOSTER LTD, BIRMINGHAM 1910

The tea pot with an ebonised lobed finial to the reeded dome centred cover and an ebonised harp handle 28.5cm (11 1/4in) long, 701g (22.55 oz) gross, in a fitted case from J. Preston, Bolton

£250-350



167



168

168

AN IRISH SILVER FOUR PIECE TEA AND COFFEE SERVICE

BY ROYAL IRISH SILVER LTD, DUBLIN 1967

Import marked for Sheffield 1966-67, sponsor's mark of Sheffield Assay Office, the tea, coffee and hot milk pots with Connemara marble compressed ball finials, engraved with shell and foliate spray bands, the ebonised handles issuing from cast foliage, on moulded circular bases The tea pot 26cm (10 1/4in) long, the coffee and hot milk pots 27cm (10 1/2in) high, 2727g (87.65 oz) gross

£700-1,000

169

A SILVER PIERCED FIVE PIECE CRUET SET

BY ELKINGTON & CO., BIRMINGHAM 1912

The drum mustard with an open shell thumbpiece, the four oval salt cellars on ball-and-claw feet, the mustard 6.5cm (2 1/2in) high, in a case from Elkington Liverpool with five spoons, 299g (9.6 oz) weighable

£250-350



169



170

170
AN EDWARDIAN SILVER SHAPED SQUARE FIVE-LIGHT CANDELABRUM BY MARTIN, HALL & CO.
 SHEFFIELD 1908
 With detachable sconces, four leafy scroll branches, anthemion angles throughout, 56cm (22in) high, the base loaded, the branches 1217g (39.15 oz)

£500-700

171
A SET OF SIX SILVER PARCEL GILT TAPERED BEAKERS BY STUART DEVLIN
 LONDON 1970 (3) AND 1974 (3)
 The silver rims polished, the blind cagework beneath gilt, the interiors gilt
 13cm (5in) high, 1822g (58.55 oz)

£3,000-5,000



171



172

172
A VICTORIAN SILVER THREE BRANCH EPERGNE OR CENTREPIECE BY HORACE WOODWARD & CO.
 BIRMINGHAM 1877
 The circular dish holders with beaded edges, the moulded angular branches with ram's head terminals and anthemion and flower motifs, reeded tapered columns, the triform base with models of hippocampi at the angles, engraved with a crest, a monogram and '1877'
 49cm (19 1/4in) high, 1915g (61.55 oz); and a pair of electro-plated small stands en suite, 18.5cm (7 3/8in) high (3)

£1,500-2,500



173

173

A MID 18TH CENTURY IRISH SILVER BALUSTER COFFEE POT BY STEPHEN WALSH OF CORK

DUBLIN NO DATE, CIRCA 1770

With a turned finial to the high domed cover, a leaf-capped S-scroll handle, a scale and shell neck band, embossed with two reserves on a shell and flower matted ground, on a circular foot 29.5cm (11 1/2in) high, 1194g (38.4 oz)

The blazon of the crest: a cubit arm vested azure and cuffed ermine, the hand holding a jaw bone argent.

The crest was used by the BAYNES family of Harefield Place, Middlesex who in 1801 were created Baronets. Although this post dates your assay by possibly 50 years, the 1st Baronet was Sir Christopher Baynes (1755-1837). His father was William Baynes (1719-1798) of Kilburn Hall and Harefield Place, Middlesex and it is he who is likely to be the owner of the engraved crest, his father Christopher Baynes had died in 1731.

£800-1,200

174

AN EDWARDIAN SILVER OVAL HALF REEDED THREE PIECE SERVICE BY JOSEPH RODGERS & SONS

SHEFFIELD 1904

With an ebonised lobed oval finial to the reeded domed cover, with an ebonised harp handle, 22cm (8 1/2in) long, 415g (13.35 oz) gross, in a case with two Royal Doulton cups and saucers and a plate, marked for L. Lassetter & Co. Ltd, Sydney as retailers, in a fitted case

£300-500



174

175

AN EDWARDIAN SILVER OVAL HALF REEDED FOUR PIECE TEA AND COFFEE SERVICE BY WALKER AND HALL

SHEFFIELD 1904 AND 1905

The tea and coffee pots with ebonised lobed finials to the reeded dome centred cover, ebonised harp handles, engraved C, the tea pot 26.5cm (10 1/2in) long, the coffee pot with a presentation inscription 27cm (10 3/4in) high, in fitted oak case, the cover with a shield engraved C

£600-800



175



176

176

A PAIR OF VICTORIAN SILVER FOUR LIGHT CANDELABRA

JOHN HUNT & ROBERT ROSKELL

London 1876, stamped Hunt & Roskell late Storr & Mortimer, no. 7261, the detachable circular sconces with bead rims, the campana capitals half reeded, reeded scroll branches, stop fluted columns, the trefoil bases with beaded and leafy egg-and-dart bands, engraved with a coat-of-arms, 51.5cm (20 1/4in) high, 3967g (127.5 oz)

These are the arms of Fitzherbert WRIGHT (1841-1910) of Osmaston Manor, Derbyshire and his wife Charlotte Rydolphine Louise von BECKMAN (1847-1932).

Fitzherbert WRIGHT was born in 1841 at Osmaston Manor, Ashbourne Derbyshire, son of Francis WRIGHT (1806-1873) by Selina FITZHERBERT (1812-188). Francis WRIGHT was also born at Osmaston Manor and was the son of John WRIGHT who married in 1791 at Ashbourne, Elizabeth BERESFORD then of Derbyshire but of an ancient family of Staffordshire. It is the BERESFORD line who are responsible for the numerous quarterings shown, that include the arms of the HASSALL of Cheshire and even earlier the REYNOLDS family. The WRIGHT family's early ancestry is poorly documented and this is the reason that your armorial celebrates so much of the BERESFORD family ancestry. In 1825 Samuel WRIGHT, son of John WRIGHT of Gunthorpe and Nottingham, Nottinghamshire received a grant of arms for the WRIGHT quartering above. Samuel had no issue and by remainder the arms passed to the issue of his father John, allowing Francis WRIGHT and his heirs to become the holders of the WRIGHT arms which, the duly quartered with BERESFORD as above.

£5,000-7,000



177 Y

A FRENCH KINGWOOD, MARQUETRY, AND ORMOLU MOUNTED
COMMODE, IN LOUIS XV STYLE

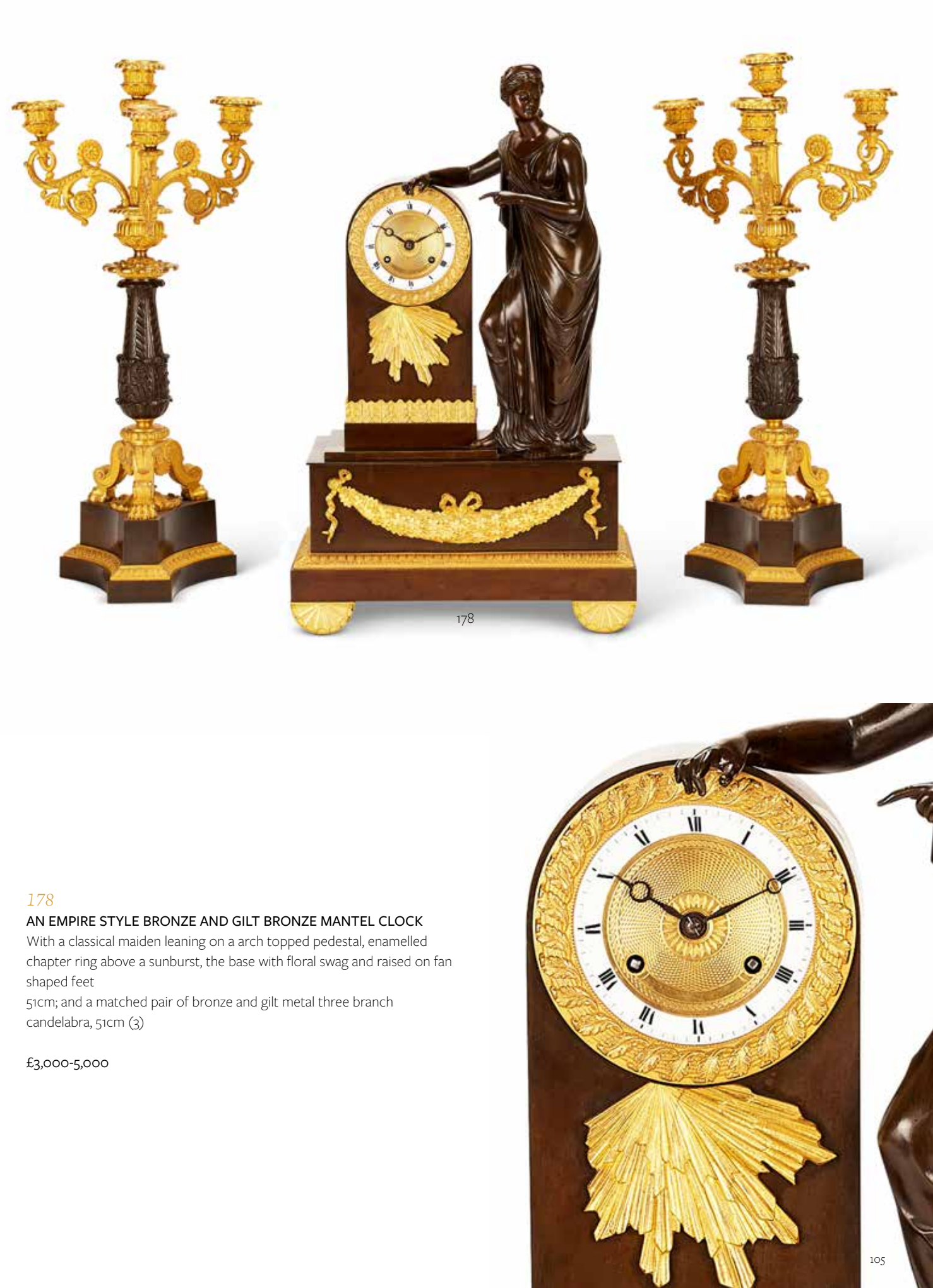
LATE 20TH CENTURY

With a moulded serpentine Sienna marble top above two long drawers
veneered *sans travers*

92cm high, 140cm wide, 56cm deep

£1,200-1,800

177



178

178

AN EMPIRE STYLE BRONZE AND GILT BRONZE MANTEL CLOCK

With a classical maiden leaning on a arch topped pedestal, enamelled
chapter ring above a sunburst, the base with floral swag and raised on fan
shaped feet

51cm; and a matched pair of bronze and gilt metal three branch
candelabra, 51cm (3)

£3,000-5,000



179

179

AFTER SIR ANTHONY VAN DYCK

PORTRAIT OF PRINCE CHARLES, SON OF CHARLES I

Watercolour

35,5 x 27,5cm (13¾ x 10¾ in.)

£400-600

180 Y

A LOUIS XV KINWOOD TULIPWOOD AND ORMOLU
MOUNTED BUREAU PLAT

SECOND QUARTER 18TH CENTURY

The serpentine top above an arrangement of ten opposing
drawers, the sides with bearded and plumed mask mounts, on
cabriole legs ending in sabots

78cm high, 136cm wide, 70cm deep

£5,000-8,000



180



181

181

A PAIR OF FRENCH BRONZE MODELS OF THE MARLY HORSES

LATE 19TH CENTURY, AFTER GUILLAUME COUSTOU THE ELDER (1677-1746)

41cm high, 38cm long

£800-1,200



182

182 Y

A FRENCH KINGWOOD AND GILT-METAL MOUNTED BUREAU PLAT, IN LOUIS XV STYLE

CIRCA 1900

Of serpentine outline with a tooled leather inset above three real and three opposing dummy drawers,
on cabriole legs

76cm high, 115cm wide, 66cm deep

£1,000-1,500



183

183

A WHITE MARBLE BUST

19TH CENTURY

Of a young man wearing a cap, on a square plinth
49cm high

£600-800

184

**A PAIR OF FRENCH MAHOGANY AND ORMOLU MOUNTED OPEN
ARMCHAIRS, IN EMPIRE STYLE**

EARLY 20TH CENTURY

With padded backs, arms and seats, on Egyptian monopodia front supports

£1,500-2,500



184



185

**A PAIR OF FRENCH GREEN
MARBLE AND ORMOLU MOUNTED
BALUSTER SHAPED VASES**

LATE 19TH/EARLY 20TH CENTURY

With pine cone finials, hung with
swags and on square bases
55cm high (2)

£1,000-1,500

185

185



186

186
EDWARD HENRY HOLDER (BRITISH 1847-1922)
COASTAL SCENE
Oil on canvas
Signed and dated 1879 (lower left)
49 x 59cm (19¼ x 23 in.)

£800-1,200



187

187
ATTRIBUTED TO SAMUEL PROUT (BRITISH 1783-1852)
TINTERN ABBEY
Watercolour
27,5 x 35cm (10¾ x 13¾ in.)

Provenance:
Sale, Bonhams, London, *Hooton Pagnell Hall*, 1 December 2015, lot 188 (part lot)

£300-500



188

188
A* E*** C*** HAWKE (BRITISH 19TH CENTURY)**
WARDOUR CASTLE, SOMERSETSHIRE
Watercolour
Signed and dated May 1806 (lower right)
39 x 54cm (15¼ x 21¼ in.)

Provenance:
Sale, Bonhams, London, 1 December 2015, *Hooton Pagnell Hall*, lot 188 (part lot)

£300-500



189

189
JAMES WEBB (BRITISH 1825-1895)
HEIDELBERG
Oil on canvas
Signed and dated *Heidelberg 1966* (lower right)
59 x 105cm (23 x 41¼ in.)

Provenance:
Sale, Sotheby's, London, 14 December 2006, *Victorian and Edwardian Art*, lot 134

£6,000-8,000



190

190

EDWARD HENRY HOLDER
(BRITISH 1847-1922)

SCARBOROUGH

Oil on canvas

Signed and dated 1881 (lower left)

41 x 61cm (16 x 24 in.)

Provenance:

Sale, Tennants Auctioneers, Yorkshire, 29
March 2014, *Spring Fine Art Sale*, lot 486, sold
as part of a pair.

£1,000-1,500



191

191

WILFRED JENKINS (BRITISH 1857-1936)

THE QUEEN'S DOCK, LIVERPOOL; THE
THAMES

Oil on card

Both signed (lower left); further signed and
titled (verso)

21 x 38.5cm (8¼ x 15 in.) (2)

£1,500-2,500





192

192λ

WILLIAM CROSSBIE (SCOTTISH 1915-1999)

AUTUMN FLOWERS

Oil on canvas

Signed (upper left); further signed and titled (to canvas verso)

90 x 70cm (35¼ x 27½ in.)

Provenance:

Sale, Lyon and Turnbull, Edinburgh, 11 December 2003, *Fine*

Paintings, lot 12

Sale, Christie's, South Kensington, 22 July 2009, *Victorian and British Impressionist Pictures including Drawings and Watercolours*, lot 82

£2,500-3,500



193

193λ

WILLIAM HUNTER (SCOTTISH 1890-1967)

ROSES IN A BLUE BOWL

Oil on canvas

Signed (lower right)

45 x 36cm (17½ x 14 in.)

£400-600



195



194

A GEORGE III CARVED GILTWOOD WALL MIRROR

CIRCA 1765

With a pierced scrolling rococo frame headed by a cartouche
119cm high, 66cm wide

£800-1,200

195

J. BARLOW, AFTER THOMAS SHERATON (1751-1806)

A SET OF BED DESIGNS

Handcoloured aquatints, various dates

1803-1807

Each 39 x 24cm (15¼ x 9¼ in.) (8)

£400-600



194

196

A CARVED MAHOGANY CHEST ON STAND, IN GEORGE II STYLE

18TH CENTURY AND LATER

The hinged top enclosing a void interior, the front panel applied with cherubs holding swags, the stand with a shaped apron and cabriole legs

86cm high, 120cm wide, 64cm deep

£1,200-1,800



196



197

197

A PAIR OF ARTS AND CRAFTS SILVER PHOTOGRAPH FRAMES BY HENRY MATTHEWS

BIRMINGHAM 1904 & CHESTER 1904
Later enamelled

£600-800



198

198Y

A LATE VICTORIAN ROSEWOOD AND IVORY MARQUETRY KIDNEY SHAPED DESK

LATE 19TH CENTURY, ATTRIBUTED TO WALLIS & CO

The superstructure enclosing central cupboard and two concave side cupboards beneath a brass pierced gallery, the inset leather writing surface above one long drawer, on tapered square legs with spade feet ending in brass castors, the whole profusely inlaid with ivory and satinwood classical figures, cupids and animals 107cm high, 111cm wide, 62cm deep

£2,000-3,000

199

A LARGE SILVER ARCH TOP RECTANGULAR PHOTOGRAPH FRAME

With a black and white portrait photograph of Mary, Marchioness of Ailsa

Mary, Marchioness of Ailsa (1916-2007) was the widow of Lieut.-Col. the 7th Marquess of Ailsa, OBE, of Cassillis, Maybole, Ayrshire. She was born Mary Burn, daughter of a Northumberland railway worker, John Burn, and married the 7th Marquess in 1954. He died in 1994.

£150-250



200

200

A GERMAN SILVER FLOWER BASKET BY WEINRANCK & SCHMIDT

HANAU, IMPORT MARKED FOR LONDON 1904

Sponsor's mark of Samuel Boyce Landeck, with an anthemion pierced swing handle, the shaped body pierced with anthemion above trellis panels and embossed with flowers and fruiting swags

29cm (11 1/2in) high with handle raised, 849g (27.3 oz), with a cranberry glass liner

£250-350

201Y

A VICTORIAN ROSEWOOD TOILET BOX WITH SILVER AND GLASS FITTINGS BY FRANCES DOUGLAS

LONDON 1849 AND 1850

With nine silver lidded boxes, jars and bottles, one extra lid, engraved with a cypher amidst scroll foliage, three only mother of pearl handled manicure pieces, two small and two large trays in green leather, a mirror inside the cover, the brass lined and edged case with a Needs late Bramah lock

35.5cm (14in) long

£600-800



199



201



202

202

A VICTORIAN SILVER LIDDED CUT GLASS EAU DE COLOGNE BOTTLE

MAKER'S MARK .TB, LONDON 1888

Engraved with a monogram EHG, on an embossed flower and scroll foliate ground, the body ovoid
20cm (8in) high

The maker possibly Brockwell & Son (Henry Titterton Brockwell)

£120-160



203

203Y

A ROSEWOOD MUSICAL WORKBOX

IN THE FORM OF A GRAND PIANO

The rising lid set with a mirror and revealing a panel for a necessaire and a musical box below
29cm

£80-120



204

204

FIVE VARIOUS SILVER FRAMES

THE FIRST WITH A BEVELLED MIRROR BY HENRY MATTHEWS

Birmingham 1901, 42cm (16 1/2in) x 26cm (10 1/4in)

£250-350

205

J. BARLOW, AFTER THOMAS SHERATON (1751-1806)

A GROUP OF FURNITURE DESIGNS

Handcoloured aquatints, various dates
Various sizes (16)

£600-800

206

A LATE VICTORIAN LARGE SILVER MOUNTED DRESSING TABLE MIRROR

MAKER'S MARK B.L (NOT TRACED), BIRMINGHAM 1892

Rectangular and embossed with slanted reeding overall, brown leather covered back, formerly with an easel
52cm (20 1/2in) x 42cm (16in)

£300-400



206

207Y

AN EDWARDIAN ROSEWOOD AND SATINWOOD BANDED CYLINDER BUREAU, IN GEORGE III STYLE

CIRCA 1900

The fall inlaid with a musical trophy and enclosing a satinwood fitted interior, on tapered square legs
109cm high, 80cm wide, 49cm deep

£800-1,200



205 (part lot)



207



208

208
A VICTORIAN SILVER
RECTANGULAR INKSTAND
LONDON 1855
Scroll pierced gallery

£400-600

209Y
A LATE VICTORIAN ROSEWOOD AND IVORY MARQUETRY KIDNEY-SHAPED DESK
LATE 19TH CENTURY, ATTRIBUTED TO WALLIS & CO
The superstructure with pierced brass three-quarter gallery above a central cupboard inlaid with a classical figure and flanked by two rectangular panels above a leather writing surface and central frieze drawer, on tapering legs joined by an elegant stretcher, brass capped feet and castors, inlaid throughout with engraved neo-classical designs including putti, swags and medallions, bearing the trade label of *Wallis & Co Ltd, Holborn Circus, London*
107cm high, 113cm wide, 63cm deep

£2,000-3,000



209





210

210
A CHINESE PORCELAIN FAMILLE-ROSE BOTTLE VASE
 THE PORCELAIN 18TH CENTURY
 Now fitted as a table lamp, with scattered emblems on an underglaze blue ground, drilled and with gilt metal fittings
 47cm high (to the bulb fitting)

£200-300



211

211
A CHINESE FAMILLE-VERTE STYLE GU SHAPED VASE
 LATE 19TH CENTURY
 Decorated with panels of figures on a cell ground
 40cm high

£800-1,200

212
A PAIR OF CHINESE SANG DE BOEUF TYPE SLENDER BALUSTER VASES
 MODERN
 Covered in a thick peach/red glaze with green inclusions
 33cm high (2)

£600-800



212



213

213
A PAIR OF CHINESE CANTON FAMILLE-ROSE TAPERING HEXAGONAL SECTION VASES AND COVERS
 SECOND HALF 19TH CENTURY
 with seated figure finials and decorated in typical style with panels of figures and birds on a scattered green and gilt ground
 45cm high (4)

£800-1,200



214 (part lot)

214

A JAPANESE KUTANI SAKE BOTTLE AND STOPPER

Decorated with panels of figures on a brocade ground
27.5cm; a Kutani globular censer with a seated figure finial, the body decorated with panels of figures and flowers, 21.5cm; and a Japanese vase enamelled with a Phoenix and flowers, 23.5cm

£100-150



215

215

A CHINESE REPUBLIC PERIOD PEAR SHAPED VASE

PROBABLY 1940s

Decorated in famille-rose enamels with a wide border of lotus scrolls within rui bands, the body with a fine scene depicting the Peach Banquet in the Gardens of the Queen Mother of the West and an inscription, seal mark
30cm high

£1,500-2,500

216

A CHINESE FAMILLE-ROSE GARDEN SEAT

19TH CENTURY

49cm high

£1,000-1,500



216



217

217

A CHINESE PORCELAIN AND FRENCH GILT METAL MOUNTED CLOCK GARNITURE

THIRD QUARTER 19TH CENTURY

The clock set in a Canton famille-rose vase with basket of flower finial and dragon handles on a pierced base, the side vases mounted with neck and bases, movement stamped LM Paris

The clock 64cm high, the vases 37.5cm high (3)

£2,500-3,500





218

218λ
SIR WILLIAM RUSSELL FLINT (SCOTTISH 1880-1969)
THE BASKET OF FRUIT
Pencil
Signed, inscribed 'For my friend John Green with all good wishes' and dated Mar. 1960 (lower centre); further signed, titled, dated and dedicated (on the backboard)
20.5 x 16.5cm (8 x 6¼ in.)

Provenance:
Sale, Bonhams, Knightsbridge, 3 July 2018, *British and European Art*, lot 86 (part lot)

£600-800



219

219λ
WILLIAM RUSSELL (SIR) FLINT (SCOTTISH 1880 - 1969)
ANGELICA IN "LOVE FOR LOVE"
Watercolour and chalk
Signed (lower right)
29.5 x 17cm (11½ x 6½ in.)

Provenance:
W. Russell Button Inc., Chicago
Sale, Bonhams, Knightsbridge, *British and European Art*, 3 July, lot 68

£800-1,200



220

220λ
SIR WILLIAM RUSSELL FLINT (SCOTTISH 1880-1969)
STUDY OF CASILDA - NO.2; STUDY FOR CASILDA - NO.3
Coloured chalks, a pair
Signed (lower right)
28.5 x 20cm (11 x 7¾ in.) (2)

Provenance:
The first:
W. Russell Button Gallery, Chicago
Sale, Sotheby's London, 21 November 2017, *Scottish Art*, lot 55
Sale, Bonhams, Knightsbridge, 3 July 2018, *British and European Art*, lot 74
The second:
W. Russell Button Gallery, Chicago
Sale, Sotheby's London, 21 November 2017, *Scottish Art*, lot 57
Sale, Bonhams, Knightsbridge, 3 July 2018, *British and European Art*, lot 75

£2,500-3,500



221

221 λ
SIR WILLIAM RUSSELL FLINT (SCOTTISH 1880-1969)
EUPHEMIA

Black and white chalk
Signed and dated 7.4.66 (lower left) and titled (lower right); further signed, titled, dated and dedicated (on the backboard)
21.5 x 31cm (8¼ x 12 in.)

Provenance:
Sale, Bonhams, Knightsbridge, 3 July 2018, *British and European Art*, lot 86 (part lot)

£800-1,200

222 λ
SIR WILLIAM RUSSELL FLINT (SCOTTISH 1880-1969)
STANDING FIGURE

Red chalk
Signed (lower right)
23.5 x 16cm (9¼ x 6¼ in.)

Provenance:
Frost and Reed, London
Halcyon Gallery, Birmingham
Private Collection,
Sale, Christie's, London, 4 June 2008, *British Art on Paper*, lot 39 (part lot)

£1,000-1,500



223

223
LEON CHARLES HUBER (FRENCH 1858-1928)
KITTENS IN A BASKET

Oil on canvas
Signed (lower right)
46 x 54cm (18 x 21¼ in.)

Provenance:
Sale, Sotheby's, London, 7 April 1993, *19th Century European Drawings and Watercolours*, lot 206
Ashleigh House Fine Art & Antiques, Essex

£2,000-3,000

224
BESSIE BAMBER (BRITISH 1870-1910)
AN ODD ONE OUT

Oil on canvas
Signed with monogram (lower right)
25.5 x 51cm (10 x 20 in.)

Provenance:
Ashleigh House Fine Art & Antiques, Essex

£700-1,000



224



225

225A

MARCEL DYF (FRENCH 1899-1985)

FRUITS ET FLEURS SUR UNE TABLE

Oil on canvas

Signed (lower right)

73 x 92cm (28½ x 36 in.)

Painted in 1933.

The work is registered in the Marcel Dyf Archive under N° ID 5158. We are grateful to Claudine Dyf for her assistance in cataloguing the present work

£4,000-6,000



226

226

FRENCH SCHOOL (20TH CENTURY)

FIGURES BY A BAR

Ink, watercolour and gouache

Indistinctly signed (lower left)

48 x 34cm (18¾ x 13¼ in.)

£500-800

227 (no lot)



228

228 λ

EDWARD SEAGO (BRITISH 1910-1974)

CANAL SCENE, VENICE

Oil on board

Signed (lower left); titled (verso)

50 x 75cm (19½ x 29½ in.)

Provenance:

Frost & Reed, London

The Taylor Gallery, London

Richard Green, London

Sale, Christie's London, 16 June 2015, *Victorian, Pre-Raphaelite and British Impressionist Art*, lot 110

£20,000-30,000



229

229 λ

EDWARD SEAGO (BRITISH 1910-1974)

AUTUMN ON THE UPPER THAMES

Watercolour

Signed (lower left)

37 x 54cm (14½ x 21¼ in.)

Provenance:

P& D. Colnaghi & Co. Ltd., London

M. McL. Symington (purchased from the above)

Mandell's Gallery, Norfolk

The Collection of Lady Barbara Gorell-Barnes

The Collection of Joan Hurst (2004)

Sale, Bonhams, Knightsbridge, 10 July 2019, *British and European Art*, lot 97

Exhibited:

London, P& D. Colnaghi & Co. Ltd., *Winter Exhibition*, 1955, no. 55

£2,000-3,000

230 λ

MARCEL DYF (FRENCH 1899-1985)

"VILLAGE DE LAROQUE" (LANGUEDOC ROUSSILLON, FRANCE)

Oil on canvas

Signed and dated 41 (lower right)

73 x 92cm (28½ x 36 in.)

Provenance:

Sale, Bonhams, Knightsbridge, 21 March 2017, *British and European Art*, lot 212

The work is registered in the Marcel Dyf Archive under N° ID 5124. We are grateful to Claudine Dyf for her assistance in cataloguing the present work

£2,000-3,000



230

231 λ

FRED YATES (BRITISH 1922-2008)

KETTLES YARD, CAMBRIDGE

Oil on board

Signed (lower right)

28 x 38.5cm (11 x 15 in.)

£700-900



231

232 λ

FRED YATES (BRITISH 1922-2008)

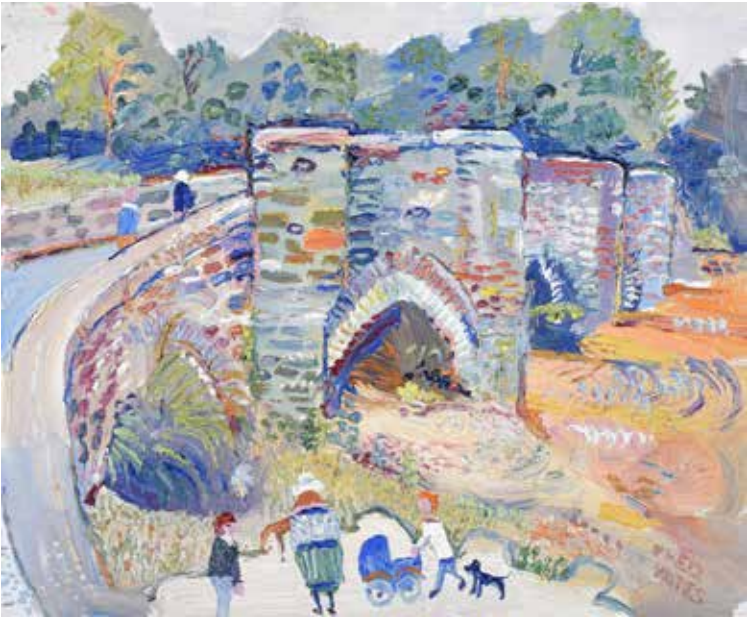
FIGURES BY A BRIDGE

Oil on canvas

Signed (lower right)

50 x 60cm (19½ x 23½ in.)

£700-1,000



232



233

233 λ

HENRI SIE (FRENCH B.1939)

ST TROPEZ

Oil on canvas

Signed (lower right), further signed, titled, dedicated and dated 1/2000 (verso)

59 x 74cm (23 x 29 in.)

Provenance:

Purchased directly from the artist

Sale, Bonhams, Knightsbridge, *British and European Art*, 3 July 2018, lot 167

Walker Galleries, Harrogate

£1,000-1,500



234

234

ALLAN WALTON

(BRITISH 1891-1948)

COASTAL VIEW

Oil on canvas

Signed (lower left)

49 x 59.5cm (19¼ x 23¼ in.)

£1,000-1,500



235

235 λ

ALLANSON HICK

(BRITISH 1898-1975)

HAYMARKET THEATRE

Oil on canvas

Signed (lower right)

68 x 86cm (26¾ x 33¾ in.)

£1,500-2,500



236

236 λ

JUAN PUIG SOLER

(SPANISH 1906-1984)

FIGURES IN THE SNOW

OUTSIDE THE PARIS

OPERA HOUSE

Oil on canvas

Signed (lower right)

44 x 53cm (17¼ x 20¾ in.)

£800-1,200



237

237λ
ANTOINE BLANCHARD (FRENCH 1910-1988)
PARIS, NOTRE DAME, PLACE SAINT MICHEL
Oil on canvas
Signed (lower right); further signed and titled (verso)
46 x 55.5cm (18 x 21¾ in.)

Provenance:
Unicorn Gallery, Wilmslow, Cheshire
Private Collection, UK (purchased from the above)
Sale, Bonhams, Knightsbridge, 21 March 2017, *British and European Art*, lot 210

£3,000-5,000

238λ
FREDERICK BERTRAND HARNACK (BRITISH 1897-1983)
MORNING ON THE CREEK
Oil on board
Signed (lower right); further signed and indistinctly titled (verso)
37 x 55cm (14½ x 21½ in.)

£150-250



238

239
FOLLOWER OF PHILIP WILSON STEER
LA PLAGE A LA BARQUE
Oil on canvas
23.5 x 30cm (9¼ x 11¾ in.)

£1,000-1,500



239

240
CHARLES DAVID JONES BRYANT (AUSTRALIAN 1883-1937)
SAILING OFF THE SOUTH COAST
Oil on board
Signed (lower left)
29.5 x 40cm (11½ x 15½ in.)

Provenance:
The artist's sister Mrs Hollander 20 Harley Road
Hampstead
Colin Leighton, Elstree
Thence by descent

Exhibited:
London Art Agency, No. 5064

£700-1,000



240




241

241
ROBERT MORLEY (BRITISH 1857-1941)
WHEN SPRING COMES
Oil on canvas
Signed (lower right)
130 x 83cm (51 x 32½ in.)

£1,500-2,000



242

242 
WILLIAM LEE-HANKEY (BRITISH 1869-1952)
MOTHER AND CHILD
Oil on canvas
Signed (lower right)
62 x 58cm (24¼ x 22¾ in.)

Provenance:
Sale, Tennants Auctioneers, Yorkshire, 10 July 2013, *Summer Fine Art Sale*, lot 827

£2,500-3,500





243

243

THOMAS LANDSEER (BRITISH 1795-1880)

A TIGER

Pastel

Signed with initials and dated 1864 (lower left)

48 x 61cm (18¾ x 24 in.)

Provenance:

Sale, Bonhams, Knightsbridge, 14 February 2018, *The Gentleman's Library Sale*, lot 193

£2,000-3,000



244

244

GIUSEPPE RENDA, ITALIAN

(1859-1939)

CAN-CAN DANCERS

Bronze, signed

On marble base, 56cm wide

£1,000-1,500

245

**A LARGE ITALIAN CARVED
GILTWOOD OVAL WALL MIRROR**

19TH CENTURY

In the rococo style, the pierced
cresting above a bevelled plate
within a moulded frame decorated
with a running band of cartouches
155cm high approximately,
140cm wide

£2,000-3,000



245



246

246

A CHINESE EXPORT BLACK AND GILT LACQUER CABINET

EARLY 19TH CENTURY

The swan-neck pediment centred by a foliate-carved cresting above a pair of
doors revealing a fitted interior centred door with a glazed panel depicting a man
and a woman in a formal garden, the projecting lower part with a pair of rising
panels above a secretaire frieze drawer centred by a hinged panel, on cabriole legs
terminating in paw feet

167cm high, 65cm wide, 64cm deep

£1,500-2,500





247

247

AN ITALIAN CARVED GILTWOOD WALL MIRROR

LATE 19TH CENTURY

The rectangular plate within a pierced scrolling foliate frame
115cm high, 115cm wide

£500-800



248

248

A PAIR OF BRONZE AND ORMOLU TWO BRANCH CANDELABRA

Each with a winged putto holding two slender scroll branches
hung with prismatic drops, on white marble bases
38cm high (2)

£600-800



249

249

A VICTORIAN COROMANDEL, MAPLE AND EBONISED CENTRE TABLE

CIRCA 1875

The D-ended rectangular top above a plain frieze and twin-turned, fluted end-supports
with a pole stretcher above splayed legs, with incised parcel-gilding
73cm high, 129cm wide, 63cm deep

£500-800



250

250

FOLLOWER OF FRANCIS SARTORIOUS

HAMBLETONIAN WITH A JOCKEY AND A GROOM; AND DIAMOND WITH A JOCKEY AND A GROOM

Oil on canvas

Both extensively inscribed

Each 38 x 52cm (14¾ x 20¼ in.) (2)

£1,500-2,500



251

251
AFTER CLAUDE MICHEL CLODION (FRENCH 1738-1814)
 19 TH CENTURY
 Cherubs with a goat, on a marble plinth
 37cm high, 38cm wide

£600-800



252

252
AFTER LÉON-JULIEN DESHCAMPS (PARIS 1860-1928)
 FRENCH, EARLY 20TH CENTURY
 En Moisson, bronze sculpture, signed and titled on the plinth
 81cm high

£1,500-2,500



253

253
A JAPANESE MEIJI PERIOD BRONZE FIGURE OF A GIRL
 LATE 19TH CENTURY
 75cm high

£2,000-5,000



254
A GILT METAL INKWELL
 19TH CENTURY
 In the form of an elephant head, the hinged cover with a monkey finial and fluorspar base
 13cm high

£600-900



255

255Y

INDIAN MINIATURE OF THE TAJ MAHAL

19TH CENTURY

On ivory, set in a hardwood strut frame carved with scrolling flowers

Miniature 8.5cm x 12.5cm, frame 25.5cm x 24cm

£400-600



256 (part lot)

256

A LARGE JAPANESE EARTHENWARE SLENDER BALUSTER VASE

With foliate rim and decorated with panels of a court scene and flowers

57cm; and a pair of smaller vases, similar, 46cm, early 20th century (3)

£150-200

257

A JAPANESE BRONZE GROUP

LATE MEIJI

Of a seated guru with beside a deer, on a carved and pierced square Huang Huali stand

24cm high, 25cm wide, the stand 15cm high, 29cm square

£1,500-2,500

258

A JAPANESE EARTHENWARE SQUARE BALUSTER VASE

CIRCA 1900

Decorated with panels of warriors, scholars and musicians on a brocade ground

37.5cm

£100-150



259 (part lot)

259

A SET OF SIX CHINESE EXPORT ALBUM PAINTINGS

CANTON, 19TH CENTURY

Ink on pith paper

Images each 18cm x 27cm, framed (6)

£600-800



258

260

A CHINESE BRONZE FIGURE OF A SEATED DOG OF FO

With a paw raised on a brocade ball

29cm high, fixed wood stand

£200-300



260



261

261
A CHINESE BRONZE BALUSTER VASE
 PROBABLY 19TH CENTURY
 Pinely patinated in splashed tones of deep red and green, incised mark
 26cm high

£200-300



261A

261A
A NEST OF FOUR CHINESE HUANG HUALI TABLES
 LATE 19TH CENTURY
 With recessed panel tops and elaborately carved and pierced friezes, on simulated bamboo supports
 73cm high, 51cm wide, 37cm deep

£500-800



262

262
A CHINESE EXPORT PAINTING
 CANTON, CIRCA 1850
 Ink on paper
 Image 48cm x 48cm, framed

£300-500



263 (part lot)

263
A SET OF FOUR CHINESE EXPORT ALBUM PAINTINGS
 CANTON, 19TH CENTURY
 Ink on pith paper
 Images each 19cm x 28cm, framed (4)

£300-500



264

264
A PAIR OF JAPANESE CLOISONNE SLENDER BALUSTER VASES
 MEIJI PERIOD
 The shoulders with dragons above a band of alternating panels of tigers and phoenix on a buff ground
 46.5cm (2)

£600-1,000



265

265
ANGLO INDIAN SCHOOL (CIRCA 1880)
CHITTAGONG, 1881-82
 Oil on board
 Extensively inscribed (to label verso)
 23 x 28cm (9 x 11 in.)

£600-800



266

266
EDMUND AUBREY HUNT (AMERICAN 1855-1922)
CHANGING HORSEMEN
 Oil on canvas
 Signed (lower left)
 44.5 x 34cm (17½ x 13¼ in.)

£3,000-5,000

267
MARCEL DYF (FRENCH 1899-1985)
LA HALTE DES GITANS
 Oil on canvas
 Signed
 46 x 55cm (18 x 21½ in.)
 Painted in 1950.

Provenance:
 Sale, Tennants Auctioneers, Yorkshire, 14 July 2012, *Summer Catalogue Auction*, lot 1314

The work is registered in the Marcel Dyf Archive under N° ID 4592. We are grateful to Claudine Dyf for her assistance in cataloguing the present work

£2,000-3,000

268
EDWARD H. NIEMANN
(BRITISH ACTIVE CIRCA 1863-1887)
RICHMOND CASTLE, YORKS
 Oil on canvas
 74 x 124cm (29 x 48¾ in.)

Provenance:
 Arthur Ayres, Reading
 Bought by F. Ferguson Esq, Reading (1885)

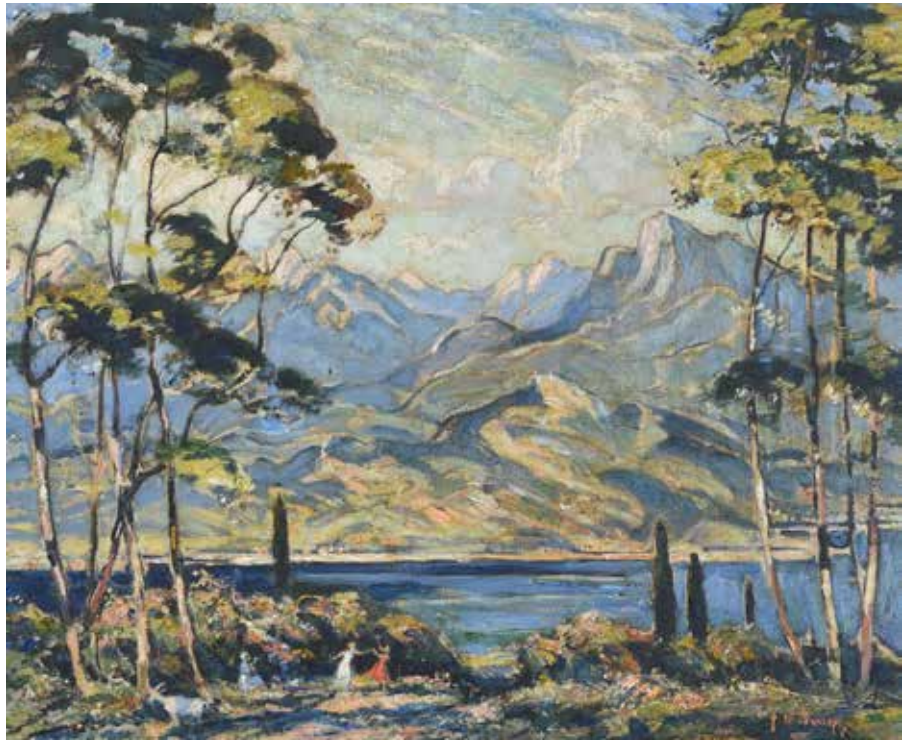
£2,500-3,500



268



267



269

269
J*** A*** LEVY (BRITISH 20TH CENTURY)
MOUNTAIN LANDSCAPE
Oil on canvas
Signed (lower right)
45 x 55cm (17½ x 21½ in.)

£300-500

270 λ
ALFREDO PROSA (ITALIAN 1884-1966)
FARMERS AT WORK
Oil on canvas
Signed (lower right)
100 x 126cm (39¼ x 49½ in.)

Provenance:
Sale, Bonhams, Knightsbridge, 28 June 2016,
British and European Art, lot 137
Sale, Bonhams, Knightsbridge, 21 March 2017,
British and European Art, lot 123

£2,000-3,000



270



271

271
GEORGE WRIGHT (BRITISH 1860-1942)
CHANGING TEAMS
Oil on canvas
Signed (lower right)
15 x 30.5cm (5¾ x 12 in.)

Provenance:
Sale, David Duggleby, 7 December 2015, lot 127

£1,200-1,800

272
ERNEST HIGGINS RIGG (BRITISH 1868-1947)
THE HAY WAGON
Oil on canvas
Signed (lower left)
31 x 46cm (12 x 18 in.)

£1,500-2,500



272



273

273 λ
EDGAR HUNT (BRITISH 1876-1953)
FARMYARD GATHERING
 Oil on canvas
 Signed and dated 1925 (lower right)
 49 x 75cm (19¼ x 29½ in.)

Provenance:
 Richard Green, London
 Sale, Bonhams, London, 14 March 2018, *19th Century, European, Victorian and British Impressionist Pictures*, lot 93

£7,000-10,000



274

274 λ
GILBERT SCOTT WRIGHT (BRITISH 1880-1958)
A FRESH TEAM
 Oil on canvas
 Signed (lower left)
 48 x 77.5cm (18¾ x 30½ in.)

Provenance:
 S.A. Spenser, Grafton Street, London
 Sale, Tennants Auctioneers, Yorkshire, 13 July 2012, *Summer Auction Catalogue*, lot 473

£3,000-5,000



275

275
CHARLES HUNT (BRITISH 1829-1900)
AT THE LEVEL CROSSING
 Oil on board
 Signed (lower right)
 29 x 24.5cm (11¼ x 9½ in.)

£700-1,000



276

276

WALTER HUNT (BRITISH 1861-1941)

AN INTRUDER

Oil on canvas

Signed and dated 1905 (lower left)

50 x 75cm (19½ x 29½ in.)

Provenance:

Weston Gallery, Norwich

Private Collection, UK

Sale, Bonhams, London, 14 March 2018, *19th Century, European, Victorian and British Impressionist Art*, lot 95

£8,000-12,000





277

277

A PAIR OF DUTCH DELFT WAISTED RIBBED VASES AND COVERS
19TH CENTURY
Decorated in Imari style with flowering branches and decorative borders
50cm high

£600-800



278

278

A CHARLES II OAK CHEST OF DRAWERS
LATE 17TH CENTURY
In two parts, the arrangement of two short and three long drawers with geometric mouldings
93cm high, 98cm wide, 56cm deep

£800-1,200

279

A GEORGE III MAHOGANY AND BRASS-BOUND BOTTLE COOLER
CIRCA 1810
Of oval form with a single aperture and brass drop handles
18cm high, 26cm wide

£1,000-1,500



279

280

AN IRISH GEORGE II MAHOGANY TEA TABLE
CIRCA 1750
The rounded rectangular top above a shaped apron, on cabriole legs with shell-carved knees and webbed pad feet
75cm high, 88cm wide, 41cm deep

£1,200-1,800



280

281

A BROWN WESTHEAD, MOORE AND CO. PORCELAIN DESSERT SERVICE
THIRD QUARTER 19TH CENTURY
Each turquoise gadroon and scroll bordered piece decorated with a band of panels of flowers on a key fret and gold spot ground, comprising 12 plates, 2 Tazze and 4 low tazze, maker's marks, fitted case (19)

£600-800



281



282 (part lot)

282

A DUTCH DELFT MARRIAGE PLATE

LATE 18TH CENTURY DATED

With a pair of clasped hands holding a pair of inscribed pendant hearts named for J de Reijnier ... and Christina Margareta ..., inscribed verso, Getrouwt 18 Junij 1784

22.5cm

and a Dutch Delft dish decorated with a lady holding apples in a kitchen within a leafy border, 30cm, set in a later carved frame (2)

£200-300

283

A DELFT VASE

18TH CENTURY

40cm high

£300-500



283

284

A GARNITURE OF THREE DUTCH DELFT TOBACCO JARS

18TH CENTURY

Decorated with cartouches in blue and named on an ochre ground, T over DE and Rape, Havre and St Vincent, makers mark B.P.; and two other tobacco jars named for Rappe and Straas Bruger, both by the Pieter van Marksvelde de Grieksche factory, all with brass covers (10)

33cm and 30cm

£5,000-8,000



284

285

AFTER JEAN-JACQUES CAFFIÉRI (1725-1792), A TERRACOTTA PORTRAIT BUST

FRENCH, 19TH CENTURY

'Portrait de Mlle. Marie Anne de Cupis de Camargo', on a green and white veined turned marble socle, signed to the reverse 'PAR DD CALVIERI'

59cm high

£3,000-5,000



285

286

A HARLEQUIN SET OF EIGHT YEW AND ELM LOW BACK WINDSOR CHAIRS

THAMES VALLEY, SECOND QUARTER 19TH CENTURY

With pierced vase-shaped splats and turned legs joined by crinoline stretchers, variations to turning of legs and splats

£2,000-3,000



286 (set of eight)



287



288

287
A SILKWORK PICTURE
 LATE 17TH CENTURY
 With a lion and lioness amongst flowers and beneath a dove and a crested bird, the ebonised moulded frame with a gilt slip
 The panel 59cm high 154cm wide; overall 77cm high, 173cm wide

£5,000-8,000

288
A GEORGE I GILTWOOD 'TRYPICH' OVERMANTEL MIRROR
 CIRCA 1725
 The foliate-carved and 'sanded' frame flanked by drapery carving and with replaced bronzed metal candle arms
 47cm high, 139cm wide

£2,000-3,000



289
A PAIR OF GILT METAL CANDLESTICKS
 IN 17TH CENTURY STYLE
 With slender baluster stems, triangular pedestal bases on three claw and ball feet, later nozzles and drip pans
 39cm high (2)

£150-200

290
A WILLIAM IV MAHOGANY PEDESTAL DESK
 CIRCA 1835
 The tooled inset leather top within a moulded border, the arrangement of nine drawers surrounding the kneehole and opposed by three panelled doors enclosing shelves, one drawer stamped C. OFFICE together with the brand W.R. IV
 75cm high, 136cm wide, 91cm deep

Provenance:
 The Cabinet Office, Whitehall London

£4,000-6,000



289



290



291

291

A GEORGE III MAHOGANY TRIPLE BREAKFRONT LIBRARY BOOKCASE

ATTRIBUTED TO GILLOWS, CIRCA 1800

The moulded cornice above three pairs of astragal doors enclosing adjustable shelves, the projecting lower part with an arrangement of eleven drawers and two pairs of cupboard doors, on a moulded plinth
275cm high, 340cm wide

£6,000-8,000



292

292

A PAIR OF CONTINENTAL PORCELAIN SEVEN LIGHT CANDELABRA

EARLY 20TH CENTURY

Decorated in tones of pink and turquoise and encrusted in flowers, the triangular scroll moulded bases each set with three classical figures
54cm (2)

£300-500

293

A PAIR OF CONTINENTAL PORCELAIN CANDLESTICK FIGURES

Of a Cook and companion with floral encrusted stumps and pink and blue decorated scroll bases
35cm, crossed swords mark in blue; and a large Derby figure of Falstaff (much restored) 39.5cm (3)

£150-200



293 (part lot)



294

A SET OF FOUR GOTHIC REVIVAL SILVERED AND GILT METAL CANDLESTICKS

19TH CENTURY, POSSIBLY FRENCH

Each with foliate drip pan and lobed knob on cluster columns raised on pierced leaf scroll bases

57cm (4)

£800-1,200

294



295

295

A WILLIAM IV MAHOGANY WINE COOLER

CIRCA 1830

Of sarcophagus form, the sides with acanthus-carved corbels, foliate handles and paw feet, now with a brass liner, possibly originally enclosed by a hinged top

49cm high, 93cm wide, 63cm deep

£700-1,000



296



296

TWO VIENNA-STYLE CHARGERS

LATE 19TH CENTURY

Inscribed verso, blue shield marks

42cm diameter (2)

£1,200-1,800

297

A SCULPTED WHITE BUST OF BENTLEY TODD

BY MATTHEW NOBLE, DATED 1864

The reverse inscribed 'BENTLEY TODD' and signed M. NOBLE SC. 1864

74cm high, 60cm wide

£700-1,000



297

298

A SET OF THREE FRENCH BAMBOO CONSERVATORY TABLES

LATE 19TH CENTURY, BY PERRET & VIBERT

The hexagonal tops inset with woven cane panels, each on triple splayed supports and bearing the enamel trade label of PERRET & VIBERT / PARIS (OPÉRA) / 33, RUE DU 4 SEPTEMBRE

76cm high, 59cm wide

£1,000-1,500



298

299 Y

A NAPOLEON III KINGWOOD, TULIPWOOD AND GILT-METAL MOUNTED WALL CABINET

CIRCA 1860

With a raised mirror back on figural supports, the lower part with an arrangement of six drawers flanking a pair of doors

54cm high, 112cm wide

£800-1,200



299



300

A CONTINENTAL POTTERY VASE AND COVER

20TH CENTURY

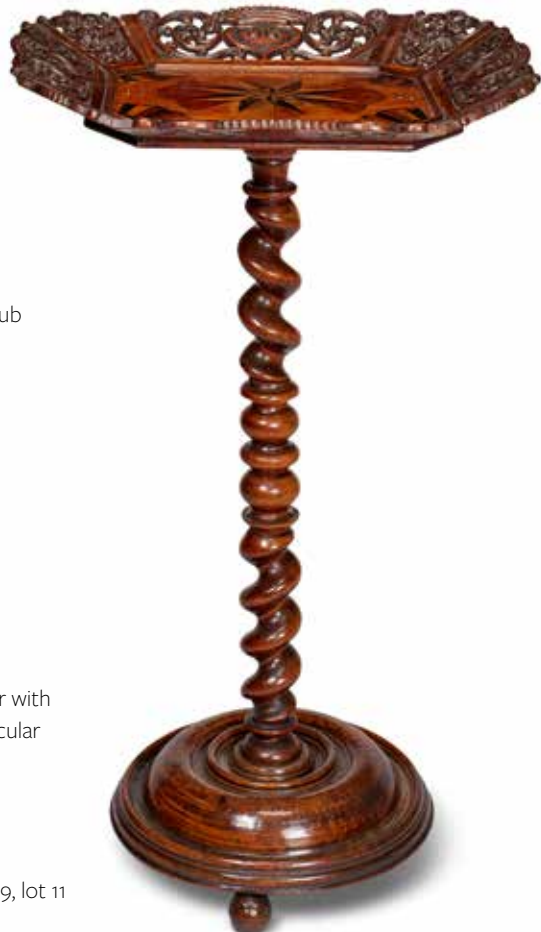
Mounted with putti and modelled con basso relievo istoriato picked out in colours with a classical frieze, gilt metal mounts
63cm high

£80-120

300



301



302

301

A COALPORT PORCELAIN JUG

CIRCA 1814

Printed with a Don Cossack following a sign to Paris within a cartouche inscribed, 'York Club Masked Ball, Monday, February 21st', above 'J. Madocks Esq, Fecit'
15.7cm high

A similar jug is illustrated by David Drakard, Printed English Pottery, (1992).p.240. pl.696

£150-200

302Y

A DUTCH WALNUT AND INLAID LAYETTE TRAY ON STAND

DATED 1757

The top inlaid with a central compass-point medallion and conforming spandrels together with the initials in ivory 'W.J.W. & C.H.F. 1757', on a spiral twist turned support with moulded circular base with ball feet

86cm high, 51cm wide, 45cm deep

Provenance:

Sotheby's, London 'Spetchley - Property from the Berkeley Collection', 11 Decmber 2019, lot 11

£1,500-2,500

303

GIOVANNI MARIA BENZONI (1808-1873)

ITALIAN, DATED 1859

Innocence protected by Fidelity: A carved white marble group of a seated girl holding a small floral garland beside a dog with a snake beneath one foot, on a circular naturalistic base, indistinctly signed G.M. BENZONI, Roma 1859
79cm high, 59cm wide

A very similar example is recorded in the collection of the Metropolitan Museum of Art, New York by the same sculptor, dated 1852

£2,000-3,000



304

304

A VICTORIAN CARVED PADOUK DAVENPORT

CIRCA 1850

With cabochon carving to the front panel and cabriole supports, one lateral cartouche panel enclosing four short and two long satinwood drawers
89cm high, 55cm wide, 64cm deep

£500-800

305Y

A REGENCY ROSEWOOD, INLAID AND GILT-METAL MOUNTED PIER CABINET

CIRCA 1810, IN THE MANNER OF JOHN MCLEAN

With a raised open tier superstructure above a frieze drawer and a pleated fabric panel door, on bobbin-turned feet with castors
107cm high, 53cm wide, 35cm deep

£1,000-1,500



303



305



306

306

A PAIR OF CARVED GILT WOOD ALTAR CANDLESTICKS
19TH CENTURY

With spiral carved columns on triangular bases with dolphin feet

44cm; a single carved giltwood candlestick with leaf carved baluster stem, on triangular scroll base, 64cm; and a tall candlestick vase and swag carved candlestick, 79cm (4)

£200-300

307

A REGENCY MAHOGANY FREE-STANDING BOOKCASE

CIRCA 1815

The double sided open shelves with reeded mouldings, the combined stand with solid end supports headed by scroll brackets and joined by a pole stretcher, on splayed legs ending in brass cap castors

130cm high, 92cm wide, 47cm deep

£2,000-3,000



307

308

A SCULPTED WHITE MARBLE NEO-CLASSICAL FIGURE OF A WOMAN
POSSIBLY ITALIAN, LATE 19TH CENTURY

Representing Ceres, on a circular foot

106cm high
£3,000-5,000



308



309

309

A SCULPTED WHITE MARBLE, PIETRO BAZZANTI (ITALIAN 1825-1895)
LATE 19TH CENTURY

A carved white marble figure of a nymph playing a flute by a fountain, signed 'P. Bazzanti/Firenze' to the reverse of the base

77cm high

£1,000-1,500



310

310
A SAILOR'S MODEL OF A FOUR-MASTED BARQUE

NEW YORK, 20TH CENTURY
With a cotton wool wake and pilot cutter and tug to starboard, on a green baize 'sea', in an original glazed case
49cm high, 71cm wide, 28cm deep overall

Provenance:
Sotheby's, London, Of Royal and Noble Descent, 17th January 2018, Lot 139

£200-300



311

311
A BLACK FOREST TYPE FIGURE
Of a standing bear with inset eyes and painted tongue
17.5cm

£80-120



312

312
A BRONZE BUST OF A YOUNG CROWNED PRINCE
19TH CENTURY
On tapering square section column and base
27cm

£100-150



313

313
A BRONZE FIGURE OF AMADIS DE GAULA
Standing holding a copy of the book
29cm

Amadis de Gaula is a Chivalric romance by Garci Rodriguez de Montalvo, written in the early 16th century

£80-120



314

314
A PAIR OF SILVERED SIX BRANCH CANDELABRA

Each nozzle on a pierced frond, the elaborate c scroll rococo columns with a winged putto holding a wreath on c scroll bases
60cm (2)

£800-1,200



315

315
AN ARTS AND CRAFTS SILVER AND ENAMEL SHAPED RECTANGULAR FREEDOM CASKET BY SIBRAY, HALL & CO. LTD (CHARLES CLEMENT PILLING)

SHEFFIELD 1927
With an embossed four-petalled flower to the dome centred cover, the sides with flowerhead and scroll foliate bands, the front applied with the enamelled arms of Rotherham, on four acanthus-capped scroll feet, blue velvet lines and containing a calligraphic vellum scroll to Alderman Albert Percy Aizlewood
34cm (13 3/8in) long, 2644g (85 oz) gross, the oak plinth with a silver plaque with a presentation inscription

Albert Percy Aizlewood was the fourth son of the Rotherham merchant Henry Aizlewood and his wife Mary (née Rollett). Albert was a solicitor and alderman of the borough who served three times as Mayor.

£1,200-1,800



316

316

A SILVER NAVETTE SHAPED TWO BOTTLE INKSTAND BY ELKINGTON & CO.

BIRMINGHAM 1912

With a central oval box flanked by facettted clear glass wells, the raised rim threaded with a lift at each short end, on four bracket feet

33cm (13in) long, the base 461g (14.8 oz)

£250-350

317

A VICTORIAN BRITANNIA STANDARD TWIN HANDLED OVAL DISH BY THOMAS SMILY

LONDON 1880

Octolobed with cast figural handles and a chased figural vignette to the centre
20cm (8in) long, 209g (6.75 oz)

£200-300



317

318

A LATE VICTORIAN SILVER OCTAGONAL THREE PIECE TEA SERVICE BY THOMAS BRADBURY

LONDON 1897

The tea pot with an octagonal conical finial to the domed cover, an ebonised harp handle, on a stepped octagonal base, engraved A, 22cm (8 3/4in) long; with a sugar tongs and four spoons by Holland, Aldwinckle & Slater, London 1895, 693g (22.3 oz) gross, in a leather covered case from Hall & Co., Manchester

£250-350



318



319

319

A SET OF FOUR GEORGE IV CAST SHAPED CIRCULAR CANDLESTICKS BY TIMOTHY SMITH & THOMAS MERRYWEATHER
LONDON 1824

WITH DETACHABLE PLAIN MOULDED SCONCES, REEL SHAPED CAPITALS WITH ROCAILLEWORK, WAISTED STEMS, THE CASES MOULDED AND WITH LEAVES AND SHELLS
20.5cm (8in) high, 2574g (82.75 oz)

Timothy Smith & Thomas Merryweather were only in partnership from 10th January 1824 to 21st July 1825 when Smith entered a mark on his own. The blazon of the crest: a cross crosslet fitchee gules surmounted of a sword in saltire proper
Three families use this crest: ADAM of Blair Castle, Co. Kinross from 1815; ANDESLEY, no further details have been found and CONSTANTYNE of Cheshire, Shropshire and London.

£2,500-3,500

320

A SILVER BALUSTER THREE PIECE TEA SERVICE

MARK OF SSLD (NOT TRACED), SHEFFIELD 1973

The tea pot with a ball finial to the high domed cover, an ebonised S-scroll handle issuing from cut-card work, a tongue-capped scroll spout issuing from cut-card work, on a moulded circular foot
24cm (9 1/2in) long, 1276g (41 oz) gross, in a fitted case

£600-800



320



321
A SCULPTED WHITE
MARBLE URN
20TH CENTURY
Modelled with drapery
70cm high

£600-800

321



323



322

322
A LEAD AND COMPOSITION GARDEN FIGURE OF A CUPID
EARLY 20TH CENTURY
Standing on a small sphere with a hexagonal stepped
composition plinth
97cm high

£1,000-1,500



323

323
A PAIR OF CAST IRON
HERALDIC LIONS
LATE 19TH CENTURY
Each raised on its haunches and
bearing a cartouche, modelled
with truncated tails
75cm high, 58cm long

£1,000-1,500



324

A RARE GRITSTONE MODEL OF THE CAPTOLINE WOLF

17TH CENTURY

Bearing the 'Cavendish' armorial snake to the frieze

40cm high, 59cm wide

£3,000-5,000



324

AVAILABLE FOR SALE
BY PRIVATE TREATY

Please contact info@dreweatts.com for further details.



A PAIR OF CARVED GILTWOOD MODELS OF LIONS
18TH CENTURY, PROBABLY ITALIAN, AFTER THE GIAMBOLOGNA MODEL
On later wooden plinths
The tallest 170cm high overall, each plinth 100cm high, 120cm long, 50cm wide

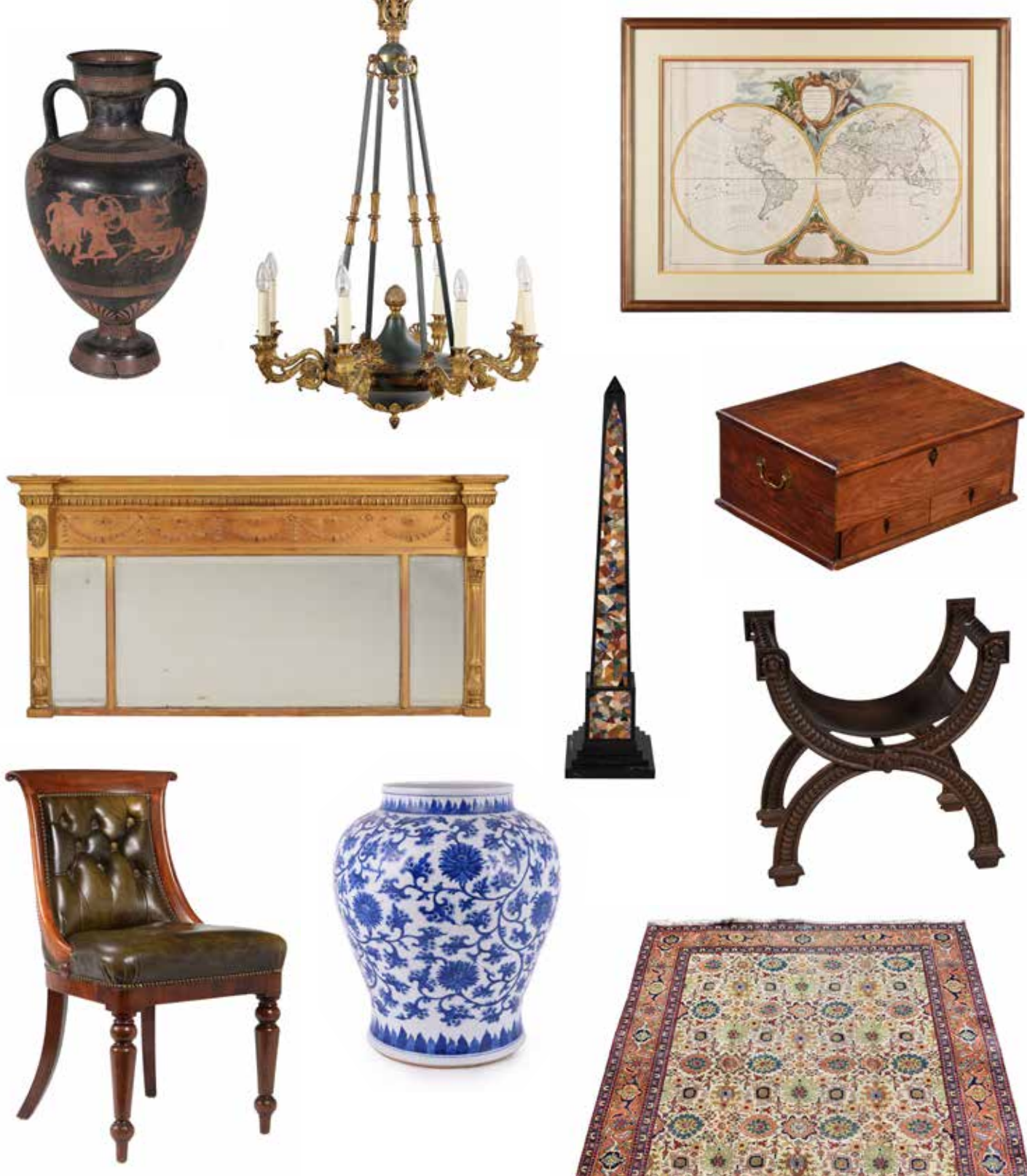
Provenance:
Formally Claude Sainval, owner and director of the Comédie des Champs-Élysées Theatre

AVAILABLE FOR SALE
BY PRIVATE TREATY

Please contact info@dreweatts.com for further details.



AN ITALIAN CIRCULAR SPECIMEN MARBLE TOP
EARLY 19TH CENTURY
The top with radiating segments of marble arranged in black outlined panels centred by a lapis lazuli roundel, including Portor, Bianco e Nero, Sienna, Malachite, Sicilian Jaspers, Spanish Brocatello, various red marbles and granites within a verde antico border, on a naturalistically carved triform base with putti emblematic of the seasons on a rockwork plinth



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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. The name of the bank account holder should match the name of the buyer. 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 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 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 1.5% 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 (i) 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/.

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.

Dreweatts

NEWBURY

Dreweatts

Donnington Priory

Newbury

Berkshire RG14 2JE

+44 (0) 1635 553 553

info@dreweatts.com

MANAGING DIRECTOR

Jonathan Pratt

DEPUTY CHAIRMAN

Will Richards

James Nicholson

LONDON

Dreweatts / Bloomsbury Auctions

16-17 Pall Mall

St James's

London SW1Y 5LU

+44 (0) 20 7839 8880

info@bloomsburyauctions.com

info@dreweatts.com

HAMBRIDGE LANE

Dreweatts

1 Hambridge Lane

Newbury

Berkshire RG14 5TU

+44 (0) 1635 553 548

hambridgesales@dreweatts.com

Group Departments

ASIAN CERAMICS AND WORKS OF ART

Mark Newstead

Dr Yingwen Tao

asian@dreweatts.com

BLOOMSBURY AUCTIONS BOOKS AND MANUSCRIPTS

Dr Timothy Bolton

Camilla Previté

Denise Kelly

info@bloomsburyauctions.com

BRITISH AND EUROPEAN CERAMICS AND GLASS

Mark Newstead

Geoffrey Stafford Charles

interiors@dreweatts.com

CLOCKS AND SCIENTIFIC INSTRUMENTS

Leighton Gillibrand

clocks@dreweatts.com

COUNTRY SPORTING

Geoffrey Stafford Charles

gscharles@dreweatts.com

DECORATIVE ARTS

Geoffrey Stafford Charles

Ashley Matthews

interiors@dreweatts.com

EUROPEAN SCULPTURE AND WORKS OF ART

Silas Currie

sculpture@dreweatts.com

FURNITURE AND CARPETS

Ben Brown

Elaine Binning

Ashley Matthews

William Turkington

furniture@dreweatts.com

HAMBRIDGE SALES

Silas Currie

Lucie Hobbs

hambridgesales@dreweatts.com

HOUSE SALES AND PRIVATE COLLECTIONS

Joe Robinson

Lulu Randall

housesales@dreweatts.com

JEWELLERY, SILVER, WATCHES AND OBJECTS OF VERTU

James Nicholson

Nick Mann

Tessa Parry

jsw@dreweatts.com

LIVE STEAM AND MODEL ENGINEERING WORKS OF ART

Michael Matthews

transport@dreweatts.com

MODERN AND CONTEMPORARY ART

Jennie Fisher

Lucy Darlington

Francesca Whitham

Will Porter (Business Development)

pictures@dreweatts.com

OLD MASTERS, BRITISH AND EUROPEAN ART

Brandon Lindberg

Lucy Darlington

Francesca Whitham

pictures@dreweatts.com

WINE

Mark Robertson

Dianne Wall

wine@dreweatts.com

BUSINESS DEVELOPMENT

Will Richards

Will Porter

Joe Robinson

Imogen Jones

ijones@dreweatts.com

VALUATIONS FOR PROBATE, INSURANCE AND CGT

Emma Terry

Eleanor Smith

valuations@dreweatts.com

DREW EATTS

EST. 1759