

DREWEATTS

EST. 1759



DAY 1 |

FINE FURNITURE, SCULPTURE, CARPETS, CERAMICS AND WORKS OF ART

DAY 2 |

PROPERTY FROM THE PHILLIP LUCAS COLLECTION, SPITALFIELDS HOUSE

DONNINGTON PRIORY | WEDNESDAY 1 & THURSDAY 2 DECEMBER 2021

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Auctions

10 & 11 November | Live Online
Chinese and Japanese Works of Art

16 & 17 November | Live Online
Weston Hall and The Sitwells: A Family Legacy

23 November | Live Online
Fine Silver and Objects of Vertu

24 November | Live Online
Fine Watches from a Single Owner Collection – Part 1

24 November | Live Online
Fine Jewellery and Pens

25 November | Timed Online
Fine Watches from a Single Owner Collection – Part 2

25 November | Live Online
Fine and Rare Wine and Spirits

1 December | Live Online
Fine Furniture, Sculpture, Carpets, Ceramics and Works of Art

2 December | Live Online
Property from the Phillip Lucas Collection, Spitalfields House

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Every Tuesday | London
Jewellery, Silver, Watches & Luxury Accessories

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Fine Art, Antiques, Jewellery, Silver, Watches, Asian Works of Art & Wine



DAY 1 | Fine Furniture, Sculpture, Carpets, Ceramics and Works of Art

DAY 2 | Property from the Phillip Lucas Collection, Spitalfields House

DONNINGTON PRIORY | WEDNESDAY 1 & THURSDAY 2 DECEMBER 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 GMT on Tuesday 30 November.

FREE ONLINE BIDDING IS AVAILABLE AT DREWEATTS.COM:

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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 GMT on Tuesday 30 November.

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:

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For legal entities, a certificate of incorporation (or equivalent), a register of shareholders/directors and ID documentation from the directors and beneficial owners of the business.

We reserve the right to withhold the purchased lots until such checks have been completed.

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The service provides a virtual tour of the some of the auction highlights displayed in the galleries at Donnington Priory, allowing you to walk through each room, browsing and interacting with the lots as you go, just as if you were there in person. The service will be available from Friday 26 November (highlights only).

AUCTION NO. 14390 & 14490

SPECIALISTS:

Ben Brown MRICS (Furniture & Carpets)
Will Turkington (Furniture & Carpets)
Silas Currie (Sculpture & Works of Art)
Ashley Matthews MRICS (Furniture, Clocks, & Decorative Arts)
Geoffrey Stafford Charles MRICS (Ceramics & Glass)
Mark Newstead (Asian Ceramics & Works of Art)
Francesca Whitham (Pictures)

VIEWING:

Saturday 27 November: 10am - 2pm
Sunday 28 November: 10am - 4pm
Monday 29 November: 10am - 5pm
Tuesday 30 November: 10am - 5pm
Day of sales: from 8.30am

We ask that visitors wear a face covering when visiting our salerooms, use the hand sanitiser provided on entering and observe social distancing rules. We may need to restrict the numbers of visitors viewing at one time, so if you would prefer to book an appointment in advance, please contact us. Please see our website for the latest information.

COLLECTION AND STORAGE:

All items of furniture will be removed to Vangaroo after the sale on Thursday 2 December and available for collection from Vangaroo from Monday 6 December onwards. Smaller items will remain at Donnington Priory, but please check when booking your collection. See IMPORTANT NOTICES at back of catalogue for further details re COLLECTION OR DELIVERY and STORAGE CHARGES.

CONDITIONS OF SALE:

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AUCTION:

Dreweatts
Donnington Priory
Newbury
Berkshire RG14 2JE

ENQUIRIES:

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Front cover: Lot 660
Back cover: Lot 9

Catalogues £15 (£17.50 by post)

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DREWEATTS
EST. 1759



Day 1 | lots 1-450

Wednesday 1 December 2021

Fine Furniture, Sculpture, Carpets, Ceramics and Works of Art



1 Y

A WILLIAM AND MARY KINGWOOD, TULIPWOOD AND OYSTER VENEERED CABINET ON STAND

CIRCA 1690

The doors opening to an arrangement of drawers around a central cupboard door, itself opening to four further drawers
155cm high, 104cm wide, 54cm deep

Provenance:

Bearing a retail label for Norman Adams Ltd; and also contains a receipt from Quinneys Antiques, Chester, 1964, £1,025.

£2,000-3,000



2
A GEORGE II ASH, ELM AND FRUITWOOD WINDSOR ARMCHAIR
 PROBABLY THAMES VALLEY, MID 18TH CENTURY
 The top of the splat centred by a painted roundel depicting a fish on a plate
 103cm high, 69cm wide, 63cm deep overall

For a closely related example of chair but incorporating less impressive legs see, Christie's, London, The Country Home, 7th July 2015, Lot 137 (£1,375).

For similar chairs from the Thames Valley, see Bernard D. Cotton, The English Regional Chair, Antique Collectors' Club, 1990, page 3, plate 2, and page 45, figures TV14 & TV15. A chair with a near identical top rail and splat can be seen on page 46, figure TV16.

£500-700

3
AN OAK DRESSER BASE
 FIRST HALF 18TH CENTURY
 78cm high, 133cm wide, 48cm deep

£800-1,200



3

4
AN OAK PANEL BACK 'WAINSCOT' ARMCHAIR
 MID 17TH CENTURY
 Of joined construction, the back carved with thistles and initialled 'WA'
 112cm high, 59cm wide, 68cm deep overall

£1,000-1,500

5
AN OAK BENCH OR LONG STOOL
 FIRST HALF 17TH CENTURY
 60cm high, 187cm wide, 29cm deep

£800-1,200



4



5



6
A MAHAL CARPET
approximately 445 x 315cm

£3,000-5,000

7
A KARACHOV RUG
PROBABLY LATE 19TH CENTURY
approximately 211 x 172cm

£1,500-2,500



8
AN UNUSUAL WILLIAM III YEW WOOD
AND OAK CHEST OF DRAWERS
CIRCA 1700
95cm high, 76cm wide, 49cm deep

£1,500-2,000





9



9 (details)



9

A CARVED GILTWOOD FOUR-FOLD SCREEN WITH FLEMISH TAPESTRY PANELS

16TH/17TH CENTURY TAPESTRY, FRAME MID/LATE 19TH CENTURY

The 19th century Italian or French carved and gilded hinged frame with Renaissance style decoration of masks, caryatids, entrelac, fluted columns and leaf capitals, the tapestry, possibly Brussels, with emblematic figures above urns of fruit and beasts, the backs with engraved giltwood and damask fabric panels, the two end sections with gilt metal handles each tapestry panels visible 201cm high, 49.5cm wide, the screen sections each 249cm high, 62cm wide,

The use of tapestry for screens accords with the old description of tapestries as "portable murals". However, whilst they were more moveable than the wall coverings and could function as room dividers, their inherent form made them more susceptible to damage with the result that few have survived- and if they have survived, it is usually because like this example they have been enclosed within the safety and protection of later frames.

Typically they were woven as narrow panels with figures beneath baldachins and within scrolling uprights. Often the figures depicted would be emblematic of a story- or a series of moral imperatives- see lot 98 Sotheby's "Arts of Europe" auction, London, 6th November, 2014- where the four figures represent Temperance, Prudence, Justice and Fortitude. In this example it would seem from the imbalance of the sexes- and the slightly confused Latin texts- that this may well originally have been part of a larger 6 or 8 panel screen. In its current form we see;

- 1 Panel with female figure with martyrs palm, above a roaring big cat
- 2 Panel with female figure with sword single section, Latin text above "NON INFNIA PLAGENT" and "BELLA SEQUOR* CUP*** PRE*E", seated eagle below.
- 3 Panel with female figure with martyrs palm, Latin text "ALTA CERNO TERRENA SFERNIT"(possibly a doggerel version of text from Livy- and "SUA ET ALIENA ULCITUBORE", birds and carnivore below
- 4 Panel from a biblical or mythological story, man standing over woman with winged cherub, snake biting the tail of a crocodile below.

The depiction of a crocodile is unusual but not unknown. As well as typically being used as an emblematic detail for Africa in depictions of the Four Continents, crocodiles sometimes feature in "Game park" tapestries such as the late 16th century Flemish example sold £12,000, lot 123, Christies, Fine European Furniture, Sculpture, Tapestries And Carpets, London, 10th November 2005.

For a similar screen see Sotheby's, New York, Fine French & Continental Furniture, 9th April 2008, Lot 14 (\$18,750).

£2,000-3,000



9



10

10
A KARACHOV RUG
approximately 193 x 106cm

£400-600



11

11
A CHARLES II OAK CHEST OF DRAWERS
CIRCA 1680
The top drawer with initials 'MG'
102cm high, 112cm wide, 60cm deep

£800-1,200



12

12
AN ANGLO-DUTCH OR FLEMISH BURR
WALNUT, WALNUT, OAK AND EBONISED
CABINET ON STAND
CIRCA 1690
The doors opening to a shelf above two small
drawers, the cupboard interior lined with 18th
or 19th century hand printed paper
206cm high, 172cm wide, 60cm deep

£5,000-7,000



12 (detail of printed paper throughout interior)



13
AN OUSHAK CARPET
approximately 533 x 396cm

£800-1,200



14
AN AKSTAF A LONG RUG
CAUCASIA
approximately 256 x 98cm

£400-600



15
A SEYCHOUR RUNNER
CAUCASIA
approximately 344 x 104cm

£1,200-1,800



16

16
ATTRIBUTED TO GIOVACCHINO FORTINI (SETTIGNANO 1671-1736 FLORENCE), A MARBLE FIGURE OF A STANDING BISHOP SAINT
 ITALIAN, CIRCA 1700
 Traditionally called Saint Norbert, holding a bishop's mitre and scroll, on an integrally carved rectangular base
 78.5cm high

Provenance:
 Heim Gallery, London, 1984. **LITERATURE:**
 G. Pratesi, ed., Repertorio della Scultura Fiorentina del Seicento e Settecento, Turin, 1993, II, fig. 252.

£4,000-6,000



17

17
A FRENCH MARBLE GROUP OF THE MADONNA AND CHILD
 LATE 17TH OR EARLY 18TH CENTURY
 The Madonna with a sceptre in her proper right hand the reverse unfinished, on a gold painted composite stone base
 the figure 73 cm high, 78.8 cm high overall

It has previously been suggested that this piece may be the work of the French sculptor Thomas Veyrier (1658 - after 1723), see K. Herding, Pierre Puget: das bildnerische Werk, Berlin, 1970.

£4,000-6,000



18

18
**A GERMAN ETCHED
 STEEL CASKET**
 PROBABLY NUREMBERG,
 CIRCA 1590
 Engraved decoration of man
 and woman to front, original
 lock mechanism, key
 approximately 20cm wide,
 14cm high, 13.5cm deep

£1,000-1,500



20 (view from above)



19



19 (view from above)

19
**A QUEEN ANNE BURR WALNUT, FEATHER BANDED AND
 PINE SIDE TABLE**
 CIRCA 1710
 Of small proportions
 68cm high, 69cm wide, 36.5cm deep

Provenance:
 Private Collection, London.
 Purchased M & D Seligmann, Kensington Church Street,
 London.

£1,500-2,500

20
**A WILLIAM AND MARY WALNUT
 OYSTER VENEERED CHEST OF
 DRAWERS**
 CIRCA 1690
 94cm high, 94cm wide, 58cm deep

For a closely related chest of
 drawers see, Christie's, London,
 500 years Decorative Arts Europe,
 9th June 2011, Lot 247 (£9,375).

£4,000-6,000



20



21

21
A GEORGE II MAHOGANY TRIPOD TABLE
 CIRCA 1740
 With hinged circular top
 71cm high, the top 50.5cm diameter

£1,000-1,500



22

22
**A GEORGE I RED LACQUER AND GILT CHINOISERIE
 DECORATED CORNER CABINET**
 CIRCA 1720
 175.5cm high, 91cm wide, 58cm deep

£2,000-3,000

23
A ROCK CRYSTAL AND PAINTED SMALL NATIVITY SCENE
 POSSIBLY SOUTH GERMAN, 16TH CENTURY
 Of facetteted sandwiched construction, with inset painted and gilt scene
 5.5cm wide

£400-600



24

24
A SMALL ENGLISH NEEDLEWORK PANEL
 LATE 15TH/16TH CENTURY
 Worked in coloured silks and silver threads, with a figure of a king with nimbus, on
 later red silk background, possibly a section from a cope
 In glazed gilt frame
 the panel 16 x 7.5cm, the gilt frame 31 x 21cm overall

£300-500



23



25 (view from above)



25

25
**AN UNUSUAL GEORGE I
 WALNUT AND BURR WALNUT
 FOLDING TEA TABLE**
 CIRCA 1720
 Of rare small proportions,
 decorated with cross and
 feather banding, opening with
 concertina action
 73cm high, 59cm wide, 29.5cm
 deep (when closed)

£1,000-1,500



26



26 (view from above)

26Y

AN ANGLO-DUTCH ROSEWOOD, SNAKEWOOD AND MARQUETRY TRIPOD TABLE

CIRCA 1690 AND LATER

The octagonal top above the spirally turned solid snakewood stem
72cm high, the top 57 x 57cm

£400-600



27

27

A GEORGE II WALNUT AND FEATHER BANDED BACHELOR'S CHEST OF DRAWERS

CIRCA 1740

80cm high, 79cm wide, 36.5cm deep

£1,500-2,500

28

A JAMES I STAINED GLASS PANEL

EARLY 17TH CENTURY

With central motif of a merchant's ship, cartouche above inscribed "1614", motto below "Ventis Secundis" (a favourable wind or an aft-wind), within later clear glass panel surround and lead frame

69 x 50cms overall

TOGETHER WITH ANOTHER ARMORIAL STAINED GLASS PANEL

17TH CENTURY

Within similar later framing

69 x 50cm (2)

£400-600



28

29

A QUEEN ANNE BURR WALNUT AND FEATHER BANDED BUREAU

CIRCA 1710

The fall opening to a stepped interior including an arrangement of drawers and pigeon holes centred by a small cupboard door above a slide covered well and a tooled leather inset writing surface
110cm high, 101cm wide, 60cm deep

Provenance:

Phillips of Hitchin.

For a related burr walnut and walnut bureau see Christie's, London, Important English Furniture, 13th November 1997, Lot 108 (£31,050). See also Christie's London, Fine English Furniture including the Berger Collection, 12th February 1998, Lot 510 (£26,450).

£3,000-5,000



29

A CARVED WOOD, POLYCHROME PAINTED AND PARCEL GILT RELIEF PANEL

PROBABLY SPANISH OR SPANISH COLONIAL, 17TH CENTURY

Depicting the Child Christ as Salvator Mundi, his right hand outstretched to bless, left hand cradling the orb emblematic of the earth, his clothes decorated with symbols of The Passion, painted background with attendant saints and angels and fragments of musical text, polychrome on pine, in a later mixed wood tabernacle style frame with flanking fluted columns in a rich Ionic order, frieze of angel heads, the panel 92 by 65cm, the frame 118cm high, 101cm wide, 16cm deep

Provenance:

Christie's, London, *The Collection of Renaissance Furniture, Objects of Art, Porcelain and Majolica formed by the late Edward George Coles Esq*, 25th November 1926, Lot 68. Catalogued at the time as "A terra-cotta relief of the Infant Saviour, painted and partly gilt, in frame supported by columns- 43 in. high, 40 in wide". Purchased back by a member of the family for 80 guineas and thence by family descent.

The depicting of the Salvator Mundi- Christ as saviour and protector of the world is perhaps best known in recent times through the painting sold at Christie's in November 2017 for \$450 million. Attributed wholly or in part to Leonardo Da Vinci, in common with the majority of paintings and sculpture of this thematic device, it depicts Christ in the latter part of his life. A guardian with knowledge, maturity and experience. Rarer is the use of the juvenile 'Child Christ' as Salvator in North European art. For the greater part of the time this motif is found in work produced in Spain, Portugal, their colonies and, to a lesser extent, Italy.

Juan Martínez Montañés "Niño Jesús" commissioned in 1606 for Seville Cathedral, came to be regarded as an archetype for this form- is actually derived from both 16th century Sevillian art and woodblock prints produced by artists such as Martin Schongauer (Cf. Met Museum Accession Number: 24.8.4, 'The Christ Child with an Orb', 1469-1482). This form persisted and predominated in Southern Europe and their colonies for several reasons. The first of these is exemplified in the work of the female Portuguese artist Josefa de Óbidos (1630-1684) and is discussed by Dr Rachel Zimmerman in "Josefa de Óbidos, Christ Child as Salvator Mundi" in Smarthistory, July 27, 2021. She records how at this period in time- women were encouraged to form a maternal relationship with Christ in emulation of the Virgin Mary. To this end when entering a convent, they would be given dolls carved as the Christ Child. This early associative behaviour in Spain and in Italy formed the later artistic taste of some female artists. Her work also emulates the composition and form both of Montañés work and examples of panels such as this lot.

The second reason is perhaps more subjective. It has been suggested that the focus on the figure of Christ as a child in the colonies of Portugal and Spain, was an intended implication by the Catholic Church in their new congregations. Just as they were new to the faith, young and developing faith, so the young Christ equally held power and succour for them and would guide them into a more mature understanding of the life of the church. Certainly, we can see a proliferation of paintings and of ivory and wood carvings of Christ in this guise being made in the 17th century in Goa, Peru and the New World.

Churches would often have large, stepped tabernacle frames at the altarpieces containing both paintings and sculpture (Cf. the main altarpiece of the funerary church of Guzmán el Bueno of the Monastery of San Isidoro del Campo, made by Montañés between 1609 and 1613). Usually, they followed the established hierarchy of architectural orders and with the frame, relief panels and painting being assembled together from different workshops. The altarpieces typically have freestanding figures at the base and central niches, with flat paintings above and relief panels, such as this, interposed giving the effect of paintings 'coming to life'. This example, combining elements of both flat painting and raised relief within a slightly later but compositionally correct frame suggests that it has either been removed from a large altarpiece and reframed- or it may have formed a single panel in a smaller devotional setting.

£6,000-9,000





31

31
A CARVED AND POLYCHROME DECORATED FIGURE OF A BISHOP
PROBABLY SPANISH OR PORTUGUESE, MID-16TH CENTURY
approximately 93,5cm high, base 23cm wide

£800-1,200



32

32
A CARVED POLYCHROME DECORATED FIGURE OF A BISHOP
OR CARDINAL
PROBABLY SPANISH OR PORTUGUESE, MID-16TH CENTURY
approximately 83,5cm high, the base 28cm wide

£800-1,200



33

33
A CARVED AND POLYCHROME FIGURE OF MARY MADONNA
PROBABLY NORTH EUROPEAN, GERMAN, LATE 15TH CENTURY
Part polychrome refreshed, formerly part of a crucifixion group
approximately 77cm high, 26cm wide

£800-1,200



34

34
A CARVED AND POLYCHROME FIGURE OF CHRIST
GERMAN, PROBABLY 16TH CENTURY
approximately 77cm high, the base 26cm wide

£400-600



35

35
A PAIR OF ITALIAN EBONISED AND PARCEL GILT 'BLACKAMOOR' STANDS OR TABLES
 POSSIBLY VENETIAN, MID 19TH CENTURY AND LATER
 each 57cm high, the tops 40cm diameter

£1,000-1,500



36

36
A QUEEN ANNE WALNUT AND FEATHER BANDED KNEEHOLE DESK
 CIRCA 1710
 71cm high, 76cm wide, 48cm deep

£1,200-1,800

37

A LATE GOTHIC EMBROIDERED PANEL DEPICTING A SAINT

GERMAN, 16TH CENTURY

Woven in coloured silks and possibly depicting either St Paul or St Vito, the figure with sword by his side, possibly a section from an altar cloth the panel 43 x 27.5cm, the later glazed frame 67 x 50cm overall

£800-1,200

38

A QUEEN ANNE WALNUT, FIGURED WALNUT AND FEATHERBANDED CHEST OF DRAWERS

CIRCA 1710

99.5cm high, 103.5cm wide, 61cm deep

Provenance:

The Manor House, Thryburgh, Yorkshire.

£1,500-2,500



37



38



39

39
A CARVED MARBLE CHERUB MASK
 POSSIBLY ITALIAN, LATE 17TH/
 EARLY 18TH CENTURY
 The face within scrolling wings
 36.5cm high, 56cm wide

£2,000-3,000

40

**A RED LACQUER AND GILT CHINOISERIE
 DECORATED BUREAU BOOKCASE**

ENGLISH OR ANGLO-DUTCH, FIRST HALF
 18TH CENTURY AND LATER

The mirror panel doors opening to an
 arrangement of pigeon holes and drawers
 around a pair of central cupboard doors, the
 fall opening to an arrangement of drawers and
 pigeon holes above a slide and well
 221cm high, 99cm wide, 60cm deep

For a similar bureau bookcase but not
 incorporating period elements see, Bonham's,
 Los Angeles, Furniture and Decorative Arts
 from the Burton-Ching Collection Part II, 13th
 July 2009, Lot 1118 (\$6,710).

£5,000-8,000



40



41
A HERIZ CARPET
approximately 410 x 292cm

£1,200-1,800



42
A PIETRA DURA SPECIMEN MARBLE TABLE TOP
IN 17TH CENTURY FLORENTINE STYLE, OF RECENT MANUFACTURE
The specimen inlay incorporating malachite and amethyst
120 x 76cm

£1,000-1,500

42

43
A COMMONWEALTH OAK CHEST OF DRAWERS
MID 17TH CENTURY
Incorporating unusual arcaded side panels, the interior of the carcass
with stuck down scripted paper
87cm high, 88cm wide, 56cm deep

£2,000-3,000



43 (view of side panel)



43



44

44 Y
AN ITALIAN OLIVE WOOD, EBONISED AND MARQUETRY BOX
 FLORENCE, LATE 17TH CENTURY
 With mother-of-pearl and mixed wood floral inlay, within moulded frame, in the manner of pietra dura inlaid boxes produced at the Grand Ducal Workshops at this period
 14cm high, 24cm wide, 18cm deep

With handwritten paper note inside 'This box was purchased at one of Baron Peter Spink's Antique Fairs about 1966 or 7'.

£800-1,200



45

45
A GEORGE I WALNUT SIDE TABLE
 CIRCA 1720
 74cm high, 76cm wide, 50cm deep

£800-1,200



46

46
A CARVED GILTWOOD WALL MIRROR
 POSSIBLY IRISH, SECOND QUARTER 18TH CENTURY
 116cm high, 63cm wide

£2,000-3,000



47

47
A QUEEN ANNE FIGURED WALNUT AND FEATHER BANDED CHEST OF DRAWERS
 CIRCA 1710
 89cm high, 93cm wide, 55cm deep

For a related walnut and crossbanded chest of drawers of the period, see Christie's, New York, Important English Furniture, 13th April 2000, Lot 192 (\$9,988).

£2,500-4,000



48

48
A HARLEQUIN SET OF SEVEN ASH, ELM & YEW WINDSOR
ARMCHAIRS

THAMES VALLEY, SECOND QUARTER 19TH CENTURY
Six of the chairs incorporating Yew wood
the largest chair 106cm high, 56cm wide, 54cm deep

£1,500-2,500

49
A LARGE OAK REFECTORY TABLE
IN 16TH CENTURY STYLE, 19TH CENTURY

75cm high, 230cm wide, 83cm deep

£1,200-1,800



49

50

AFTER BERTEL THORVALDSEN, A CARVED
WOOD MODEL OF THE LION OF LUCERNE

19TH CENTURY

Of Black Forest type

18cm high, 38cm wide, 20.5cm deep

Bertel Thorvaldsen (1770-1844) was a Danish sculptor of humble origins who nevertheless was accepted to the Danish Academy when eleven and was given a stipend to travel to Rome to further his education. His works are mainly in the Neo-Classical manner.

The Lion of Lucerne monument was designed by Thorvaldsen and executed by stone mason Lukas Ahorn in 1820-21 in an old quarry near Lucerne and is one of the most visited of monuments in Switzerland and commemorates the last stand of Louis XVI's Swiss Guard at the Tuileries Palace against the Paris mob in August 1792. The monument was the idea of Karl Pfyffer von Altishofen, an officer of Swiss Guards, who through good fortune was on furlough in Switzerland when the massacre occurred and started a collection in 1818. Much of what is called 'Black Forest' carving is not restricted to that part of Southern Germany but extends to the Tyrol and the Bernese Oberland.

£600-800



50

51

A GEORGE III ELM AND OAK CORNER ARMCHAIR

CIRCA 1770

101cm high, 70cm wide, 64cm deep

£800-1,200



51



52

52
A SHIRVAN PRAYER RUG
approximately 193 x 90cm

£300-500

53
A GEORGE III OAK DRESSER BASE
CIRCA 1760
Engraved 'M S'
85cm high, 163cm wide, 53cm deep

£800-1,200



53



54

54
A TABRIZ CARPET
OF SAFAVID ARDEBIL DESIGN
approximately 576 x 374cm

Provenance:

Previously part of the furnishings of Wentworth Woodhouse, Yorkshire. A photograph reveals it to have previously been placed in the dining halls there.

Wentworth Woodhouse is a Grade I listed country house in the village of Wentworth in South Yorkshire, England. The house has over 300 rooms and covers an area of more than 25 acres (1.0 ha), and is surrounded by a 180 acre (73 ha) park, and an estate of 15,000 acres (6,100 ha).

The original Jacobean house of Wentworth Woodhouse was rebuilt by Thomas Watson-Wentworth, 1st Marquess of Rockingham (1693-1750), and vastly expanded by his son, the 2nd Marquess, who was twice Prime Minister, and who established Wentworth Woodhouse as a Whig centre of influence. In the 18th century, the house was inherited by the Earls Fitzwilliam who owned it until 1979, when it passed to the heirs of the 8th and 10th Earls, its value having appreciated from the large quantities of coal discovered on the estate.

£3,000-5,000



55

55
A KAZAK RUG
approximately 211 x 120cm

£400-600

56
A CARVED OAK CHEST
ALMOST CERTAINLY SPANISH OR
PORTUGUESE, 18TH CENTURY
With hinged top and geometric chip
carved front
100cm high, 153cm wide, 63cm deep

For a Spanish chest of the period
incorporating similar features see, Christie's,
London, Oak, Country Furniture, Works of Art,
Tapestries and Icons, 28th February 2006, Lot
105 (£1,800).

£1,500-2,500



56

57
A GEORGE I BURR WALNUT BUREAU CABINET
ENGLISH OR ANGLO- DUTCH, CIRCA 1725
The bevelled mirror panel doors opening to
adjustable shelves above a cupboard door and three
short drawers, the fall opening to an arrangement of
pigeon holes and drawers around a central cupboard
door, above a baize inset writing surface
242cm high, 110cm wide, 66cm deep

£2,000-3,000



57 (detail)



57



58 (set of six)

58Y
 AFTER GÉRARD VAN
 OPSTAL (BRUSSELS 1605
 - PARIS 1668), A SET OF
 SIX CARVED MACASSAR
 EBONY PANELS
 FRENCH, 19TH CENTURY
 Richly carved with
 mythological scenes
 including “Cupids defending
 a nymph against two
 centaurs”, “Drunken Silenus
 and four putti” (both after
 the originals in the Louvre),
 “Bacchanal of satyrs and
 cupids” and three other
 Bacchanalian scenes,
 Overall including frame
 23cm high, 41cm wide, panels
 approximately 16.5 by 34cm.

£2,500-4,000



58 (set of six)



59

59
A HERIZ CARPET
approximately 343 x 229cm

£1,500-2,000



60

60
A GEORGE I GILTWOOD AND GESSO WALL MIRROR
CIRCA 1720
Of large proportions
134cm high, 84cm wide

For a related wall mirror of the period but without the unusually large dimensions see, Graham Child, *World Mirrors 1650-1900*, Sotheby's Publications, 1990, page 78, figure 53.

£5,000-7,000



61

61
**A GEORGE I BURR WALNUT
 SECRÉTAIRE CHEST ON CHEST**
 CIRCA 1720
 The fall front drawer opening to an
 arrangement of pigeon holes and small
 drawers
 185cm high, 108cm wide, 58cm deep

 A near identical chest on chest was sold
 in these rooms, 30th March 2021, Lot 239
 (£27,500 including premium).

 £5,000-8,000



62

62
A GEORGE II WALNUT, CROSS BANDED AND FEATHER BANDED CHEST OF DRAWERS
 CIRCA 1730
 74cm high, 76cm wide, 41cm deep

Provenance:
 Private Collection, Suffolk.

For a related example of a walnut chest of the period incorporating a caddy top see, Adam Bowet, Early Georgian Furniture 1715-1740, Antiques Collectors Club, 2009, page 103, plate 3:17.

£5,000-8,000



63

63 Y
A GEORGE II BURR ELM, ROSEWOOD AND
CHEVRON BANDED TEA CADDY
CIRCA 1745
The divided interior fitted with two lidded
compartments
16cm high, 28cm wide, 15cm deep

£1,000-1,500



64

64
A MAHOGANY AND BRASS MOUNTED BOOT JACK
SECOND HALF 18TH CENTURY
79cm high, 53cm long

For a closely related boot jack see, Christie's, South Kensington, 13th March 2007,
A Cotswold Collection, Property of H.W. Keil, Lot 373 (£1,560).

£800-1,200

65
A PAIR OF GEORGE II CARVED OAK SHELL ORNAMENTS
MID 18TH CENTURY
each approximately 52cm high, 76cm wide, 20cm deep

£800-1,200



65



66

66
A GEORGE I BLACK LACQUER AND GILT CHINOISERIE DECORATED CHEST ON STAND
CIRCA 1720
159cm high, 109cm wide, 60cm deep

For a chest on stand of the same date and of closely related form but in plain walnut, see Adam Bowett, Early Georgian Furniture
1715-1740, Antiques Collectors Club, 2009, page 116, plate 3:41.

For a George I japanned chest on stand incorporating similar but less refined decoration, see Doyle, New York, Important English &
Continental Furniture and Decorations/Old Master Paintings, 26th October 2011, Lot 284 (\$10,625).

£2,000-4,000



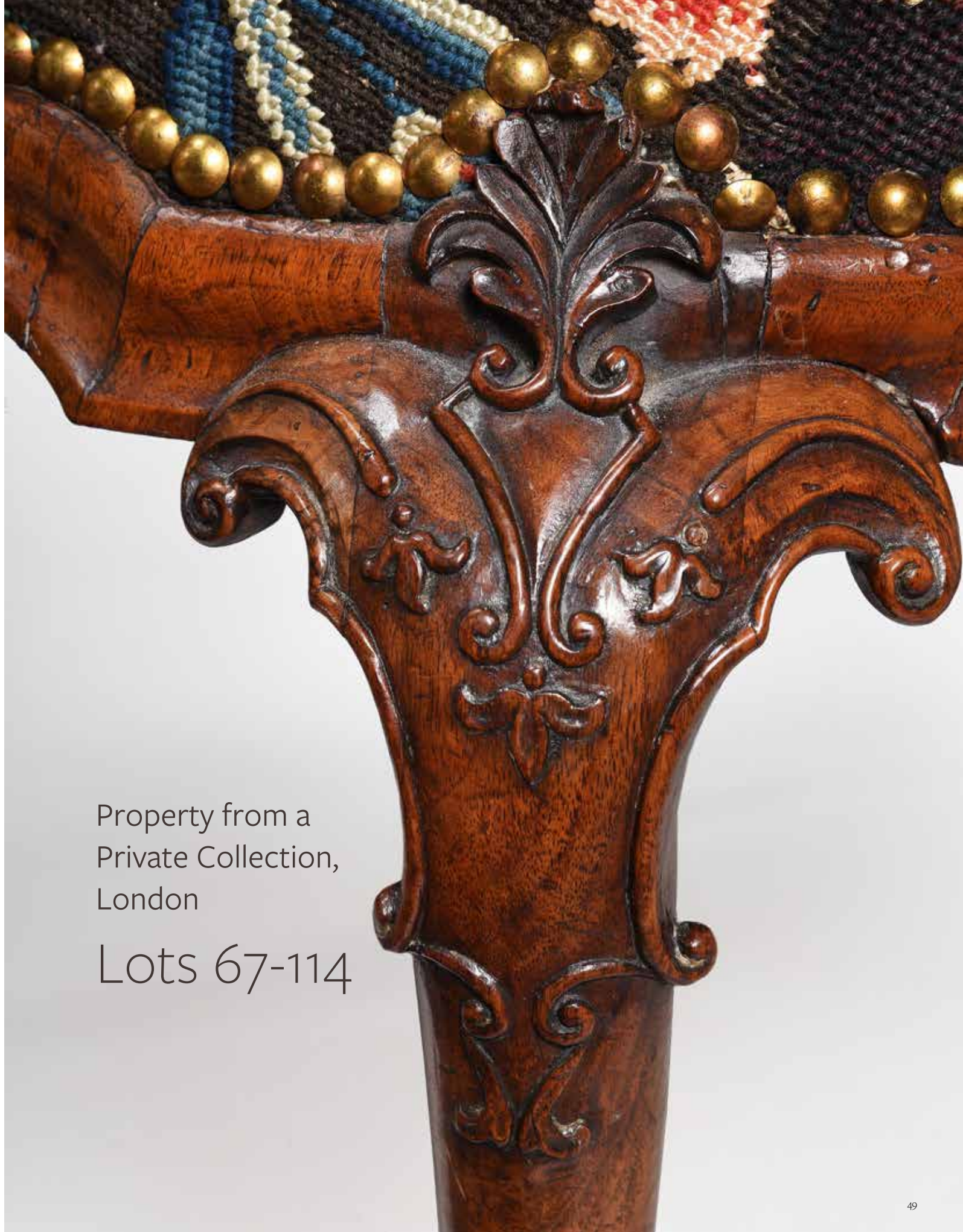
66A (view from above)



66A

66A
A NORTH ITALIAN WALNUT, CROSS BANDED AND EBONISED COMMODO
 POSSIBLY LOMBARDY, LATE 17TH/EARLY 18TH CENTURY
 98cm high, 142cm wide, 67cm deep

£3,000-5,000



Property from a
 Private Collection,
 London

Lots 67-114



67

67
A CARVED GILTWOOD WALL MIRROR
LATE 17TH/EARLY 18TH CENTURY
59cm high, 51cm wide

Provenance:
Private Collection, London

£400-600



68

68
A POLYCHROME DECORATED WOODEN
FIGURE
IN 16TH CENTURY MEDIEVAL STYLE,
PROBABLY DUTCH, 19TH CENTURY
Depicting a man in breeches holding a
drinking horn
43cm high

Provenance:
Private Collection, London

£300-500



69

69
A QUEEN ANNE OAK STOOL
CIRCA 1710
35cm high, 74cm wide, 42cm deep
(excluding cushion)

Provenance:
Private Collection, London

£300-500



71

71
A WALNUT AND UPHOLSTERED STOOL
LATE 17TH/EARLY 18TH CENTURY
The embroidery panel to the seat cushion
18th century
48cm high, 40cm wide, 38cm deep

Provenance:
Private Collection, London

£500-700



72

72
A JAMES I OAK CREDENCE TABLE
CIRCA 1620
With hinged top
77cm high, 97cm wide, 46cm deep

Provenance:
Private Collection, London

£800-1,200



70

70
A PAIR OF EMBOSSED BRASS CANDLESTICKS
IN 17TH CENTURY STYLE, PROBABLY DUTCH,
19TH CENTURY
With lobed spreading bases rising to knopped stems
each 23cm high

Provenance:
Private Collection, London

£300-400



73

73
A VERDURE TAPESTRY
 IN EARLY 18TH CENTURY STYLE, CIRCA 1900
 Depicting cranes in a landscape, enclosed by
 a narrow border
 approximately 182 x 211cm

Provenance:
 Private Collection, London

£800-1,200



73A

73A
A PAIR OF LOUIS XVI CARVED BEECH AND
CREAM PAINTED FAUTEUILS
 LATE 18TH CENTURY
 each 94cm high, 60cm wide, 50cm deep overall

Provenance:
 Private Collection, London

£2,500-3,500



74
A GEORGE II WALNUT OPEN ARMCHAIR
 CIRCA 1735
 103cm high, 71cm wide, 74cm deep overall

Provenance:
 Private Collection, London

For a related chair of the period incorporating similar out swept
 open arms, see Christie's, London, 500 Years Decorative Arts
 Europe, 23rd September 2010, Lot 83 (£10,000).

£3,000-5,000



74



75

75
A GEORGE I WALNUT OPEN ARMCHAIR
 CIRCA 1825
 96cm high, 61cm wide, 62cm deep overall

Provenance:
 Private Collection, London

For related examples of chair see, Christie's, New York, Important English
 Furniture, 15th April 2005, Lot 299 (\$26,400), and Christie's, South
 Kensington, Christie's Interiors - Masters & Makers, 21st June 2011, Lot
 60 (£5,000), and Christie's, London, Important English Furniture and
 Carpets, 23rd November 2006, Lot 115 (£12,000).

£2,000-3,000



76

76

A GEORGE II BURR WALNUT CHEST OF DRAWERS

SECOND QUARTER 18TH CENTURY

With caddy moulded top and walnut veneered brushing slide

79cm high, 88cm wide, 50cm deep

Provenance:

Private Collection, London

For a similar chest see Christie's, London, The Legend of Dick Turpin Part 1, 9th March 2006, Lot 13 (£13,200).

For a remarkably similar chest of drawers but without a caddy moulded top, see Adam Bowett, Early Georgian Furniture 1715-1740, Antiques Collectors Club, 2009, page 105, plate 3:22.

£3,000-5,000

77

A GEORGE II WALNUT WING ARMCHAIR

CIRCA 1735

Upholstered in floral needlework

112cm high, 80cm wide, 60cm deep overall

Provenance:

Private Collection, London

For a wing armchair of the period incorporating similar carving to the legs but with out the accentuated rounded back seen here, see Christie's, London, The English Collector, 22nd May 2014, Lot 1126 (£10,625).

£6,000-8,000



77



78 (detail)

78
A WILLIAM & MARY WALNUT AND 'SEAWEED'
MARQUETRY BUREAU

POSSIBLY BY GERRIT JENSEN, CIRCA 1690
 The fall opening to an arrangement of small
 drawers and shelves above a velvet inset writing
 surface
 92cm high, 56cm wide, 45cm deep overall

Provenance:
 Private Collection, London
 Exhibited in Bath Assembly Rooms, International
 Treasures 1973, No.101.

For a remarkably closely related bureau see,
 Christie's, London, English Furniture, 8th July 1999,
 Lot 35 (£161,000).

Born in Holland and trained in Paris before settling in
 London, Gerrit Jensen (fl. 1667 - d. 1715) was arguably
 the most important cabinet maker in England during
 the second half of the 17th century and beginning of
 the 18th century. Based in Long Acre and St. Martin's
 Lane, London, his bills are the first to record floral
 marquetry and his style was strongly influenced by
 the French taste of the period, two stylistic qualities
 seen on the bureau here.

Numerous influential noblemen were among his clients and receipts for his furniture are recorded for some of the grandest country houses,
 including Burghley House (Lincolnshire), Chatsworth (Derbyshire), Arundel Castle (Sussex), Knole (Kent), and Petworth House (Sussex).

Most notably, Jensen held the post of cabinet maker in ordinary to successive monarchs from James II to Queen Anne and had hundreds of items
 commissioned for the royal residences at Whitehall, St James, Somerset House, Kensington Palace, Windsor Castle and Hampton court.

£7,000-10,000



78 (details)



78



79 (part lot)

79
A PAIR OF SHAPED NEEDLEWORK PANELS
 MID 18TH CENTURY
 Possibly adapted from seat backs, the first with sea nymphs emerging from the sea with palm trees behind
 54.5 x 39cm
 The second with female emblematic figures
 58 x 22cm (excluding fringes)
TOGETHER WITH A GEORGE II NEEDLEWORK TABLE RUNNER
 MID 18TH CENTURY
 approximately 60 x 28cm
AND A REGENCY EMBROIDERY TABLE RUNNER
 CIRCA 1820
 approximately 57 x 22cm (4)

Provenance:
 Private Collection, London

£600-800

80
A QUEEN ANNE OAK CIRCULAR STOOL
 CIRCA 1710
 Upholstered with 18th century needlework
 41cm high, the top 36cm diameter

TOGETHER WITH AN OAK STOOL
 LATE 17TH CENTURY
 Upholstered with carpet fragment
 35cm high, the top 41 x 41cm

Provenance:
 Private Collection, London

£600-800



80



81

81
A GEORGE II FIGURED WALNUT AND FEATHER BANDED BACHELOR'S CHEST OF DRAWERS
 CIRCA 1730
 With hinged fold over top
 81cm high, 76cm wide, 37cm deep

Provenance:
 Private Collection, London

For a closely related chest of drawers of the period see, Adam Bowett, Early Georgian Furniture 1715-1740, Antique Collectors Club, 2009, page 100, plate 3:12.

For another related bachelor's chest see, Christie's, London, The English Collector: 500 Years Decorative Arts Europe, 23rd May 2013, Lot 57, Provenance to the late Elizabeth, Viscountess Cowdray (£35,000).

£6,000-9,000



82

82
A GEORGE II WALNUT WING ARMCHAIR
CIRCA 1730
Upholstered in floral needlework
122cm high, 94cm wide, 65cm deep overall

Provenance:
Private Collection, London

Bearing label, 'Exhibited Bath Assembly Rooms International Art Treasures, 1973 No. 43'.

For a related carved walnut and floral needlework upholstered wing armchair see, Christie's, London, Important English Furniture and Carpets, 24th November 2005, Lot 160 (£50,400). Another similar wing armchair incorporating exposed and moulded seat rails (as seen on this chair here) was sold Christie's, London, The Collector: English Furniture, Works of Art and Portrait Miniatures, 22nd May 2019, Lot 50 (£37,500).

£15,000-25,000



82



83

83
A GILTWOOD WALL MIRROR
 IN GEORGE II STYLE, 19TH CENTURY
 131cm high, 75cm wide

Provenance:
 Private Collection, London

£800-1,200



84

84
A GEORGE II WALNUT BATCHELOR'S CHEST OF DRAWERS
 CIRCA 1740
 The walnut veneered folding top with lopers
 75.5cm high, 82cm wide, 41cm deep (when closed)

Provenance:
 Private Collection, London

£1,500-2,500

85
A COLLECTION OF ENAMEL WARE, TO INCLUDE;
A PAIR OF ENGLISH ENAMEL OPEN CIRCULAR SALTS
 IN THE BILSTON MANNER, 18TH CENTURY
 White cartouches with floral sprays on pink ground, with label for D M & P Manheim each 3.5cm high, 6.3cm diameter
A BILSTON ENAMEL DOME TOP BOX
 18TH CENTURY
 Decorated with garden scenes, with label to interior for D M & P Manheim 7.5cm wide

AN ENGLISH ENAMEL BOX
 IN THE BILSTON MANNER, 18TH CENTURY
 Decorated with Italian vignettes
 7cm wide (3)

Provenance:
 Private Collection, London

£400-600



85 (part lot)



86

86
A REGENCY RED AND GILT DECORATED TOLE TRAY
 CIRCA 1820
 The tray centred by monogram 'WSC', on a red painted and parcel gilt stand
 51cm high, 76.5cm wide, 53cm deep overall

Provenance:
 Private Collection, London

£300-500

87 Y
A REGENCY MAHOGANY AND BRASS MOUNTED SOFA GAMES TABLE
 CIRCA 1820
 Of small proportions, the sliding and reversible top inlaid with a games board to one side, the top sliding to reveal a silk lined and divided compartment
 72cm high, 99cm wide (with leaves up), 46cm deep

Provenance:
 Private Collection, London

£800-1,200



87 (detail)



87



88

88
AN EIGHT BRANCH GLASS CHANDELIER
IN 19TH CENTURY STYLE, OF RECENT
MANUFACTURE
53cm diameter

Provenance:
Private Collection, London

£700-900

89 λ
ENZO PLAZZOTTA (1921-1981)

MOVEMENT, 1973

Bronze

Signed to cast, numbered 4/9, Foundry cast stamp to base,
set on black slate plinth

45.5cm high overall x 17.5cm wide
(17¾ x 6¾ in.)

Provenance:
Private Collection, London

Literature:
Carol Plazzotta, Richard O'Connor, *Enzo Plazzotta, A Catalogue raisonne,*
with an introduction by Max Wykes-Joyce, London, 1986, cat. 197, p.107.

£300-500



89



90 (view from above)



90

90
A GEORGE III MAHOGANY AND INLAID SERPENTINE FRONTED COMMODORE

CIRCA 1775

The top drawer fitted with a slide
78cm high, 108cm wide, 57cm deep

Provenance:
Private Collection, London

For a closely related serpentine chest incorporating inlaid canted angles, see Christopher Claxton Stevens and Stewart
Whittington, *18th Century English Furniture - The Norman Adams Collection*, Antique Collectors Club, 1983, page 371.

£5,000-7,000



91

91
A PAIR OF GILT METAL AND PORCELAIN
FIGURAL CANDELABRA
 IN THE MID 18TH CENTURY FRENCH
 MANNER, LATE 19TH CENTURY
 With twin arms mounted with porcelain
 flowers, around figural pastoral groups
 each 29.5cm high, 20.5cm wide overall

Provenance:
 Private Collection, London

£600-800



92

92
A PAIR OF CHINESE CHINNABAR
LACQUER LAMPS
 MODERN
 With pagoda shaped silk shades
 each 34cm high (excluding fitments
 and shades)

Provenance:
 Private Collection, London

£300-500



93
A PAIR OF GILT BRONZE LIONS
 20TH CENTURY
 Depicted recumbent, open mouthed, on
 green serpentine oblong plinth bases
 each 16.5cm high, 29cm wide overall

Provenance:
 Private Collection, London

£800-1,200



93



94

94
A PAIR OF GEORGE III CARVED GILTWOOD WALL MIRRORS
 CIRCA 1765
 each 120cm high, 55cm wide

Provenance:
 Private Collection, London

For a mirror of the period incorporating similar pierced scroll carving see, Graham Child, World Mirrors 1650-1900, Sotheby's Publications, 1990, page 114, plate 140.

£6,000-8,000



95



97

95
MANNER OF FRANCESCO GUARDI
GONDOLIERS BEFORE SAN GIORGIO MAGGIORE
Watercolour and body colour heightened with white
11 x 16.5cm (4¼ x 6¼ in.)

Provenance:
Private Collection, London

£300-500



96



98

96
FOLLOWER OF JAMES HOLLAND
FIGURES BEFORE THE DOGE'S PALACE, VENICE
Watercolour heightened with white
18 x 26cm (7 x 10 in.)

Provenance:
Private Collection, London

£300-500

97
UMBERTO ONGANIA (ITALIAN 1867-1942)
GONDOLIERS BEFORE ST MARK'S SQUARE
Watercolour
Signed (lower right)
29 x 18cm (11¼ x 7 in.)

Provenance:
Private Collection, London

£200-300



99

99
MANNER OF FRANCESCO GUARDI
A VIEW OF ST MARK'S SQUARE AND BASILICA SAN MARCO, THE DOGE'S PALACE
Watercolour and bodycolour, a pair
Each 10.5 x 14.5cm (4 x 5½ in.) (2)

Provenance:
Private Collection, London

£300-500

100
ENGLISH SCHOOL (LATE 20TH CENTURY)
THREE VARIOUS PICTURES IN THE 17TH CENTURY TASTE,
ALL OIL ON CANVAS AND COMPRISING;
A young girl in a polychrome dress holding lilies in her left hand, 68cm x 47cm
A girl in a red and white dress holding a sprig of roses in her right hand, 68cm x 48cm
A girl in a multi-coloured dress holding a fan on a chain in her left hand, 68cm x 48cm (3)

Provenance:
Private Collection, London

£800-1,200



99





101

101

AN ITALIAN SILVERED METAL HANGING 'SANCTUARY' LAMP

IN THE 17TH CENTURY MANNER, 19TH CENTURY

The lobed and bulbous body engraved with Saints in vignettes and impressed with foliage
the body approximately 48cm high

Provenance:

Private Collection, London

£300-500



102

102

A PAIR OF FRENCH GILT BRONZE TWIN LIGHT WALL APPLIQUES

AFTER JEAN-CHARLES DELAFOSSE, 19TH CENTURY

Draped urn finial above bold ram head mounts, floral draped shaped arms

each approximately 45cm high, 32cm wide, 15cm deep

Provenance:

Private Collection, London

£800-1,200



103 (view from above)



103

103 Y

A RÉGENCE ROSEWOOD AND PARQUETRY COMMODE

CIRCA 1720

82cm high, 130cm wide, 67.5cm deep

Provenance:

Private Collection, London

£6,000-8,000



103 (detail)



104

104

AN ITALIAN GILTWOOD WALL MIRROR

IN EARLY 19TH CENTURY STYLE, 20TH CENTURY
107cm high, 79cm wide

Provenance:

Private Collection, London

£600-800



105

105

A LOUIS XV BEECH AND CREAM PAINTED FAUTEUIL

CIRCA 1765
91cm high, 66cm wide, 58cm deep overall

Provenance:

Private Collection, London

£500-800



106

106

**A DIRECTOIRE MAHOGANY AND GILT METAL MOUNTED
COMMODE**

CIRCA 1795
Of small proportions, with *Rouge Griotte* marble top
85cm high, 80cm wide, 41.5cm deep

Provenance:

Private Collection, London

£1,500-2,000

107

A PAIR OF GILT BRONZE TWO LIGHT WALL APPLIQUÉS

IN THE NEO-CLASSICAL TASTE, 19TH CENTURY
Of encircling bell husk form around tied ribbons
each 70cm high

Provenance:

Private Collection, London

£800-1,000



107

108

A BRONZE GROUP OF A CHILD PLAYING WITH A BUTTERFLY

FRENCH, 19TH CENTURY
On a grey striated marble base with a gilt metal beaded border,
unmarked
35cm wide, 26.5cm high overall

Provenance:

Private Collection, London

£600-800



108

109

AN EMPIRE BRASS, BRONZE AND PAINTED METAL METAMORPHIC FENDER

EARLY 19TH CENTURY
The frieze decorated with a floral garland, each end surmounted by a dolphin
supporting a bowl of fruit
26.5cm high, 93cm wide

Provenance:

Private Collection, London

£800-1,200



109



110

110 Y

A PAIR OF REVERSE PAINTED PICTURES ON GLASS

POSSIBLY ITALIAN, EARLY 19TH CENTURY

Each depicting a woman of beauty studying grapes or a flower, emblematic of fertility, framed

28.5 x 23cm overall

TOGETHER WITH SIX PORTRAIT MINIATURES ON IVORY

19TH/EARLY 20TH CENTURY

AND SIX ASSORTED FRAMED DECORATIVE PRINTS AND OVERPAINTED PRINTS

(15)

Provenance:

Private Collection, London

£400-600



111

111

A GEORGE IV RAM'S HORN SNUFF MULL

CIRCA 1830

With silver band and scrolled hinge and monogram

plaque to lid

7.5cm high

Provenance:

Private Collection, London

£100-150

112

A PAIR OF FRENCH MARBLE AND GILT BRONZE GARNITURES

19TH CENTURY

Each with floral sprays above baluster shaped

vase body with mounted twin handles, on

swag mounted cylindrical bases

each 28cm high, the bases 8cm diameter

Provenance:

Private Collection, London

£700-900



113

113

AFTER CLAUDE MICHEL CLODION (FRENCH, 1738-1814), A PAIR OF BRONZE CHERUBIC HARVEST GATHERERS

FRENCH, LATE 19TH CENTURY

On Siena marble bases

each 21.5cm high, the bases 6.5cm wide

Provenance:

Private Collection, London

£700-900



112

114

A LOUIS XVI MAHOGANY AND BRASS MOUNTED COMMODE

CIRCA 1790

With brocatelle violette marble top

91cm high, 126cm wide, 60cm deep

Provenance:

Private Collection, London

For a related commode of the period but without a gilt brass gallery and less well figured timber, see Christie's, South Kensington, Christie's Interiors - Style & Spirit, 10th June 2014, Lot 90 (£4,375).

£3,000-4,000



114



115
A HERIZ CARPET
approximately 312 x 253cm

£800-1,200

115

116
A GEORGE II WALNUT AND LINE
INLAID CHEST ON CHEST
CIRCA 1740
181cm high, 109cm wide, 55.5cm deep
£3,000-5,000



116



117

117
A DUTCH CHERRY AND FRUITWOOD 'APPRENTICE' MINIATURE
BUREAU BOOKCASE
CIRCA 1780
Twin mirror doors concealing the fitted interior, with three drawers below
36cm high, 24cm wide, 15.5cm deep

£700-1,000



118

118
A GEORGE II WALNUT AND UPHOLSTERED
WING ARMCHAIR
CIRCA 1740
116cm high, 92cm wide, 76cm deep overall

£1,000-1,500



119

119
A GEORGE II WALNUT AND
GILTWOOD WALL MIRROR
CIRCA 1740
120cm high, 62cm wide

Provenance:
Private Collection, Guernsey.

£1,500-2,500



120 (view from above)



120

120
A GEORGE II MAHOGANY AND
NEEDLEWORK INSET HEXAGONAL
‘BIRDCAGE’ TRIPOD TABLE

CIRCA 1750

Approximately 72cm high, the top
 approximately 65cm diameter

Ralph Edwards mentions a ‘Tripod Card Table; top covered with needlework, mid 18th century’ on page 522 of his ‘Shorter Dictionary of English Furniture’ (Country Life books, 1964). This is a rare reference to these rare types of gaming tables.

For a closely related table with needlework inset top, see Christie’s, London, The Gothik Pavilion, A Private Collection from Belgravia, 26th January 2011, Lot 91, £16,250. When offered it was noted that such needlework tripod tables are rare survivals and that a similar walnut example from the collection of Sir Harold Wernher was exhibited in ‘The Age of Walnut’, Exhibition Catalogue, 1932, pp.43-44. A related table with canted rectangular top was also exhibited by Phillips of Hitchin Ltd. at the Grosvenor House Fair, 1977 and illustrated in Connoisseur, 1977.

£3,000-5,000

121

A GEORGE I WALNUT AND FEATHERBANDED
SECRETAIRE BOOKCASE

CIRCA 1725

The fall front drawer opening to an arrangement
 of pigeon holes and small drawers above a velvet
 inset writing surface

212cm high, 109cm wide, 58cm deep

Provenance:

Purchased Christie’s, Country House Sale, Picton House, June 1993 (£16,500)

For a bookcase of the period of related form but not executed in as richly figured timber and without the unusual cavetto moulded drawer and fall, see Christie’s, London, Important English Furniture and Tapestries, 2nd May 2002, Lot 277 (£10,755).

£4,000-6,000



121 (detail)



121



122

122
A GEORGE II MAHOGANY HANGING OR TABLE
TOP CABINET
CIRCA 1750
The mirror panel door opening to a shelved interior
81cm high, 42.5cm wide, 26cm deep

£1,500-2,000



123

123
A GEORGE II MAHOGANY SIDE TABLE
CIRCA 1750
70cm high, 68cm wide, 44cm deep

£1,500-2,000



124

124
A GEORGE II WALNUT AND BEECH
OPEN ARMCHAIR
CIRCA 1735
103cm high, 73cm wide, 53cm deep overall

£1,500-2,500



125

125
A GEORGE II WALNUT AND FEATHER
BANDED CHEST OF DRAWERS
CIRCA 1740
78cm high, 78cm wide, 48.5cm deep

£2,000-3,000



126

126
A CAUCASIAN LONG RUG
approximately 263 x 128cm

£600-800



127

127
A BIDJAR GALLERY CARPET
approximately 438 x 205cm

£400-600



128

128
A GEORGE II GILTWOOD WALL MIRROR
IN THE MANNER OF WILLIAM KENT, CIRCA 1735
146cm high, 73cm wide

A closely related design of mirror dated 1739 was published in 'The Gentleman & Builders Companion', by William Jones.

For related examples of mirrors see, Graham Child, World Mirrors 1650-1900, Sotheby's Publications, 1990, page 84, plate 73, and page 88, plate 87.

£6,000-10,000



129



129 Y

A RARE PAIR OF GEORGE III IVORY AND TORTOISESHELL STRUNG OCTAGONAL TEA CADDIES

CIRCA 1800

Each with brass loop handle above octagonal facettted lid and body, single lidded compartment inside, the front to each with glazed painted miniature scene with glazed painted miniature scene within unmarked gold coloured metal framing, "Maidens and music" and "Lovers letting the dove fly free", 2 keys

Approximately 11cm wide, 12cm high, 6.4cm deep

Provenance:

By family descent, purchased by the vendor's great-grandfather from the 7th Duke of Buccleuch in 1915 on the forced sale of Montagu House due to death duties liable on the death in 1914 of the 6th Duke.

£6,000-8,000



130

130

A GEORGE II MAHOGANY TRIPLE FOLD CARD AND GAMES TABLE

PROBABLY IRISH, CIRCA 1750

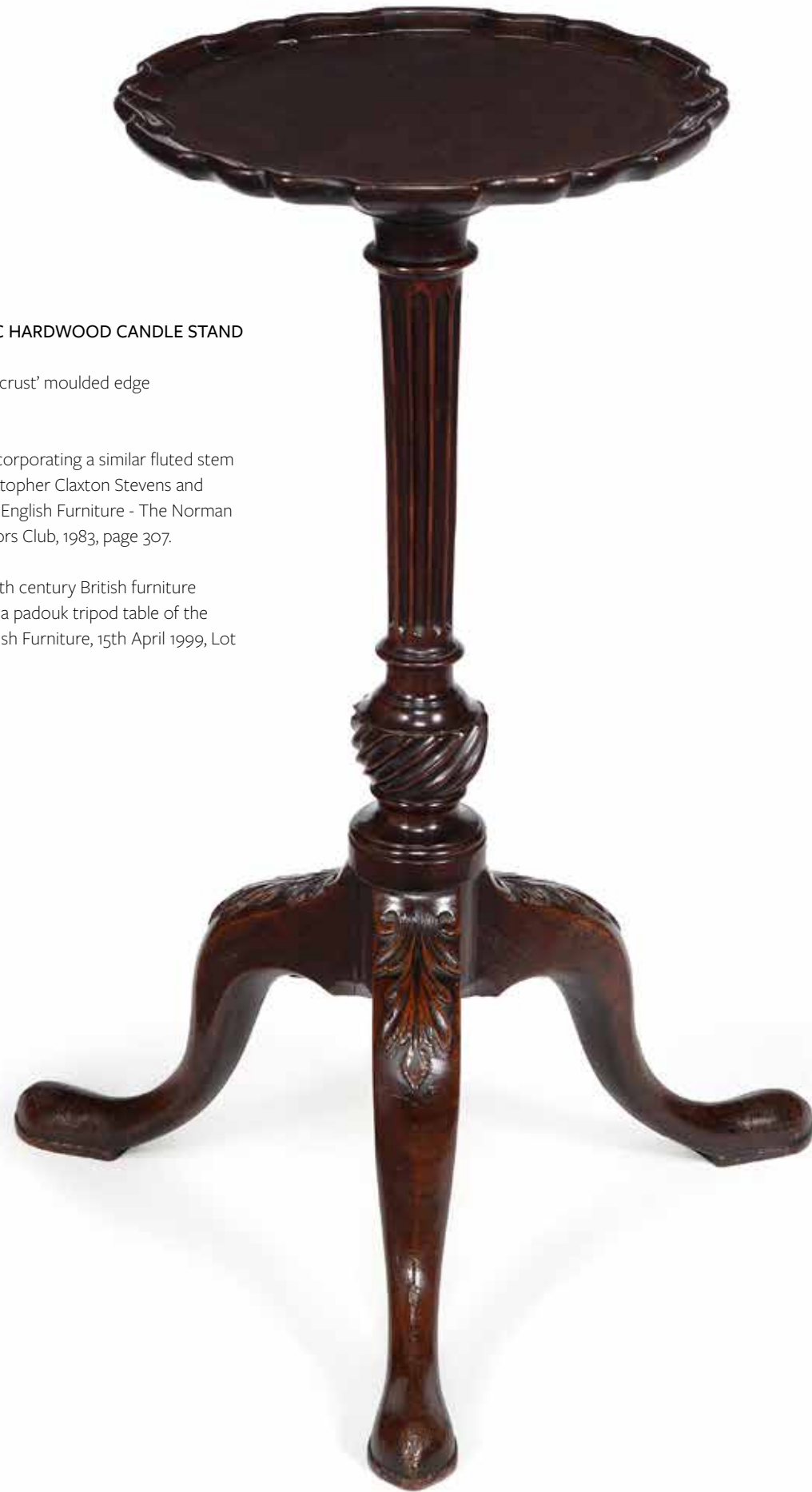
The hinged top enclosing a baize lined surface with counter wells and a chequer board and backgammon marquetry surface

77cm high, 86cm wide, 44cm deep (when closed)

£1,500-2,000



130 (view from above)



131

AN UNUSUAL GEORGE II EXOTIC HARDWOOD CANDLE STAND

CIRCA 1750

Probably padouk, the top with 'pie crust' moulded edge

64cm high, the top 30cm diameter

For a candle stand in mahogany incorporating a similar fluted stem and wrythen turned terminal, Christopher Claxton Stevens and Stewart Whittington, 18th Century English Furniture - The Norman Adams Collection, Antique Collectors Club, 1983, page 307.

It is rare to find examples of mid 18th century British furniture executed in exotic hardwoods. For a padouk tripod table of the period, see Christie's, London, English Furniture, 15th April 1999, Lot 56 (£73,000).

£3,000-5,000

131



132

132
BRIELLO PIÒ (ITALIAN, 1690-1770), A PAIR OF OVAL TERRACOTTA RELIEFS DEPICTING FEMALE SAINTS
 18TH CENTURY

Saint Catherine of Siena and a female saint, probably Saint Teresa of Ávila, each Saint supported by angelS, Saint Catherine receiving the Miraculous Communion, each in a later giltwood frame
 The first 47cm high, 36.8cm wide, the second 45.1cm high, 34.9cm wide, the frames 67.3cm high

Provenance:
 Heim Gallery, London, 1982.

Literature:
 Heim Gallery, Seven Centuries of European Sculpture, London, 9 June - 27 August 1982, nos. 25 and 26. COMPARATIVE LITERATURE: E. Riccòmini, Scultura Bolognese del Settecento, exhibition catalogue, Bologna, Museo Civico, 1965, nos. 53 and 73. A. Nava Cellini, La scultura del Settecento, Turin, 1982, p. 114, fig. 2.

£1,500-2,500



133

133 Y
A FRENCH KINGWOOD AND ORMOLU MOUNTED BUREAU PLAT
 IN LOUIS XV STYLE, LATE 19TH CENTURY
 With tooled leather inset writing surface
 75cm high, 181cm wide, 91cm deep

£1,200-1,800

134
A TERRACOTTA PORTRAIT BUST OF A GENTLEMAN
 IN THE MANNER OF JEAN BAPTISTE LEMOYNE THE YOUNGER, EARLY/MID 18TH CENTURY
 57cm high, 49cm wide, the base 13.5cm wide

£600-800



134

135
FOLLOWER OF JEAN DEL COUR (HAMOIR 1627-1707 LIÈGE), TWO TERRACOTTA BUSTS DEPICTING APOSTLES
 FLEMISH, LATE 17TH OR EARLY 18TH CENTURY
 One supported by cherubim, each on a later square ebonised base
 the busts 24.2cm and 24.5cm high, each 33cm and 33.4cm high overall

£2,000-3,000



135





136

136Y
**AN ITALIAN WALNUT, OLIVEWOOD,
 CROSSBANDED AND MARQUETRY
 BUREAU CABINET**

MID 18TH CENTURY
 The ivory inlaid doors opening to a
 shelved interior, above the fall opening
 to an arrangement of drawers, pigeon
 holes and shelves
 191cm high, 118cm wide, 63cm deep

£2,500-3,500



137

137
**A GEORGE II MAHOGANY AND
 PARCEL GILT WALL MIRROR**

POSSIBLY IRISH, CIRCA 1740
 116cm high, 75cm wide

Provenance:
 Phillips of Hitchin.

£1,200-1,800

138
**A CARVED MAHOGANY
 CONSOLE TABLE**

IN IRISH 18TH CENTURY STYLE,
 SECOND HALF 19TH CENTURY
 With mottled green marble top
 79cm high, the top 147cm wide,
 72cm deep

£3,000-5,000



138



139

139
A TABRIZ CARPET
 SIGNED BY THE MASTER WEAVER JAVAN AMIR KHIZ
 approximately 373 x 288cm

£1,200-1,800



140

140
**AN ITALIAN GILTWOOD AND
 PAINTED WOOD WALL MIRROR**
 MID 18TH CENTURY
 168cm high, 90cm wide

£1,500-2,500



141

141
A GEORGE II WALNUT AND FEATHER BANDED CHEST ON CHEST
 CIRCA 1730
 172cm high, 110cm wide, 55cm deep

For a related chest on chest but without fluted and canted angles to the lower section, see Christie's, London, Julians Park and Six Private Collections, 8th June 2021, Lot 163 (£7,500).

£3,000-5,000

142

A GEORGE II MAHOGANY WALL LANTERN
 POSSIBLY IRISH, CIRCA 1755
 53cm high, 30cm wide, 20cm deep

For a related wall lantern see, Christie's, London, Fine English Furniture, 10th March 2005, Lot 163 (£4,800).

£3,000-4,000



142

143

A PAIR OF GEORGE II MAHOGANY HALL CHAIRS
 CIRCA 1740
 Of Sgabello form
 Each 100cm high, 47cm wide, 49cm deep

£1,000-1,500



143

144

A CARVED GILTWOOD WALL MIRROR

IN IRISH GEORGE II STYLE, SECOND QUARTER 19TH CENTURY

122cm high, 68cm wide

£2,000-3,000

145

AN EARLY GEORGE III MAHOGANY TRIPLE FOLDING CARD AND GAMES TABLE

CIRCA 1760

The leaves opening to plain mahogany, a baize inset playing surface and marquetry chequer board and backgammon leaves, the side frieze drawer with baize covered compartments and a mahogany folding gallery that slots onto the games table top

76cm high, 78.5cm wide, 39cm deep (when closed)

£1,000-1,500



146

A GEORGE II WALNUT AND INLAID ARCHITECTURAL CASKET

IN THE MANNER OF WILLIAM HALLETT

CIRCA 1740-50

The hinged top with a Greek key parquetry border, enclosing three compartments and two wood sliding locks for the drawer, with Palladian pediment, column and capital mouldings to the front and back, the sides with architectural stringing

24cm high, 23cm wide, 19cm deep

This casket demonstrates the popularity in George II's reign for Palladian architectural objects and furniture, made fashionable in part by Isaac Ware's 1756 publication 'Complete Body of Architecture'.

£3,000-5,000



146



146 (detail)



146 (view from above)



147
A GEORGE II GILTWOOD WALL MIRROR
 CIRCA 1730
 130cm high, 75cm wide

For mirrors of the period of related form see, Graham Child, *World Mirrors 1650-1900*, Sotheby's Publications, 1990, page 79, figure 60, and page 81, figure 65.

£2,000-3,000

147

148
A GILT BRONZE 'VERSAILLES' STYLE HANGING LANTERN
 LATE 19TH CENTURY
 With heavy gauge glass to interior
 approximately 47cm high, 25cm wide

This style of lantern is modelled on the original Louis XIV version that hangs in the Marble Vestibule at the Palace of Versailles.

£600-800



148

149
A GEORGE III MAHOGANY TEA TABLE
 IN THE MANNER OF THOMAS CHIPPENDALE,
 CIRCA 1770
 The hinged top supported by a hinged leg
 73cm high, 92cm wide, 44.5cm deep

£1,200-1,800



149



150

150
A GEORGE II MAHOGANY OVAL TRAY
 CIRCA 1780
 The design typical of examples of the period
 made in silver
 53cm wide, 36cm deep

£300-500



151

151
A SET OF SIX GEORGE II WALNUT DINING CHAIRS
 CIRCA 1740
 each 99.5cm high, 56cm wide, 45cm deep overall

£700-1,000

152
A GEORGE II MAHOGANY ESTATE CABINET
 CIRCA 1750
 The upper doors opening to various shelves
 and pigeon holes, the lower doors opening to
 a shelved interior
 214cm high, 94cm wide

Provenance:

Christie's, Hopetoun House, South Queensferry, Edinburgh Scotland, 20th July 1993, Lot 107 (£6,050). The original lot sticker from this sale is present with the lot.

Hopetoun House, one of Scotland's finest stately homes, is an important part of European architectural heritage situated in South Queensferry, outside Edinburgh. Home of the Marquess of Linlithgow, Hopetoun is one of the most splendid examples of the work of Scottish architects Sir William Bruce and William Adam. The house was built 1699-1701 and designed by Sir William Bruce. The house was then hugely extended from 1721 by William Adam until his death in 1748, being one of his most notable projects. The interior was completed by his sons John Adam and Robert Adam. The magnificent entrance hall dates from 1752.

The Hope family acquired the land in the 17th century and operated lead mines. Charles Hope, the first occupant, was only 16 years old when his mother, Lady Margaret Hope, signed the contract for building with William Bruce, on 28 September 1698.

£4,000-6,000



152 (old lot label)



152

153
A GEORGE III MAHOGANY FRETWORK
WALL MIRROR
THIRD QUARTER 18TH CENTURY
Of unusual small proportions
51cm high, 33cm wide

£300-500



153

154
AN AMERICAN MAHOGANY SIDE OR
‘DRESSING’ TABLE
CIRCA 1760
With re-entrant corners to the top and
unusual pointed trefoil pad feet
74cm high, 82cm wide, 51cm deep

The pointed side spurs to the pad feet of this dressing table are distinctive and unusual, comparables have not been found, however the form and design elements including re-entrant corners to the top, the arrangement of drawers, carved cabriole legs and stylised feet relate to some elements of the following examples of American dressing tables from the mid 18th century; see Sothebys, New York, Important Americana, 20th January 2019, Lot 1609 (\$18,750) and Christies, New York, Important American Furniture, 17th/18th January 2019, Lot 1273 (\$27,500).

£1,000-1,500



154

155
A GEORGE III MAHOGANY AND LEATHER UPHOLSTERED OPEN ARMCHAIR
CIRCA 1780
Of Gainsborough type
96cm high, 72cm wide, 68cm deep overall

£500-800

156
A GEORGE II MAHOGANY AND BRASS INLAID BUREAU
IN THE MANNER OF JOHN CHANNON, CIRCA 1745
99.5cm high, 94cm wide, 53cm deep

See Christopher Gilbert and Tessa Murdoch, John Channon and brass-inlaid furniture 1730-1760: a characteristic associated with John Channon and his circle is the use of simple stringing arranged as rectangular frames and the use of plain brass mouldings. See plate 13 for a mahogany and brass strung tea caddy of similar design stamped T. Landall. Plate 12, the trade card of Landall & Gordon, states they are ‘Joyners, Cabinet & Chair-Makers At ye Griffin & Chair in Little Argyle Street by Swallow Street. Makes..all sorts of Cabinet Work’. See also colour plates IV and V for more elaborate bureau bookcases by John Channon with the similar use of plain brass mouldings around the sloping bureau front and around the base above the bracket feet.

£2,000-3,000



155



156



156 (detail)



157

A SET OF SIX MAHOGANY AND GILT METAL MOUNTED DINING CHAIRS

IN MID 18TH CENTURY STYLE, 20TH CENTURY

With tan leather upholstery, the back legs with gilt metal paw mounts
each 113cm high, 59cm wide, 63cm deep overall

£2,000-3,000



157 (set of six)



158

158

A GEORGE II MAHOGANY BACHELOR'S CHEST OF DRAWERS

IN THE MANNER OF THOMAS BRADSHAW, CIRCA 1755

Of small proportions and serpentine fronted, with brushing slide
81cm high, 86cm wide, 50.5cm deep

For a related chest but not incorporating piercing to the feet, see Christie's, London, Important English Furniture, 4th July 2002, Lot 172 (£13,145).

£3,000-5,000



159

159

A GEORGE III MAHOGANY CLOTHES PRESS

CIRCA 1770

The doors opening to four sliding trays, the trays lined with marbled paper, on ogee bracket feet
188cm high, 128cm wide, 60cm deep

Provenance:

Private Collection.

Purchased from Charles Lumb & Son, Harrogate.

£1,800-2,500



160

A LARGE GEORGE II GILTWOOD WALL MIRROR

POSSIBLY IRISH, CIRCA 1755

195cm high, 103cm wide

£2,500-3,500

160



161
A FEREGHAN CARPET
approximately 510 x 375cm

£5,000-7,000

161



162
A GEORGE II MAHOGANY AND LINE INLAID SERPENTINE FRONTED
DRESSING TABLE
CIRCA 1755
The fitted drawer incorporating an arrangement of open and lidded
compartments centred by a hinged mirror
74cm high, 93cm wide, 61cm deep

£2,000-3,000



162 (detail)



162 (detail)



163

163

A PAIR OF GEORGE III MAHOGANY BEDSIDE TABLES

ATTRIBUTED TO GILLOWS OF LANCASTER, CIRCA 1800

Each tier hinged, the lower tiers enclosing turned wood covers, one with a white ceramic pot
47cm high, 53cm wide, 45.5cm deep

Provenance:

Christie's, London, Mere Hall Sale, 23rd May 1994, Lot 126 (£7,475).

£3,000-5,000



164

164

A GEORGE III MAHOGANY CHEST OF DRAWERS

CIRCA 1770

75cm high, 84cm wide, 51cm deep

£2,000-3,000



165

165

A GEORGE III MAHOGANY CLOTHES PRESS

CIRCA 1780

The panel doors opening to four sliding trays
187cm high, 140cm wide, 64cm deep

£800-1,200



166

166
A SET OF THREE STEEL FIRE TOOLS
 19TH CENTURY
 With faceted bulbous handles
 the poker 74.5cm long

£500-700



167

167
A STEEL AND BRASS FIRE BASKET
 LATE 18TH CENTURY AND LATER
 81cm high, 78cm wide, 40cm deep

£1,500-2,500



168

168
A GEORGE III MAHOGANY AND PARCEL GILT WALL MIRROR
 POSSIBLY IRISH, CIRCA 1770
 128cm high, 65cm wide

£1,000-1,500



169

169
A GEORGE III MAHOGANY 'ARCHITECT'S' TABLE
 CIRCA 1790
 With twin ratchet adjustable top
 76.5cm high, 86cm wide, 58.5cm deep

£1,500-2,500



170
A SET OF TWENTY TWO MAHOGANY DINING CHAIRS
IN GEORGE III STYLE, 19TH CENTURY
each 95cm high, 50cm wide, 50cm deep

£2,000-3,000



170 (set of 22)



171
A MAHOGANY AND LINE INLAID FIVE PILLAR DINING TABLE
IN GEORGE III STYLE, 20TH CENTURY
With plaques for 'Genuine Handcarving by Higginbotham, Dublin', with two additional leaf insertions and end sections to enable smaller single pedestal tables to be formed
74cm high, 137cm wide, 472cm long (when fully extended)

£2,000-3,000



171 (detail)



171 (detail)



172

172
A TABRIZ CARPET
approximately 600 x 343cm

£1,200-1,800



173

173
A REGENCY MAHOGANY LIBRARY BOOKCASE
CIRCA 1815
The fall front secretaire drawer opening to an arrangement of small drawers around pigeon holes and above a baize inset playing surface
234cm high, 246cm wide, 55cm deep

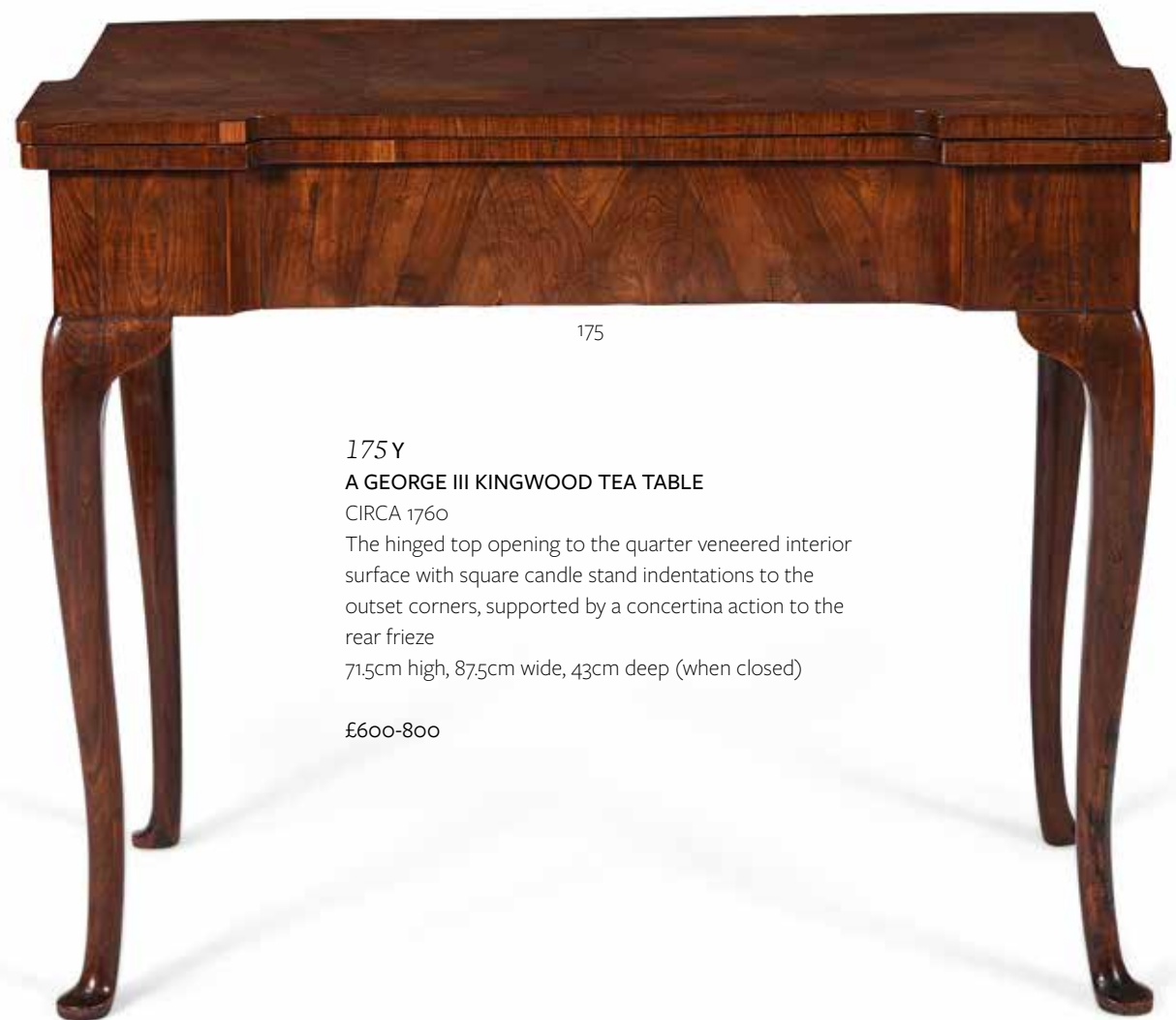
£2,000-3,000



174

174
A GEORGE III MAHOGANY AND
UPHOLSTERED STOOL
CIRCA 1780
41cm high, 62cm wide, 47cm deep

£1,000-1,500



175

175Y
A GEORGE III KINGWOOD TEA TABLE
CIRCA 1760
The hinged top opening to the quarter veneered interior
surface with square candle stand indentations to the
outset corners, supported by a concertina action to the
rear frieze
71.5cm high, 87.5cm wide, 43cm deep (when closed)

£600-800



176

176
A BLACK LACQUER
AND GILT CHINOISERIE
DECORATED
SERPENTINE COMMODE
IN GEORGE II STYLE,
EARLY 20TH CENTURY
95cm high, 139cm wide,
57cm deep

£2,000-3,000



176 (detail)



177

177
A REGENCY LEATHER AND STUDED TRUNK

CIRCA 1818
Engraved 'Miss Abel 1818', with paper label for 'J Choat, Trunk, Chest & Box Maker, Brighton'
18cm high, 43cm wide, 26cm deep

It has been suggested that 'Miss Abel' (whose name is engraved into the brass plaque of this trunk) may possibly relate to one of the sisters who befriended Napoleon whilst he was exiled on the island of St Helena. The Balcombe family returned to England in 1818 and Betsy Balcombe (who had known Napoleon since the age of 13) did not become Mrs Abell until 28th May 1821 when she married Edward Abell.

£400-600

178

AN EARLY GEORGE III MAHOGANY DRINKS CHEST

CIRCA 1760
Of campaign type, the upper section with hinged top and fall front opening to glass hangers on all sides, the central drawer to the lower section fitted with nine bottle apertures
119.5cm high, 126.5cm wide, 52cm deep

The underside of the hinged top with paper label reading 'This sea chest belonged to, my great-grandfather, Admiral Shulldham Peard, born 1761, died 1832, buried in Exeter Cathedral'.

£1,200-1,800



178



178 (details)



179

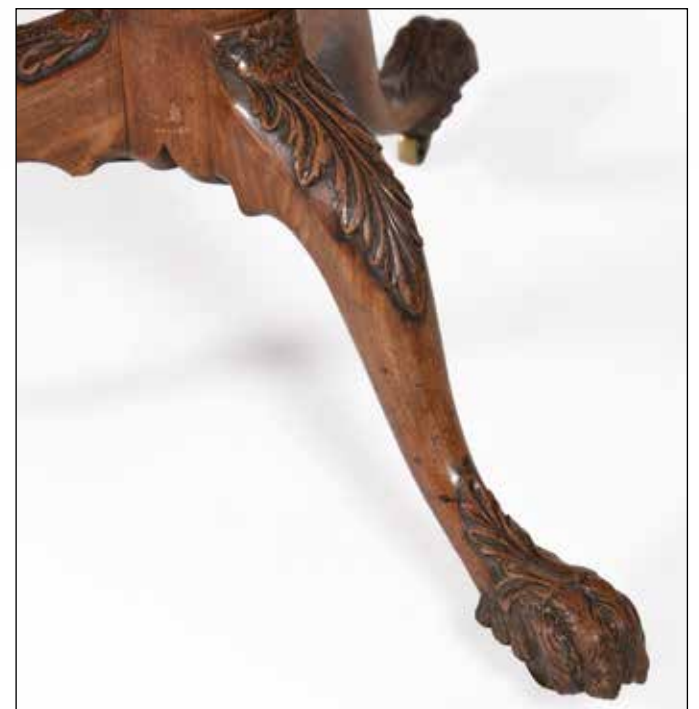
179

A GEORGE II MAHOGANY TRIPOD TABLE

POSSIBLY IRISH, CIRCA 1750
The top centred with an inlaid star
72cm high, the top 80cm diameter

For a similar tripod table incorporating a fluted stem, acanthus carving to the knees, and claw on ball feet, see Christopher Claxton Stevens and Stewart Whittington, 18th Century English Furniture - The Norman Adams Collection, Antique Collectors Club, 1983, page 295.

£3,000-5,000



179 (detail)



180

180
A GEORGE III MAHOGANY TRIPOD WINE TABLE
CIRCA 1790
71cm high, the top 41 x 41cm

£1,000-1,500



181

181
A GEORGE III MAHOGANY OVAL TRAY
IN THE MANNER OF THOMAS CHIPPENDALE
CIRCA 1770
With pierced gallery and side carrying handles
74cm wide, 50cm deep

£1,000-1,500



182

182
A GEORGE III MAHOGANY BUTLER'S TRAY
ON STAND
CIRCA 1800
87cm high with sides hinged up, the tray 89cm
x 66cm with sides flat

£800-1,200



183

183
A GEORGE III MAHOGANY SERPENTINE COMMODE
IN THE MANNER OF THOMAS CHIPPENDALE, CIRCA 1765
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).

£5,000-8,000



184
A TABRIZ CARPET
With an overall design of geometricized foliate motifs
approximately 397 x 301cm

£1,200-1,800



185
**A PAIR OF ITALIAN CARVED GILTWOOD
CARVED GILTWOOD WALL MIRRORS**
MID 18TH CENTURY
each 94cm high, 58cm wide

Provenance:
Rathbeale Hall, County Dublin.

£2,000-3,000

186
A PAIR OF ITALIAN WALNUT CONSOLE TABLES
CIRCA 1790
each 83cm high, 108cm wide, 50cm deep

£2,000-3,000



186



187

187
A CONTINENTAL GILTWOOD DEMI-LUNE CONSOLE TABLE
 POSSIBLY BALTIC COAST, LATE 18TH CENTURY
 With variegated marble top
 86cm high, 66cm wide, 30cm deep

£800-1,200

188
A SET OF FOUR CREAM PAINTED FAUTEUILS
 BY JEAN-FRANCOIS GALLIARD, LATE 18TH CENTURY
 The underside of each front seat rail stamped 'J. GALLIARD'
 each 90cm high, 63cm wide, 46cm deep overall

£1,200-1,800



188 (set of four)



189

189Y
A LOUIS XV/XVI TRANSITIONAL KINGWOOD, CROSS BANDED AND ORMOLU MOUNTED BUREAU PLAT
 BY GEORGES JANSEN, CIRCA 1775
 The underside stamped 'JANSEN'
 79cm high, 171cm wide, 87cm deep

Georges Jansen (1726-??), originally of Scandinavian origin, received *master ébéniste in Paris in 1767*. He worked until around 1785 Rue du Faubourg Saint Antoine and was regarded as highly skilled craftsman best known for his work with inlays. Few pieces by Jansen are known and signatures are rarely found. There are only a handful of works of his held in museums, the best known being a small table at the Victoria & Albert Museum, London (accession number 1042:1-1882).

£3,000-5,000



189 (maker's stamp)



190
A GEORGE III MAHOGANY, CHEVRON AND CROSSBANDED CLOTHES PRESS
 CIRCA 1780
 The doors opening to four sliding trays
 210cm high, 126cm wide, 61cm deep

£1,500-2,500



191
A PAIR OF GEORGE III MAHOGANY HALL CHAIRS
 IN THE MANNER OF MAYHEW & INCE, CIRCA 1780
 each 94cm high, 41cm wide, 45cm deep overall

For a closely related pair of hall chairs, see Christie's, London, The English Collector, Lot 15 (£12,500).

The current hall chairs are designed in the George III 'Roman' fashion popularised by Hepplewhite & Co's publication, The Cabinet-Maker and Upholserers Guide, 1788. The overall form is found on a set of chairs attributed to the leading Soho firm of Mayhew and Ince, sold Christie's, Chirk Castle sale, 21 June 2004, Lot 54. A further set with medallion backs was commissioned in the mid 1770's by George Brodrick, 4th Viscount Midleton (d.1836) for his entrance hall at Pepper Harrow, Sussex. The chairs are believed to have been supplied by Mayhew & Ince. Three pairs of chairs were sold as part of the collection of a New York Townhouse, Christie's, New York, 15th April 2005, Lots 220-222 (\$60,000, \$57,600 and \$50, respectively). Another pair from the same suite, was sold Christie's, London, 11th February 1999, Lot 5 (£19,550).

£3,000-5,000



This brass and mother of pearl inlaid mahogany tripod tea table is attributed to the German cabinet-maker, Frederick Hintz (d. 1772) who worked at the sign of 'The Porcupine' in Newport Street, Leicester Fields, London. The table is one of a small though distinct group of similarly shaped and inlaid tables, which have between 8 and 12 'lobes' and which are particularly associated with a community of émigré craftsmen resident in London. A number of these tables featured in the 1993 exhibition, John Channon and brass-inlaid furniture 1730-1760 at the Victoria & Albert Museum, alongside other related pieces. While sharing certain common features, this table is notable for the use of exotic mother of pearl, a relatively uncommon material at the time. The definitive work on this form is '*John Channon and Brass inlaid Furniture*' by Christopher Gilbert and Tessa Murdoch, in which related examples are illustrated and it is noted that only thirty four such brass inlaid tables have been recorded.

Hintz was born in 1711 in Settin, a town in former East Germany. By 1737 he was living in London and as a member of the Moravian Church, a protestant religious movement that grew in Germany and England during the mid 18th century comprising communities of craftsmen, he worked under the auspices of the church. He is known as a maker of stringed musical instruments and, records show that in 1748 he made a harpsichord for the Moravian Chapel in Fetter Lane. He was also, as recorded in a 1738 advertisement discovered by the furniture historian, R.W.Symonds, a maker of 'Desks and Book-Cases of mahogany, Tea-Tables, Tea-Chests, and Tea-Boards etc. all curiously made and inlaid with fine figures of brass and mother of pearl'. At the same time other German cabinet-makers working in London included Abraham Roentgen, with whom Hintz appears to have had a close professional relationship (they travelled to Germany together in June 1738), and the lesser-known maker, Gern.

Tables that can be attributed to Hintz are in the Victoria & Albert Museum, museum no. W3-1965, and another formerly in the collection of the Duchess of Roxburghe, illustrated in Ralph Edwards, Dictionary of English Furniture, vol. III, p. 207, fig. 15.

A closely related table, also from a Symonds collection (which also included the celebrated Ashburnham lacquer commodes) was sold anonymously Christie's, London, 16 November 1995, Lot 61 (£67,500 including premium), and another was sold Christie's, London, 3 November 2011, Lot 67 (£79,250 including premium). Another was sold Phillips, London, 10 February 1998, Lot 78 (£85,000 hammer), and another with an idiosyncratic base of anthropomorphic legs with brass-inlaid shoe feet sold Sotheby's, New York, 26 May 2000, Lot 196 (\$280,750 including premium).



192 Y
A GEORGE II MAHOGANY, BRASS AND MOTHER
OF PEARL INLAID TRIPOD TABLE
ATTRIBUTED TO FREDERICK HINTZ, CIRCA 1740
73.5cm high, the top 62.4cm diameter

Provenance:
The Collection of Sir Michael Smurfit.

£8,000-12,000

192 (view from above)

192



193

193
A PAIR OF LATE GEORGE III REVERSE MEZZOTINTS ON GLASS

CIRCA 1810
Depicting England, & Ireland, Scotland and Wales, published by J. Hinton, 44 Wells Street, Oxford Street, Feb 2, 1809
each 25.5 x 35 visible glass, the Hogarth style frames 30 x 40cm overall

£300-500



194

194
A GEORGE III MAHOGANY CHEST OF DRAWERS

ATTRIBUTED TO GILLOWS, CIRCA 1800
The top with gadrooned edge
94cm high, 94cm wide, 49cm deep

Provenance:
The Manor House, Thryburgh, Yorkshire.

£1,200-1,800

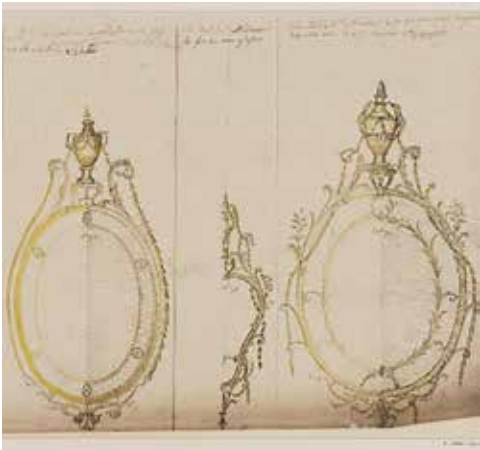
195
A GEORGE III GILTWOOD WALL MIRROR
IN THE MANNER OF WILLIAM & JOHN LINNELL, CIRCA 1770
180cm high, 90cm wide

Provenance:
Private Collection, Mayfair, London.
Purchased from Sotheby's, Bond Street, London, 2009.

For mirrors of the period incorporating similar urn surmounts see Graham Child, World Mirrors 1650-1900, Sotheby's Publications, 1990, page 140 and 141.

Design drawings for related mirrors by John Linnell exist in the collection of the Victoria & Albert Museum, London. This includes in particular '5 designs for frames' (see detail image) Accession number: E.3482 -1911

£4,000-6,000



195 (related mirror designs by John Linnell)



195



196

196
A GEORGE III MAHOGANY CLOTHES PRESS
 IN THE MANNER OF HENRY KETTLE, CIRCA 1780
 The doors opening to five sliding trays
 194cm high, 128cm wide, 64cm deep

Henry Kettle had premises at 23 St. Paul's Church Yard, London. Kettle took over the business from well established maker Phillip Bell. The overall quality and distinctive feet of the current press suggest Kettle to be the maker.

£1,500-2,500

197
A BRASS AND GLASS HALL LANTERN
 EARLY 19TH CENTURY
 100cm high, 49cm diameter

£1,500-3,000



197

198
AN UNUSUAL GEORGE III MAHOGANY
BUFFET OR TRAY STAND
 CIRCA 1790
 Of slatted form
 92.5cm high, 86.5cm wide, 56cm deep

£4,000-6,000



198



199
A TABRIZ CARPET
approximately 308 x 248cm

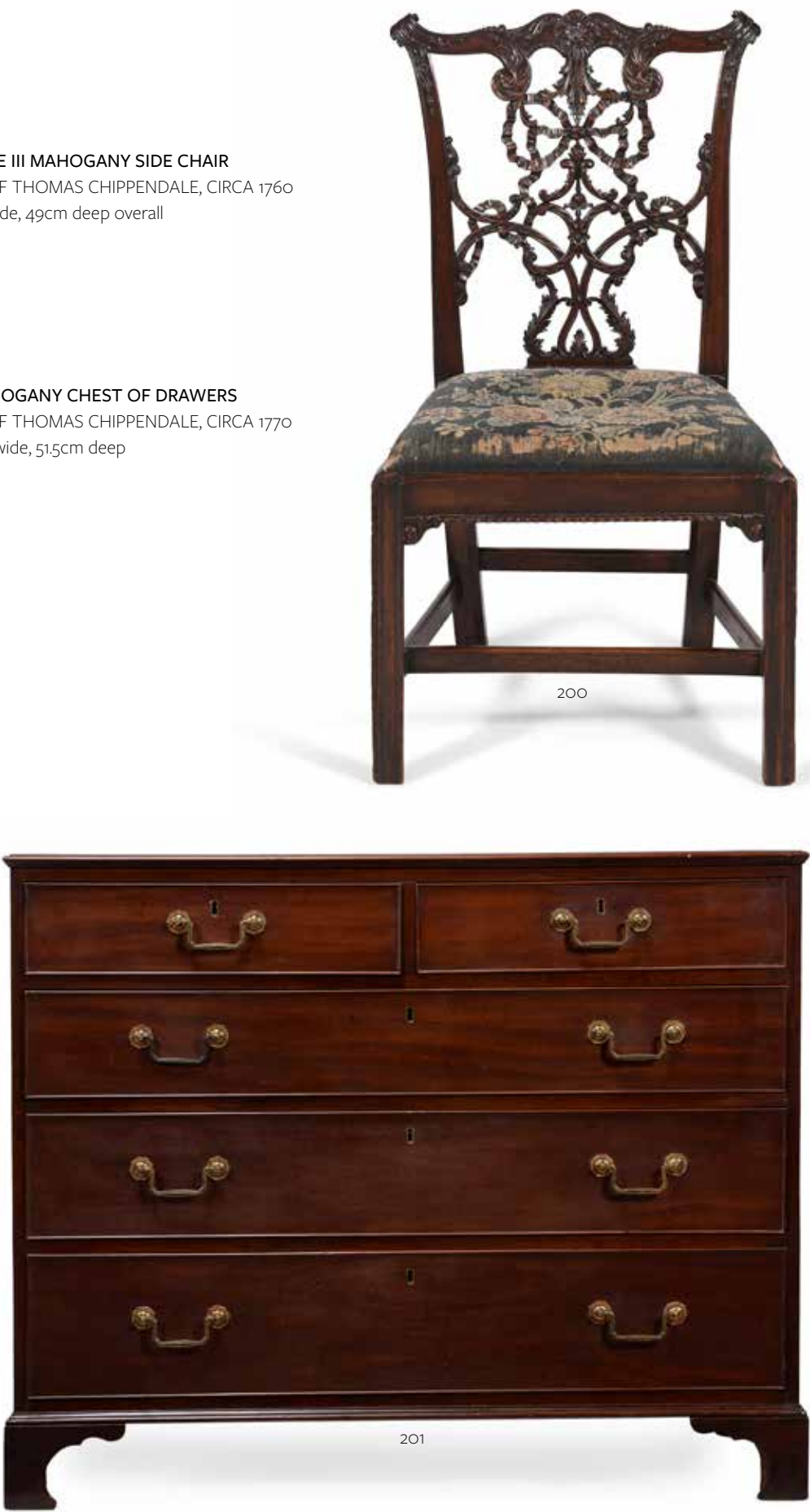
£800-1,200

200
AN EARLY GEORGE III MAHOGANY SIDE CHAIR
IN THE MANNER OF THOMAS CHIPPENDALE, CIRCA 1760
99cm high, 57cm wide, 49cm deep overall

£400-600

201
A GEORGE III MAHOGANY CHEST OF DRAWERS
IN THE MANNER OF THOMAS CHIPPENDALE, CIRCA 1770
89cm high, 109cm wide, 51.5cm deep

£2,000-3,000



201



202 (set of six)



202
A SET OF SIX GEORGE III MAHOGANY
HALL CHAIRS
ATTRIBUTED TO GILLOWS, CIRCA 1800
each 86cm high, 46cm wide, 50cm deep
overall

£2,500-3,500



203

203
A RARE PAIR OF LOUIS XV ORMOLU WALL BRACKETS
CIRCA 1745-49
Of ornate bearded mask form, within elaborate pierced scrolling surrounds, bowed shelf with leaf
border above, both with 'C' couronné poinçon mark
each 22cm wide, 28cm high, tops 12cm deep

For a near identical pair see Sotheby's, London, Important French Furniture and Clocks, 15th June
1990, Lot 37 (£16,500).

The 'C' couronné poinçon was a tax mark employed on any alloy containing copper between
March 1745 and February 1749.

£3,000-5,000



204 (details)



204 (details)

For a remarkably similar secretaire a abattant, see Sotheby's, Monaco, Bel Ameublement, 23rd February 1986, Lot 865 (FF 444,000).

A closely related example of secretaire a abattant is currently held by the Nation Trust at Polesden Lacey, Surrey (NT 1245864).

For a lacquered secretaire a abattant stamped 'L. BOUDIN' see, Koller, Zurich, Furniture & Sculptures, 27th September 2018, Lot 1060 (CHF 78,500).

For a commode by Leonard Boudin incorporating remarkably similar black lacquer, gilt decoration and ormolu mounts see, Christie's, London, The Collector: European Furniture, Works of Art & Ceramics, 23rd May 2018, Lot 225 (£62,500).



204

204

A LOUIS XV BLACK LACQUER AND GILT CHINOISERIE DECORATED SECRETAIRE A ABATTANT

BY LEONARD BOUDIN, CIRCA 1770

Ormolu mounted throughout, with variegated grey marble top, the fall opening to an arrangement to shelves and small drawers above a tooled leather inset writing surface, beneath the marble stamped 'JME' and 'L. BOUDIN'
147.5cm high, 93cm wide, 37cm deep

£20,000-30,000



205



205 (detail)

205
A GEORGE III MAHOGANY AND BRASS BOUND WINE COOLER
 IN THE MANNER OF THOMAS CHIPPENDALE, CIRCA 1770
 58cm high, 66cm wide, 47cm deep

£800-1,200



206

206
A GEORGE III MAHOGANY HALL OR SERVING TABLE
 CIRCA 1780
 78cm high, 129cm wide, 69cm deep

£2,500-4,000



207
A SET OF TEN GEORGE III MAHOGANY DINING CHAIRS
 CIRCA 1780
 Together with two later dining chairs to match
 each approximately 93cm high, 54cm wide, 50cm deep (12)

For a related form of chair made by Gillows for Williams Hassell of Penrith in 1774, see Susan E. Stuart, Gillows of Lancaster and London 1730-1840, Antique Collectors' Club, 2008, page 151, plate 97.

£2,000-3,000



207 (set of ten)



208
A GEORGE III MAHOGANY CHEVAL MIRROR
 CIRCA 1810
 173cm high, 84cm wide, 65cm deep

£1,200-1,800

209
A GEORGE III MAHOGANY CHEST OF DRAWERS
 CIRCA 1770
 With caddy moulded top
 82cm high, 87cm wide, 47cm deep

Provenance:
 Charles Lumb & Sons, Harrogate.

£1,500-2,500



209

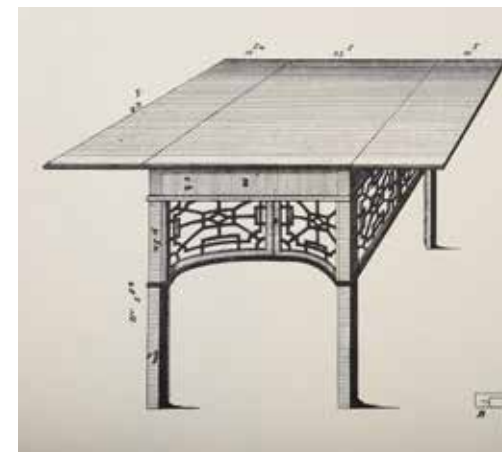


210

210
AN EARLY GEORGE III MAHOGANY BREAKFAST TABLE
 AFTER A DESIGN BY THOMAS CHIPPENDALE, CIRCA 1760
 The frieze drawer with a leather inset sliding surface
 73.5cm high, 103cm wide (with leaves up), 60cm deep

See Thomas Chippendale, The Gentleman and Cabinet-Maker's Director, Third Edition (1762), plate No LIII, Breakfast Tables, for the design of a breakfast table of similar form and fretwork.

£4,000-6,000



210 (original Chippendale design drawing)



210 (detail)



211

**211
A PAIR OF LATE GEORGE III ORMOLU, CUT GLASS AND JASPER
WARE MOUNTED CANDLE LUSTRES**

EARLY 19TH CENTURY

The bands of jasper, possibly Wedgwood but one opened and unmarked, depicting mythological and classical scenes, each approximately 31.5cm high, the bases 11.5cm diameter

Traditionally this form of lustre is referred to as being in the ‘manner of Parker & Perry’, the celebrated London manufacturers patronised by George, Prince of Wales. However, the British Museum holds in its collection a pair of lustres (museum number 1909,1201.76) very similar to this lot with the attribution to Matthew Boulton and Josiah Wedgwood. In the curator’s notes for the pair they state “*City of Birmingham Public Libraries holds the Boulton and Fothergill pattern books in which the design for the metal base appears (Pattern Book 2, p. 205). See also Pattern Book 2, pp. 197 and 211 for a design similar to the bowl shaped element at the top of the lustres and cut glass on a metal candelabrum, also p. 112 for cut glass bowl-shaped items with scalloped edges. A design for a teapot (Pattern Book 3, p. 14) shows chasing similar to that around the bottom edge of the bases of the lustres*”.

£800-1,200



212

**212Y
A GEORGE III SATINWOOD, TULIPWOOD,
MAHOGANY AND MARQUETRY FOLDING DEMI-
LUNE CARD TABLE**

POSSIBLY IRISH, IN THE MANNER OF INCE & MAYHEW,
CIRCA 1790

The hinged top opening to a baize inset playing surface
73cm high, 108cm wide, 52cm deep (when closed)

£1,000-1,500

**213Y
A GEORGE III HAREWOOD, SATINWOOD
AND MARQUETRY BOWFRONT COMMODE**

ATTRIBUTED TO WILLIAM MOORE, CIRCA 1780

With a frieze drawer above the central cupboard
door, bearing a retail label for ‘Norman Adams
Ltd’ in the drawer

87cm high, 114cm wide, 50cm deep

Provenance:

Norman Adams Ltd, 8-10 Hand Road,
London, SW3

For a comparable commode by William Moore, see Sotheby’s, New York, Important English Furniture, 12th October 2007, Lot 79 (\$241,000). For a closely related pair of commodes, see also Christie’s, The English Collector, 19th November 2015, Lot 600 (£242,500).

As The Knight of Glin and James Peill remark in Irish Furniture, Yale University Press, 2007, pp. 162-166, ‘By far the most important cabinet-maker’ (in Ireland) ‘who reflected the new taste for neo-classicism and the Adam style was William Moore’.

Possibly the son of William Moore, a cabinet maker recorded at Inns Quay and Charles Street, who died in 1759, he appears to have attended the School of Landscape and Ornament Drawing at the Dublin Society of Drawing Schools in 1768, after which he was employed in the workshop of John Mayhew and William Ince, before returning to Ireland at some time before December 1777. The firm of Mayhew and Ince is recorded in London between 1758 and 1804 and, although their actual work is not well documented, they were ‘the most significant.....of the major London cabinet makers of the 18th century’ (Beard & Gilbert, The Dictionary of English Furniture Makers 1660-1840, 1986, pp. 589-597) .

In 1782 he placed an advertisement in Faulkener’s, Dublin Journal, addressed ‘To the Nobility and Gentry’ informing ‘those that may want inlaid work [that] he has brought the manufacture of such perfection to be able to sell for almost one half its original prices; as the greatest demand is for pier Tables, he has just finished in the newest taste a great variety of patterns, sizes and prices... card tables of new construction... also small pier tables with every article in the inlaid way’. In a very similar advertisement in the Dublin Evening Post he also mentions ‘his long experience at Messrs. Mayhew and Ince’.

The inlaid work found on the present commode is closely related to a number of other commodes attributed to Moore by The Knight of Glin and James Peill (op. cit.) including one in the collection of the Victoria and Albert Museum (fig. 231), and another formerly in the collection of Lady Binning (fig. 222). Another related example supplied by Moore to the Duchess of Manchester is also in the collection of the V&A (W.43-1949).

During the 18th century a commode was a type of low cabinet or chest of drawers, used in grand dressing rooms and drawing rooms. It was often intended more for display than for any practical function. This semi-circular type was made fashionable in the 1770’s and 1780’s by the neoclassical architect Robert Adam, who often used such geometric shapes in his designs.

£12,000-18,000



213 (view from above)



213



214

214 (views from above)



215

214
A PAIR OF COROMANDEL SIDE TABLES
 IN GEORGE III STYLE, OF RECENT
 MANUFACTURE
 each 76cm high, 55cm wide, 40cm deep

£1,000-1,500

215
**A GEORGE III MAHOGANY CHEST OF
 DRAWERS**
 CIRCA 1790
 With brushing slide
 86cm high, 94cm wide, 54cm deep

£1,500-2,500



216

216
A SET OF SIX GEORGE III FRAMED PORTRAIT MINIATURES
 CIRCA 1800
 The frames stamped 'CLAY', each with inset engraved brass
 plaque to reverse detailing the subject "Julius Caesar", Plato"
 and other philosophers & Roman figures, watercolour on
 vellum, glazed, in punched gilt metal slips, floral mounted
 suspension hoops, papier-mâché frames
 the miniatures 10.5cm high, 9cm wide, the frames 18cm high,
 16.5cm wide

Henry Clay trained as a japanner with John Baskerville and
 is regarded as being one of the pioneer developers and
 innovators of papier-mâché, patenting his paperboard
 process in 1772. Nicholas Goodison's "The work of Matthew
 Boulton" records that he supplied japanned ware to Boulton
 & Fothergill- although he may have been tardy in his deliveries.
 A letter from the firm to the Countess of Craven in 1776
 apologized and expressed doubt of "ever getting your knife
 cases done by Mr Clay...".

£3,000-5,000



216 (maker's stamp)



217

217
A TABRIZ CARPET
SIGNED BY MASTER WEAVER MOKHTARPOUR
approximately 393 x 285cm

£800-1,200

218
A GEORGE III MAHOGANY SERPENTINE
COMMODE
IN THE MANNER OF HENRY HILL OF
MARLBOROUGH, CIRCA 1770
95cm high, 117cm wide, 57cm deep

Provenance:
Private Collection, Berkshire

This 'commode' chest-of-drawers, with top and frame serpentine in the French manner relates to a chest-of-drawers, also incorporating a dressing-table slide, that the Marlborough cabinet-maker Henry Hill (d. 1778) is likely to have included in his furnishings totalling £1,300 supplied to Corsham Court, Wiltshire between 1760 and 1778 (L. Wood, 'Furniture for Lord Delaval: Metropolitan and Provincial', Furniture History, 1990, p. 206, fig. 24). Among related commodes is one from the Samuel Messer Collection, sold Christie's London, 5 December 1991, lot 118; and another with slide-fitted drawer acquired in 1937 by the Victoria and Albert Museum (M. Tomlin, Catalogue of Adam Period Furniture, London, 1982, p. 180; inv. no. W55-1937).

For a commode closely related to the example shown here see, Sotheby's, New York, Kentshire, 18th October 2014, Lot 319 (\$34,375). For a commode of related outline and attributed to Henry Hill see, Christie's, New York, 500 Years: Decorative Arts Europe, Including Oriental Carpets, 22nd October 2010, Lot 10 (\$64,900).

£5,000-8,000



218 (view from above)



218



218 (detail)



219

219
A TABRIZ CARPET
SIGNED BY MASTER WEAVER TABATABAIE
approximately 344 x 263cm

£500-800



220

220
A PAIR OF GEORGE III MAHOGANY AND PARTRIDGEWOOD BANDED FOLDING CARD TABLES
CIRCA 1790
Each frieze incorporating figured veneers, fine stringing and banding
73.5cm high, 92cm wide, 45cm deep

£4,000-6,000





221

221
A SET OF THREE LION HANDLED POLISHED STEEL FIRE TOOLS
 EARLY 19TH CENTURY
 Each with a heraldic lion handle, the shovel stamped 'S' to the rear
 each approximately 85cm long

For a similar set of fire tools see, Christie's, Country House Elegance:
 An Architectural Vision, 21st November 2011, Lot 2641 (£3,000).

£300-500



222

222
A PAIR OF VICTORIAN COPPER COAL SCUTTLES
 CIRCA 1880
 each 52cm high, 35cm wide

£400-600



223

223
A PAIR OF REGENCY CAST
IRON AND BRASS FIRE GRATES
 CIRCA 1820
 each 50cm high, 62cm wide,
 28cm deep

£800-1,200



224

224
A SET OF THREE EARLY VICTORIAN POLISHED STEEL AND BRASS FIRE TOOLS
 CIRCA 1840
 With diapered handles, plain stems
 the shovel 77cm long

£300-500

225
A PAIR OF BRASS ANDIRONS
 LATE 19TH CENTURY
 Each surmounted by a heraldic crest of a goat, a sprig in the mouth,
 beside crossed swords
 each 65cm high

£1,000-1,500



225



226

226
A BRASS AND LEATHERETTE
UPHOLSTERED CLUB FENDER
 IN VICTORIAN STYLE, 20TH CENTURY
 56cm high, 167cm wide, 51cm deep

£1,500-2,000



227

227
A GEORGE III MAHOGANY SERPENTINE FRONTED CLOTHES PRESS
IN THE MANNER OF THOMAS CHIPPENDALE, CIRCA 1770
The half-hinged top above a pair of doors enclosing four sliding trays
112cm high, 100cm wide, 60cm deep

The use of laminated stacked blocks of timber behind the bracket feet on this piece is a technique used by Thomas Chippendale and features on case furniture supplied by him for Nostell Priory, Yorkshire. A red wash has been applied to the underside of this chest, which is a feature of many documented pieces by Chippendale. Although Chippendale was not the only cabinet maker to use these refinements, their presence suggests that this chest was the work of one of the foremost English cabinetmakers of the period, likely in the St. Paul's Church Yard area of London.

£1,000-1,500



227 (details)



228 Y
A GEORGE III TULIPWOOD, ROSEWOOD AND GILT BRONZE MOUNTED OCCASIONAL TABLE
IN THE MANNER OF PIERRE LANGLOIS, CIRCA 1760
With a frieze drawer, with gilt bronze mounts to all sides, a label to the underside 'MOUSELLS' DEPOSITORY, Elizabeth Street, Eaton Square, S.W. Name Gulston'
72cm high, 32cm wide, 27cm deep

Provenance:
The Stepney-Gulston family.

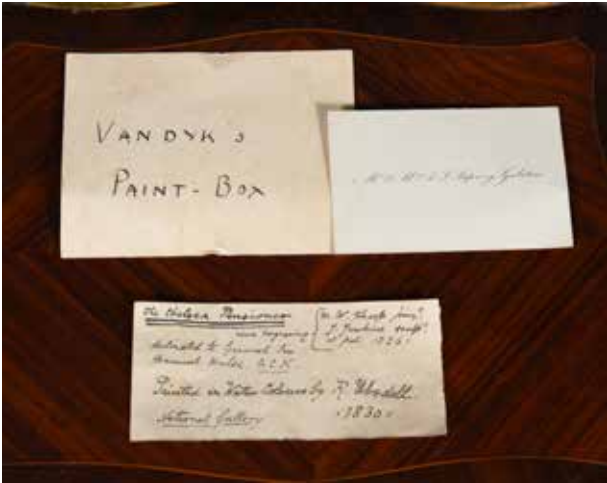
This table reflects the fashion for French furniture in the 1750s and 1760s, made popular by London cabinet maker Pierre Langlois. Some of the secondary woods to the carcase of this table is painted black, which is a characteristic of Langlois' work.

Langlois' tables were close in design to the French though, in an apparent concession to English tradition, they generally have wood tops rather than marble.

£3,000-5,000



228 (details)



228 (view from above)



228



229

229
AN EARLY GEORGE III MAHOGANY AND
BRASS BOUND TRAY
CIRCA 1760
79cm wide, 56cm deep

£600-800



230

230
AN UNUSUAL GEORGE III POLYCHROME PAINTED
TABLE CENTREPIECE
CIRCA 1780
7cm high, 112cm wide, 36cm deep

£1,500-2,000



230 (detail)



231

231
A GEORGE III MAHOGANY HALL OR SERVING TABLE
IN THE MANNER OF THOMAS CHIPPENDALE, CIRCA 1770
80cm high, 131cm wide, 55cm deep

£1,200-1,800



232

A SET OF EIGHT LATE GEORGE III MAHOGANY DINING CHAIRS
ATTRIBUTED TO GILLOWS, AFTER DESIGNS BY JAMES WYATT, CIRCA 1810
All open armchairs, each 93cm high, 59cm wide, 48cm deep

The designer James Wyatt (d. 1813) had a close working relationship with Gillows of London and Lancaster. His designs were often reinterpreted and feature frequently in works of the time. Similar sets of chairs with slight variations in design have been recorded and can be seen in R. Edwards, The Shorter Dictionary of English Furniture, London, 1977, p.157, fig. 160.

This set of dining chairs incorporates design features closely associated with Gillows; notably the carved patera on each splat and the use of circular joints in the top rails (see: Gillows of Lancaster and London: 1730-1840 Vol 1, Susan E. Stuart, Antique Collector's Club, 2008, page 172, plates 132 and 133).

For a similarly related set of dining chairs, see Christie's, London, The Collector: English Furniture, Clocks & Works of Art, 15th November 2017, Lot 43 (£21,250).

For another set of armchairs of similar design see Ronald Phillips: Fine Antique English Furniture, 2018, page 186 (93).

£4,000-6,000



232 (set of eight)



233 (part lot)

233
FRANCESCO BARTOLOZZI RA AFTER HANS HOLBEIN THE YOUNGER; 16 'IMITATIONS OF ORIGINAL DRAWINGS BY HANS HOLBEIN'
 EARLY 19TH CENTURY
 A set of sixteen stipple engravings after the originals "In his Majesty's collection", with by 15 Bartolozzi and by 1 Metz, to include, Brooke Ld Cobham, John Collet, The Lady Lister, The Lady Hobbs, The Lord Vaux, The Duchess of Suffolk, Marquis Northampton, Gavin Carow- Knight, The Strange Knight, Tho. Wiatt Knight, Judge More, (Sir Thos. More's Father, Edward Stanley Earl of Darbey, The Lady Montague, in plain black 'Hogarth frames, gilt slips, glazed, some named to the plate, most detailed to lower margin "Published as the Act directs (*asstd dates*) by I. Chamberlaine, Brompton, Middlesex", slight size variants, the largest paper visible 41.5 by 31.5cm, frame 52 by 42 cm, smallest visible paper 30 by 29.5, frame 40 by 40cm. (16)

£800-1,200



234



235

234
A CARVED GILTWOOD OVERMANTLE MIRROR
 IN GEORGE III STYLE, 19TH CENTURY
 145cm high, 168cm wide

£1,500-2,500

235 Y
A GEORGE III MAHOGANY AND CROSSBANDED BOWFRONT SIDEBOARD
 IN THE MANNER OF GILLOWS, CIRCA 1800
 91cm high, 168cm wide, 75cm deep

Provenance:
 Purchased Woolley & Wallis, Salisbury, 1995 (£7,200).

£700-1,000



236

236
CHINESE SCHOOL (19TH CENTURY)
Landscape with figures, three ladies in the foreground standing by a lake, gentleman on horseback and attendant approaching,
Later frame
74 x 106,5cm (29 x 41¾ in.)
Provenance: Private English Collection

£3,000-5,000

237
**A GEORGE III MAHOGANY AND LINE
INLAID SEPENTINE CHEST OF DRAWERS**
CIRCA 1785
99cm high, 120cm wide, 61cm deep

£1,500-2,500



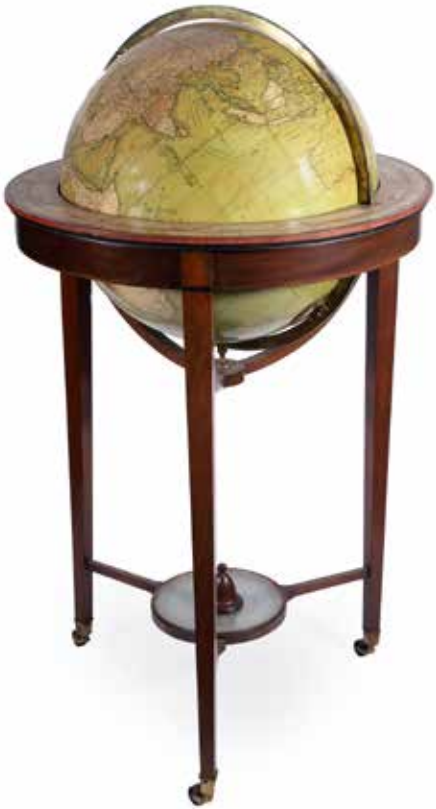
237

238
**A PAIR OF REGENCY 18 INCH
LIBRARY GLOBES**
W. & T. M. BARDIN FOR RETAIL BT
W. & S. JONES, LONDON, CIRCA
1820

The terrestrial sphere applied with twelve coloured printed gores incorporating panel inscribed *To the R't Honorable SIR JOSEPH BANKS K.B., This New British Terrestrial Globe, Containing all the latest Discoveries and Communications from the most, correct and authentic Observations and Surveys, to the Year 1819, by Capt'n Cook and more recent Navigators, Engraved from, an accurate Drawing by Mr. Arrowsmith, Geographer, Is respectfully Dedicated, by his obedient h'ble Servants, W. & J. M. Bardin* over further applied label *Sold by W. & S. JONES, Holborn, London* to North Pacific and extensively annotated with principal cities, towns, rivers, lakes, mountains and other significant topographical features, the oceans with all significant islands labelled, the West Pacific with *THE ANALEMMA* of the equation of time, and the Equator lines divided in minutes and degrees, the ECLIPTIC graduated in minutes; the celestial annotated with major constellations incorporating fanciful figural representations and stars graded in nine orders of magnitude, the Equator and Ecliptic both divided for minutes and degrees and the lower hemisphere with oval panel inscribed *To the Rev, NEVILL MASKELYNE DD., F.R.S., Astronomer Royal, This New British Celestial Globe, Containing the Positions of nearly 6000 Stars, Clusters, Nebulae, Planetary, Nebulae & c. Correctly laid down to the present period from all the latest observati-,ons and discoveries, by Dr. Maslelyne, Dr. Herschel, The Rev'd F. Wollaston &c. &c., Is respectfully Dedicated, by his obedient h'ble Servants, W. & J. M. Bardin* over further applied label *Sold by W. & S. JONES, Holborn, London*, each sphere with poles incorporating brass hour rings and pivots for mounting within brass meridian circles divided for degrees, resting in mahogany stands with matching hand coloured paper horizon rings each graduated in degrees in two directions, days-of-the-month and houses of the Zodiac with names and symbols and also displaying compass directions, the stands each with three curved quadrant supports for the horizon ring over square section tapered legs with compass stretcher between and terminating with brass cup castors 114cm (45ins) high, 63,5cm (25ins) wide overall.



238



Thomas Marriott Bardin is recorded in Clifton, Gloria *Directory of Scientific Instrument Makers 1550-1851* as a globe maker apprenticed to his father, William, in 1783. After completing his seven-year apprenticeship Thomas Marriott joined his father in the firm which thereafter traded as 'W. & T.M. Bardin' (from 1790). The business initially worked from 4 Hind Court, Fleet Street, London before moving to 16 Salisbury Square in 1795. In 1798, the father and son team began publication of their "New British Globes" though William Bardin passed away that year. Thomas M. Bardin continued alone until his death in 1819 after which his daughter, Elizabeth Marriott Bardin, continued the family globe business production until 1832, at which time the company's ownership was passed to her husband, Samuel Sabine Edkins. He continued manufacturing Bardin globes under his name.

William and Samuel Jones are recorded by Clifton as optical, mathematical and philosophical instrument makers who worked from several addresses in Holborn 1791-1859 including 135 Holborn (1792-1800) and 30 Holborn (1800-1860).

£15,000-25,000



239
A GEORGE III MAHOGANY TRIPOD WINE TABLE
CIRCA 1790
71cm high, the top 49.5 x 35.5cm

£1,000-1,500

239



240



240
A PAIR OF LATE GEORGE III MAHOGANY AND EBONISED STRUNG TEA TABLES
CIRCA 1810
each 75cm high, 92cm wide, 45.4cm deep (when closed)

£1,500-2,500



241



241
A PAIR OF GEORGE III FIGURED MAHOGANY PEDESTAL LIBRARY CABINETS
ATTRIBUTED TO GILLOWS, CIRCA 1800
Each with a drawer above a moulded panel door opening to two adjustable shelves
each 105cm high, 52cm wide, 38cm deep

£3,000-5,000



242

242
A HEREKE SILK RUG
approximately 136 x 101cm

£800-1,200



243

243 Y
A LOUIS XV/XVI TRANSITIONAL
ROSEWOOD, TULIPWOOD CROSSBANDED
AND ORMOLU MOUNTED COMMODE
CIRCA 1770
79cm high, 98cm wide, 57cm deep

£1,000-1,500



244

244
A PAIR OF NORTH ITALIAN GREEN
PAINTED AND PARCEL GILT WALL
MIRRORS
LATE 18TH CENTURY
each 122cm high, 47cm wide

£1,500-2,500



245

245
A GEORGE III MAHOGANY AND INLAID
SERPENTINE FRONTED SIDE TABLE
CIRCA 1790
71cm high, 91.5cm wide, 46cm deep

£800-1,200



246

246
A GEORGE III MAHOGANY OPEN
ARMCHAIR
IN THE MANNER OF GEORGE HEPPLEWHITE
CIRCA 1775
94cm high, 68cm wide, 55cm deep overall

£800-1,200



246A

246A
A GEORGE III MAHOGANY SPIDER LEG
SIDE TABLE
CIRCA 1770
72cm high, 70cm wide, 46cm deep

For a similar spider leg side table see Christie's,
London, Ronald Phillips Ltd - Making Room,
2nd July 2014, Lot 66 (£2,125).

£1,000-1,500

247
A PAIR CHINESE EXPORT REVERSE GLASS
PAINTINGS
LATE 18TH CENTURY
the bevelled plates depicting figures on a
river bank with a landscape and pagodas and
buildings, within later gilt-decorated black
frames, the picture size 25cm high x 43.5cm
wide inside frame (2)

Provenance:
Private English Collection

£3,000-5,000



247

248
A CHINESE EXPORT REVERSE GLASS
PAINTING
19TH CENTURY
depicting a reclining lady in an interior, picture
size 34cm x 49cm, later frame

Provenance:
Private English Collection

£1,000-1,500



248



249

249
A KULA PRAYER RUG
TURKISH, EARLY 19TH CENTURY
approximately 182 x 123cm

£200-300



250

250
A REGENCY MAHOGANY 'DRUM'
LIBRARY TABLE
CIRCA 1815
With tooled leather inset top
77cm high, the top 107cm diameter

£1,500-2,500



251

251
A PAIR OF GEORGE III MAHOGANY OPEN ARMCHAIRS
CIRCA 1770
Of Gainsborough type
each 95cm high, 66cm wide, 63cm deep overall

£4,500-5,500





252 Y
A SHERATON REVIVAL SATINWOOD AND MARQUETRY WATERFALL OPEN BOOKCASE
 THIRD QUARTER 19TH CENTURY
 The panel doors opening to a shelved interior
 158cm high, 64cm wide, 25,5cm deep

£1,500-2,000

253
A PAIR OF MAHOGANY AND BUTTONED LEATHER UPHOLSTERED WING ARMCHAIRS
 IN GEORGE III STYLE, FIRST HALF 20TH CENTURY
 each 111cm high, 87cm wide, 75cm deep overall

£1,000-1,500



253



254 Y
A GEORGE II KINGWOOD AND GILT BRASS MOUNTED TEA CADDY
 ALMOST CERTAINLY BY ABRAHAM ROENTGEN (1711-1793), CIRCA 1735-50
 With hidden drawer to one side activated by a brass inlaid catch to the interior
 16cm high, 22cm wide, 14cm deep

After a briefly working with various cabinet makers in Holland, in 1731 Abraham Roentgen began work in London- possibly working under William Gomm. He found his niche creating elegant, small furniture, often with brass inlay and mounts such as handle and bracket feet, which could be bought from the metalwork pattern books and sales catalogues or Birmingham foundries. And, like the later work produced in his workshop in Neuwied with his son David, he specialised in the ‘novelty’ of hidden compartments, and mechanised detailing to delight the landed gentry and richer collectors. This example of a tea chest or caddy features a ‘hidden’ spring-operated secret drawer, which occupies the base of the chest and opens from the right side when a button on top of the side panel is pushed. Unlike English variants/copies of this design, in this example the ‘secret’ spring release button is matched with a false button to the opposing upper edge.

For a closely related examples of tea caddy attributed to Abraham Roentgen see; Met Museum, Accession Number: 1999.147, Christie’s, Amsterdam, Furniture, Clocks, Sculpture and Works of Art, 27th September 2001, Lot 687 (€9,988).

Literature;
 Helena Hayward and Sarah Medlam. “The Continental Context: Germany.” In John Channon and Brass-Inlaid Furniture 1730-1760, by Christopher Gilbert and Tessa Murdoch, pp. 24-36. Exh. cat. Temple Newsam House, Leeds; 1993. New Haven, 1993, pp. 122-25, pls. 161-69. Extravagant Inventions: The Princely Furniture of the Roentgens

Wolfram Koepppe “Extravagant Inventions: The Princely Furniture of the Roentgens”, Metropolitan Museum of Art, Yale University Press, pages 52-53.

£3,000-5,000



254



254 (details)





255

255
A GEORGE III MAHOGANY BEDSIDE CUPBOARD OR NIGHT COMMODE
CIRCA 1780
The pull out section as a drawer
81cm high, 60cm wide, 45cm deep

£800-1,200



256

256
A GEORGE III MAHOGANY AND LINE INLAID BEDSIDE
CUPBOARD OR NIGHT COMMODE
CIRCA 1780
78cm high, 56cm wide, 47.5cm deep

£800-1,200



257

257
A GEORGE III MAHOGANY CHEST
OF DRAWERS
CIRCA 1780
81cm high, 92cm wide, 55cm deep

£600-800



258

258
A PAIR OF OFF-WHITE PAINTED CUPBOARDS
IN CHIPPENDALE STYLE, LATE 19TH/ EARLY 20TH CENTURY
With glazed upper panels to the sides, each cupboard opening
to a fabric lined interior
each 162cm high, 87cm wide, 53.5cm deep

£800-1,200



258 (detail)



259

259Y

A GEORGE III SATINWOOD AND TULIPWOOD CROSSBANDED TRIPOD TABLE

CIRCA 1790

The hexagonal top above the spirally fluted stem

71cm high, the top 39 x 39cm

Provenance:

Purchased from Jeremy Ltd, Lowndes Street, Belgrave Square, London in 1986. A print of a scanned small version of the original receipt is available with this lot.

£1,500-2,000

260

A GEORGE III MAHOGANY SERPENTINE FRONTED CHEST OF DRAWERS

CIRCA 1770

With brushing slide

81cm high, 91cm wide, 56cm deep

£800-1,200



260



261

261

A HERIZ CARPET

approximately 371 x 307cm

£800-1,200



262
AN UNUSUAL MAHOGANY LIBRARY CHAIR
 FIRST HALF 19TH CENTURY
 The brass casters stamped 'LEWT PATENT'
 91cm high, 52cm wide, 53cm deep overall

£800-1,200

263
AN EARLY GEORGE III MAHOGANY 'BIRDCAGE' TRIPOD TABLE
 CIRCA 1765
 The top with 'pie crust' moulded edge
 73cm high, the top 61cm diameter

£800-1,200



263



263 (detail)



264

264
A GEORGE III MAHOGANY SERPENTINE COMMUNE
 ATTRIBUTED TO THOMAS CHIPPENDALE, CIRCA 1770
 84cm high, 105cm wide, 58cm deep

Provenance:
 Dunrobin Castle, Sutherland, family seat to the Earl of Sutherland.
 The commode bears a collection inventory plaque to the rear panel.

This commode shares similarities with the restrained furnishings at Dumfries House, Ayrshire. Dumfries contains documented furnishings by Chippendale as well as undocumented pieces that may have come from the same workshops. Features shared with this piece and those at Dumfries include the plain swan-neck handles, laminated blocks supporting the feet and the appearance of red wash to the rear panel and the underside (see Dumfries House: A Chippendale Commission, vol. I, Christie's London, 12 July 2007, lot 106 and R.Bird, 'Who was the Dumfries House Cabinet Maker?', vol II introduction).

£6,000-10,000



264 (detail)



265

265

A GEORGE III MAHOGANY CLOTHES PRESS

BY GILLOWS, CIRCA 1790

The doors opening to four sliding trays, one short drawer stamped 'GILLOWS LANCASTER'
192cm high, 127cm wide, 63cm deep

£1,800-2,500



266

266

A SILK HERIZ RUG

CIRCA 1880

approximately 220 x 152cm

For a related rug but of smaller size and with an intricate border see, Christie's, London, Oriental Rugs and Carpets, 13th October 2005, Lot 14 (£9,000). For a silk Heriz rug of the period incorporating similar colours see, Christie's, London, Oriental Rugs and Carpets, 24th April 2012, Lot 107 (£10,000).

£4,000-6,000



267

267Y
A REGENCY SATINWOOD, EBONY MARQUETRY
AND GILT METAL MOUNTED BOOK CARRIER
CIRCA 1820
24cm high, 38.5cm wide, 28cm deep

£600-800



268

268
AN EBONISED MODEL OF A SPHINX
19TH/20TH CENTURY
On a simulated marble plinth
51cm high, 21.5cm wide, 15cm deep

£1,000-1,500



269

269
A REGENCY PAINTED AND PARCEL GILT
ARMCHAIR
IN THE MANNER OF GEORGE SMITH, CIRCA 1815
82cm high, 56cm wide, 55cm deep overall

Please refer to our website for a footnote
regarding this lot.

£2,000-3,000

270
A LATE GEORGE III EBONISED OPEN ARMCHAIR
IN THE MANNER OF THOMAS HOPE, CIRCA 1810
87cm high, 58cm wide, 59cm deep overall

£5,000-8,000



270



271

271
A BLACK PAINTED PLASTER BUST OF LUCIUS VERUS
 PROBABLY LATE 19TH CENTURY
 After the original marble at the Louvre, with simulated marble socle
 53.5cm high, 25cm wide

£300-500

272 Y
A REGENCY ROSEWOOD AND GILT METAL MOUNTED LIBRARY TABLE
 IN THE MANNER OF JOHN MCLEAN, CIRCA 1815
 73cm high, 92cm wide, 60cm deep

John McLean is recognised for his fine cabinets and desks in the French taste with gilded brass mounts and inlay. McLean advertised that he specialised in 'Elegant Parisian Style Furniture'. This library or writing table demonstrates McLean's style of using English form but with the French influence of the use of cast and chased gilt metal mounts.

£2,000-3,000



272

273
A REGENCY MAHOGANY LIBRARY BOOKCASE
 CIRCA 1815
 The cupboards opening to shelved interiors, the lower section incorporating ten neatly fitted drawers
 228.5cm high, 135cm wide, 38cm deep

For a bookcase of similar form and dimensions but without the impressively figured timber panel doors to the upper section, see Christie's, New York, 500 Years: Decorative Arts Europe including Oriental Carpets, 19th April 2012, Lot 324 (\$30,000).

£4,000-6,000



273



274

274
A REGENCY MAHOGANY PLATE AND CUTLERY STAND

ATTRIBUTED TO GILLOWS, CIRCA 1815
 83cm high, 72cm wide, 38cm deep

£1,000-1,500

275
A GEORGE IV MAHOGANY TWIN PEDESTAL DINING TABLE

CIRCA 1825
 72.5cm high, 143cm wide, 169cm long

Provenance:
 Dunrobin Castle, Sutherland, family seat to the Earl of Sutherland.

£1,500-2,500



275



276

276
A GEORGE III MAHOGANY CHEST OF DRAWERS
 IN THE MANNER OF THOMAS CHIPPENDALE, CIRCA 1770
 Of compact proportions, the corners decorated with canted blind fretwork panels, the feet on concealed casters

82cm high, 83cm wide, 52cm deep

 For a closely comparable chest of drawers see Christie's London, Michael Lipitch II, 4th October 2001, Lot 80 (£25,850).

The gilt brass handles are of a pattern known to have been used by the workshop of Thomas Chippendale.

£3,000-5,000



276 (detail)



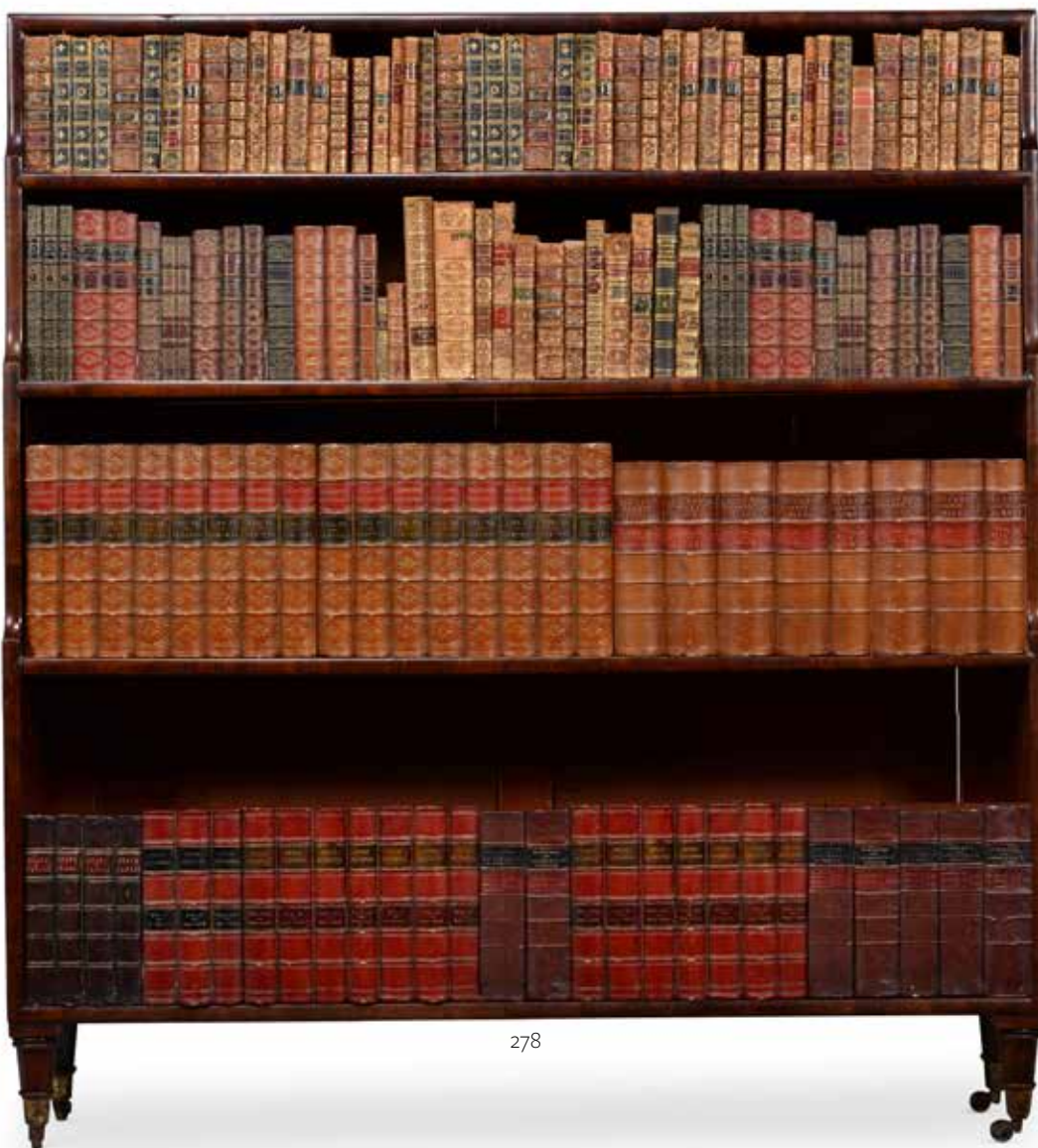
277

277Y
A GEORGE IV ROSEWOOD FOLIO STAND
OR CANTERBURY
CIRCA 1825
Of 'Country House' proportions
51cm high, 75cm wide, 50cm deep overall

£1,500-2,000

278
A REGENCY MAHOGANY WATERFALL
OPEN BOOKCASE
CIRCA 1815
140cm high, 127.5cm wide, 30.5cm deep

£1,500-2,500



278



279

279
A GEORGE IV MAHOGANY HALL SEAT
IN THE MANNER OF CHARLES HEATHCOTE TATHAM, CIRCA 1825
83cm high, 191cm wide, 38cm deep overall

The design of this hall seat or bench is inspired by Charles Heathcote Tatham's *'Etchings of Ancient Ornamental Architecture, London'*, of 1799.

£5,000-8,000



279 (details)





280

280 Y
AN EXOTIC HARDWOOD HALL BENCH
 IN THE MANNER OF GEORGE BULLOCK, 19TH CENTURY
 61cm high, 74cm deep, 42.5cm deep

For a closely comparable design of hall bench, see Christie's, London, The Collector, 23rd May 2018 (£18,750).

The bench compares with a number of related examples by or attributed to George Bullock (d.1818). Foremost among these is the pair supplied in 1817 as part of a fully documented commission to Matthew Robinson Boulton for Tew Park, Oxfordshire, executed in oak and holly at a cost of £23.2s., and sold Christie's Tew Park sale 27 June 1987 lot 31. Another was sold from the collection of Kentshire Galleries, Sotheby's, New York, 18 October 2014, lot 328 (\$20,000 including premium) and most recently another was sold Christie's, London, 19 November 2015, lot 581 (£35,000 including premium). All featured the distinctive ring-turned and fluted arms supported by uprights carved as tulip-like flowers.

Please refer to our website for further notes regarding George Bullock and his collaborators.

£2,000-3,000



281

281
A PAIR OF GEORGE IV BURR ELM AND PARCEL GILT PEDESTAL OCCASIONAL TABLES
 IN THE MANNER OF GEORGE BULLOCK, CIRCA 1825
 The crossbanded top with brass stringing, the columns painted to simulate burr elm
 each 72cm high, the tops 51cm diameter

For a single plain elm occasional table of the period and of related form, see Christie's, New York, The House Sale, 6th October 2004, Lot 1033 (\$3,107).

£2,500-3,500



281



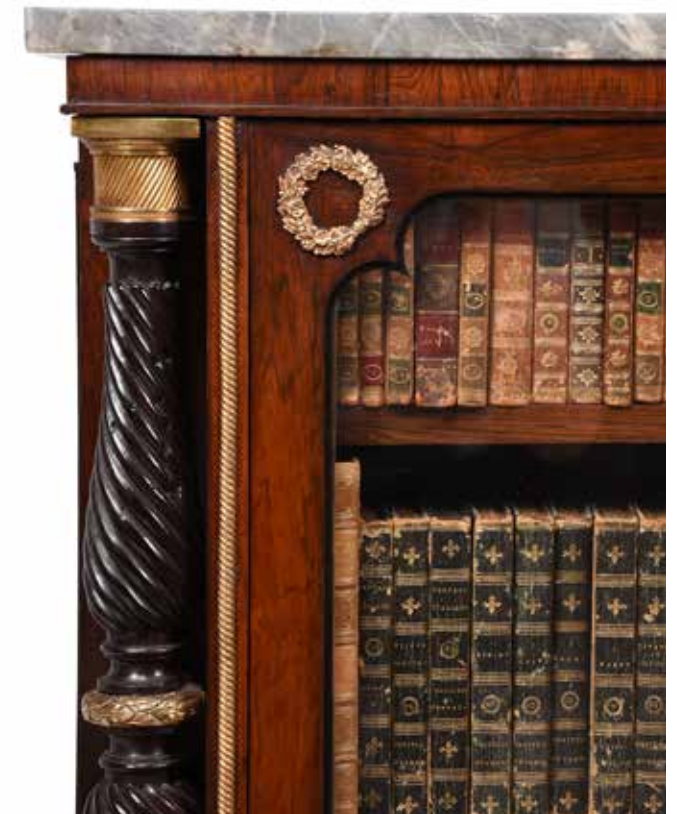
282

282 Y
A REGENCY ROSEWOOD AND GILT METAL MOUNTED SIDE CABINET
 ATTRIBUTED TO GEORGE BULLOCK, CIRCA 1815
 With grey marble top
 85cm high, 115cm wide, 31cm deep

George Bullock (d.1818) is one of the most recognised names in Regency cabinet making. Bullock was largely admired for his dramatic 'Grecian' forms and inventive ornamental patterns in brass or marquetry.

The current bookcase is designed in the early 19th Century Grecian manner, and embellished in the French fashion with festive trophies, evoking bucolic poetry. Ackermann considered that furniture should be 'a source of delightful contemplation' and explained that the artist, who designed the sideboard had bestowed upon it 'the result of his studies amongst the works of the Greeks and Romans, by which his designs have become classical and imposing'. Ackermann had previously illustrated a piece of furniture in this style that was executed by the cabinet-maker John Durham, who had recently succeeded to the Catherine Street workshops of Messrs Morgan and Sanders (P. Agius, op. cit., pl. 136).

£6,000-10,000



282 (detail)



283
A TABRIZ CARPET
approximately 380 x 282cm

£1,500-2,000

284
A PADOUK AND EBONISED WINE COOLER OR JARDINIERE
IN THE MANNER OF GEORGE SMITH, 19TH CENTURY
With distinctive Greek key marquetry frieze, containing a metal liner
38cm high, 57.5cm wide, 35cm deep

£800-1,200



284

285
A REGENCY MAHOGANY BERGERE LIBRARY ARMCHAIR
ATTRIBUTED TO GILLOWS, CIRCA 1815
Of unusual design incorporating lion paw arm terminals
95cm high, 64cm wide, 73cm deep overall

Provenance:
Private Collection, New York.

£2,500-4,000



285 (detail)

285



286



286 (detail)

286
A REGENCY MAHOGANY EXTENDING DINING TABLE
 BY MORGAN AND SANDERS, CIRCA 1815
 The inscribed end handle titled ‘Patent, Morgan & Sanders, Inventors & Manufacturers, 16 & 17 Catherine Street, Strand, London’, with three additional leaf insertions
 76cm high, 123cm wide, 305cm long (when fully extended)

For a related extending dining table by Morgan & Sanders and formerly part of the Norman Adams collection incorporating a near identical engraved handle see Christopher Gilbert, Pictorial Dictionary of Marked London Furniture 1700-1840, Furniture History Society and W. S. Maney and Sons Ltd, 1996, page 345, figures 666 and 667.

For another dining table by Morgan and Sanders and bearing similarly engraved makers plates/ handles, see Christie’s, London, Important English Furniture & Clocks, 4th June 2009, Lot 10 (£20,000).

Much is known about the business of Morgan & Sanders because of their involvement with Rudolph Ackermann, print seller, art dealer and publisher of the Strand. For his monthly periodical ‘*The Repository of Arts*’ they supplied a succession of furniture designs which were published between 1809 and 1815. They had by this date named their premises ‘Trafalgar House’ to capitalize on the death of the naval hero Lord Nelson for whom they were providing furniture for his house at Merton, Surrey in 1805. The partner’s claim to have supplied furniture to Nelson is supported by a payment of £549 in 1810 to Morgan & Co, from money provided by the Marquess of Queensbury to clear part of the debts of Lady Hamilton who had inherited Nelson’s house at Merton. In the Repository of February 1810 the partners claimed to have supplied their Pitt’s Globe Writing Table to the Royal family and the illustration used by Ackermann was said to be based on one ordered by the Princess Augusta. Thomas Morgan also claimed that whilst in Butler’s employ he had visited Buckingham House and showed a model of his Imperial Dining Table to the King, Queen and other members of the Royal Family.

£5,000-8,000



286 (detail)



287

**287
A REGENCY MAHOGANY WINE COOLER**

ATTRIBUTED TO GILLOWS, CIRCA 1825
48cm high, 85cm wide, 59cm deep

Provenance:
Private Collection, Paris.
Acquired from Axel Vervoordt.

This 'Grecian reed-gadrooned sarcophagus' wine cooler follows a pattern featured in Gillows 1820 sketchbook (Westminster archive no.3064). This cooler relates closely to a wine-cooler from Ellerslie House, sold Christie's London, 24 May, 2001, lot 43 (£14,100). That example had been supplied by Banting, France & Co to Frederick, the 1st Marquess of Bristol for his London house in St James's Square, and was *en suite* with other items from the St James's Square dining room which were later removed to Ickworth, Suffolk. Another almost identical pair was supplied circa 1824 by Gillow & Co. of Oxford Street, London to Thomas John Wynn, 2nd Baron Newborough (d.1832), and were photographed by *Country Life* in The Hall at Glynllifon, Caernarvonshire.

£4,000-6,000



287 (Gillows design for a wine cooler)



288 (set of eight)

**288
A SET OF EIGHT REGENCY MAHOGANY DINING CHAIRS**

IN THE MANNER OF THOMAS HOPE, CIRCA 1815
each 85cm high, 49cm wide, 53cm deep overall

Provenance:
Rathbeale Hall, Swords, Co. Dublin.

£2,000-3,000



288 (detail)





289

289

A BRONZE TABLE LAMP

IN REGENCY STYLE, 19TH CENTURY

the urn 48cm high, 28cm wide, 57cm high (to the top of the electric fitting)

£1,000-1,500

290

A REGENCY MAHOGANY AND GILT BRASS BOOK CARRIER

IN THE MANNER OF GILLOWS, CIRCA 1815

The underside with label for '134 STEPHENS GREEN DUBLIN, JONES AND SONS, Upholsterers, CABINET MAKERS, UNDERTAKERS, VALUATORS, Auctioneers House Agents and, GENERAL FURNISHERS'

17cm high, 56cm wide, 24cm deep

£400-600



290



291

291 Y

A WILLIAM IV ROSEWOOD AND FLORAL MARQUETRY CARD TABLE

IN THE MANNER OF WILLIAM TROTTER, CIRCA 1830

The stylised floral marquetry with sand scorched shading
74cm high, 92cm wide, 45cm deep (when closed)

£600-800



291 (view from above)



292

292

A GEORGE IV BRONZE AND WALNUT HALL STAND

CIRCA 1825

89cm high, 45cm wide, 27cm deep

£800-1,200

293

A REGENCY MAHOGANY HALL SEAT

IN THE MANNER OF THOMAS HOPE, POSSIBLY BY TATHAM, BAILEY & SAUNDERS, CIRCA 1815

67cm high, 95cm wide, 38cm deep

Provenance:

Private Collection, Guernsey.

Acquired from G. Bennison, London, 1981.

£3,000-5,000



293



294

294

AN OLD SHEFFIELD PLATE WINE COOLER

FIRST HALF 19TH CENTURY

Of twin handled and ribbed form with engraved heraldic crest, possibly for Lord Taylor, with makers mark 'D' to underside
25cm high, 34cm wide, 21cm deep overall

£300-500



294 (detail)



296



295

295

A PAIR OF MAHOGANY AND GILT METAL MOUNTED WATERFALL BOOKCASES

IN REGENCY STYLE,
LATE 19TH/EARLY 20TH CENTURY
each 93cm high, 50cm wide,
22cm deep overall

Provenance:

Lady Aitken.

Possibly previously part of the furnishings of Cherkley Court.

£1,500-2,000



297

296

A REGENCY GILTWOOD AND GESSO MIRROR

CIRCA 1815

Of triptych form
77cm high, 149cm wide

£800-1,200

297

A REGENCY SIMULATED ROSEWOOD AND PARCEL GILT SOFA

CIRCA 1815

95cm high, 217cm wide, 82cm deep overall

£800-1,200



298 (one of a pair)

298
A PAIR OF GEORGE IV MAHOGANY
WINE COOLERS
PROBABLY IRISH, CIRCA 1825
Of sarcophagus form
each 49cm high, 57cm wide, 43cm deep

£2,000-3,000

299
A REGENCY MAHOGANY TWIN PEDESTAL
DINING TABLE
CIRCA 1815
With two additional leaf insertions
71cm high, 134cm wide, 246cm long (when
fully extended)

£2,000-3,000



299



300
A SET OF TEN REGENCY MAHOGANY DINING CHAIRS
IN THE MANNER OF GEORGE SMITH, CIRCA 1815
Several of the chairs bearing maker's stamp 'IM'
each 87cm high, 48cm wide, 53cm deep overall

Provenance:
Purchased from John Bly, 27 Bury Street, St James's, London, 1999 (£38,500).

£7,000-10,000



300 (details)



300 (set of ten)





301

301 Y
A PORCUPINE QUILL AND IVORY SEWING BOX
 PROBABLY CEYLONESE, MID 19TH CENTURY
 The hinged lid opening to an arrangement of open and lidded compartments
 14cm high, 20cm wide, 15,5cm deep

For a related example of sewing box, see Christie's, New York, Important English Furniture including Property from The Kersey Coats Reed House, 27th October 2006, Lot 64 (\$6,600).

£500-700

302 Y
A GEORGE IV CARVED MAHOGANY DRESSING MIRROR
 CIRCA 1830
 68cm high, 61cm wide, 30cm deep

£500-800



302

303
A REGENCY PADOUK AND HAREWOOD CROSSBANDED SOFA TABLE
 CIRCA 1820
 69cm high, 152cm wide (with leaves up), 61cm deep

Provenance:
 By family repute, purchased from Asprey & Co.

For a related sofa table of the period in padouk, see Christie's, London, Fine English Furniture, 14th September 2000, Lot 136 (£6,463).

£2,000-3,000



303



304 Y
AN ANGLO-INDIAN IVORY SEWING BOX
 VIZAGAPATAM, EARLY 19TH CENTURY
 The hinged top opening to an arrangement of open and lidded compartments
 10cm high, 18,5cm wide, 13cm deep

For a closely related sewing box see, Christie's, New York, Important English Furniture, 27th October 2006, Lot 277 (\$2,880).

£600-900



304



305

305
AN ANGLO INDIAN PADOUK DRESSING MIRROR
 CIRCA 1825
 With a silver plated frame and cut glass handles
 79cm high, 66,5cm wide, 32,5cm deep

£1,500-2,000



306

306
A SET OF GEORGE IV MAHOGANY
HANGING WALL SHELVES
CIRCA 1825
70cm high, 62cm wide, 17cm deep

£300-500



307

308Y
A GEORGE IV ROSEWOOD AND GILT BRONZE MOUNTED
COLLECTOR'S CABINET
CIRCA 1825
The doors opening to two banks of fourteen partridge-wood fronted
drawers
115cm high, 93cm wide, 39cm deep

£800-1,200

307Y
A GEORGE IV ROSEWOOD TRIFORM STAND
IN THE MANNER OF GILLOWS, CIRCA 1830
72cm high, the top 35cm diameter

The use of rosewood, nulled borders and lobed bun feet is typical of
Gillows in this period.

£500-800



308



308 (detail)



309

309
A PAIR OF REGENCY MAHOGANY BERGERE LIBRARY
ARMCHAIRS
IN THE MANNER OF CHARLES HEATHCOTE TATHAM, CIRCA 1815
The arms incorporating carved Vitruvian scroll terminals
each 87cm high, 69cm wide, 75cm deep overall

£7,000-10,000



309 (detail)



310

310
A MAHOGANY TRIPLE PILLAR DINING TABLE
EARLY 19TH CENTURY AND LATER
71cm high, 122cm wide, 268cm long

£2,000-3,000



310 (detail)



311

A SET OF TEN GEORGE IV MAHOGANY DINING CHAIRS

IN THE MANNER OF GILLOWS, CIRCA 1825

To include two armchairs

each 86cm high, 51cm wide, 57cm deep; the armchairs 89cm high, 56cm wide, 63cm deep

This set of chairs with curved backs, dished top rails, stylised carved 'ears' and padded cartouche shaped backs relate to chairs in early 19th century dining room sketches in the archives of Gillows. Their form evolved from chairs listed in 1813 in a memorandum (the drawings now with Victoria and Albert Museum and Lancaster City Art Gallery) and supplied by Gillow under Lewis Wyatt's direction for William, 2nd Baron Bolton at Hackwood, Hampshire.

See also Stuart S, Gillows of Lancaster and London 1730-1840, Volume I, plate 200 for a chair of similar form.

For a set of stamped chairs of similar design see Christies, London, Fine English Furniture, 10th March 2005, Lot 20 (£12,000).

£3,000-5,000



311 (set of ten)



312



314

A REGENCY MAHOGANY AND LEATHER UPHOLSTERED LIBRARY ARMCHAIR

CIRCA 1820

With removable back and seat cushions

94cm high, 60cm wide, 76cm deep overall

£2,000-3,000

315Y

A GEORGE IV ROSEWOOD LIBRARY TABLE

BY GILLOWS, CIRCA 1824

The underside of one drawer with inscription

'John Miller, Lancaster, 1824'

73cm high, 122cm wide, 68cm deep

For a candle stand in mahogany incorporating a similar fluted stem and wrythen turned terminal, Christopher Claxton Stevens and Stewart Whittington, 18th Century English Furniture - The Norman Adams Collection, Antique Collectors Club, 1983, page 307.

£2,000-3,000



314



313

312

A PAIR OF LOUIS PHILIPPE MAHOGANY AND UPHOLSTERED SOFAS

CIRCA 1830

With swan neck carved ends

each 80cm high, 132cm wide, 63cm deep overall

£1,500-2,000

313

AN EMPIRE MAHOGANY AND ORMOLU MOUNTED CHEVAL MIRROR

CIRCA 1810

184cm high, 106cm wide, 50cm deep

£2,000-3,000



315



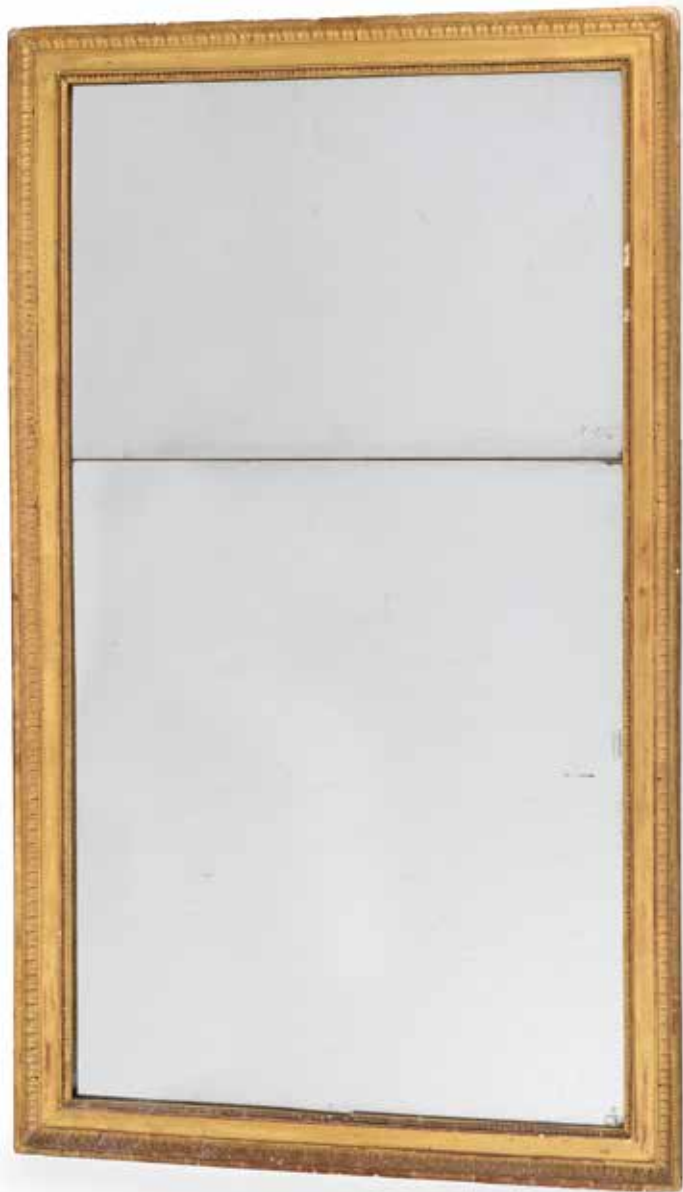
316

316
**A PAIR OF KARELIAN BIRCH
BUTTER TUBS AND COVERS**
PROBABLY BALTIC COAST, LATE
18TH/EARLY 19TH CENTURY
Each 10cm high (excluding finials),
the tops 13cm diameter

£500-700



316



317

317
A REGENCY GILTWOOD MIRROR
CIRCA 1815
164cm high, 96cm wide

£800-1,200

318
**A RUSSIAN MAHOGANY
AND BRASS MARQUETRY
WALL MIRROR**

CIRCA 1810
140cm high, 68cm wide

For a similar but smaller
Russian mirror incorporating
related brass mounts, see
Christie's, London, From
City Chic to Alpine Retreat,
Holland Park and St. Moritz,
12th September 2007, Lot 212
(£6,875).

£2,000-3,000



318





319
A MALACHITE AND MARBLE INSET CHESS BOARD
 19TH OR EARLY 20TH CENTURY
 39.5cm square overall
 £400-600

320
TWO PAIRS OF RUSSIAN KARELIAN BIRCH AND MARQUETRY TUB CHAIRS
 SECOND QUARTER 19TH CENTURY
 of 'barrell back' form, decorated with stylised foliate marquetry
 One pair 86cm high, the other pair 82cm high
 £2,000-3,000



320 (detail)



320 (two pairs)



320A



320A

320A
A RUSSIAN MAHOGANY AND BRASS MOUNTED SUITE OF SEAT FURNITURE
COMPRISING A CHAIR BACK SETTEE AND A SET OF THREE ARMCHAIRS
 SECOND QUARTER 19TH CENTURY
 With horse hair woven upholstered seats
 the settee 96cm high, 135cm wide, 60cm deep, each armchair 94cm high, 54cm wide, 54cm deep
 £1,000-1,500



321



321

A PAIR OF REGENCY MAHOGANY LIBRARY STEPS

IN THE MANNER OF GILLOWS, CIRCA 1815
each 83cm high, 39.5cm wide, 75cm deep overall

Provenance:

Mallet, 141 New Bond Street, London.

For a similar pair see Christie's, London, The English Collector: English Furniture, Clocks, European Ceramics & Portrait Miniatures, 17th May 2017, Lot 160 (£13,750).

£3,500-5,000



322

322Y

A GEORGE IV MAHOGANY AND SIMULATED ROSEWOOD BREAKFRONT LIBRARY BOOKCASE

CIRCA 1825

The lower moulded panel doors opening to shelved interiors
252cm high, 261cm wide, 63cm deep

For a near identical bookcase, see Christie's, London, 500 Years Decorative Arts Europe, 9th June 2011, Lot 329 (£12,500).

£3,000-5,000



323

323 Y
A GEORGE IV MAHOGANY AND ROSEWOOD LIBRARY OPEN ARMCHAIR
IN THE MANNER OF GILLOWS, CIRCA 1825
The drop in seat over a caned seat
85cm high, 55cm wide, 55cm deep overall

£600-800



324 (detail)

324
A REGENCY MAHOGANY SECRETAIRE CABINET
CIRCA 1820
The fall opening to an arrangement of pigeon holes and small drawers above a leather inset writing surface and a hidden compartment opened by a concealed button release, the moulded panel doors below opening to a shelved and divided interior
108cm high, 70cm wide, 46cm deep

£2,500-3,500



324

325 Y
A REGENCY BURR OAK AND EBONY
CENTRE TABLE
ATTRIBUTED TO GEORGE BULLOCK,
CIRCA 1815
With hinged octagonal top
73cm high, the top 115 x 113cm

For a centre table by George Bullock with provenance to Tew Park incorporating a remarkably similar base to the table shown here, see Christie's, London, Important English Furniture, 27th November 2003, Lot 160 (£65,725). For another centre table of related form by George Bullock incorporating a octagonal top and ebony inlay, see Christie's, London, The Collection of Professor Sir Albert Richardson, P.R.A., 19th September 2013, Lot 23 (£73,875).

£6,000-8,000



325



325 (detail)



326 (set of six)



326 (detail)

326
A SET OF SIX LATE GEORGE III BLACK AND
POLYCHROME PAINTED ARMCHAIRS
CIRCA 1810
each 83cm high, 60cm wide, 52cm deep
overall

£3,000-5,000



327



327 (detail)

327
A REGENCY MAHOGANY 'HUNT' DINING TABLE
CIRCA 1815, ATTRIBUTED TO GILLOWS
Of unusual 'horseshoe' form, the revolving arm mounted with a papier mache bottle coaster
73cm high, 184cm wide, 95cm deep (with hinged leaf down)

For a table of closely related form and incorporating a similar bottle coaster/slide, see Susan E Stuart,
Gillows of Lancaster and London 1730-1840, Antique Collectors Club, 2008, page 249, plate 247.

£10,000-15,000



328
A SET OF TWELVE REGENCY MAHOGANY DINING CHAIRS
 IN THE MANNER OF GILLOWS, CIRCA 1820
 To include two armchairs
 each 88cm high, 50cm wide, 47cm deep overall

£1,500-2,500



328 (set of twelve)



329

329
A GEORGE IV MAHOGANY SERVING TABLE
 IN THE MANNER OF GILLOWS, CIRCA 1825
 102cm high, 170cm wide, 59cm deep

£4,000-6,000



329 (detail)



330

**330
A REGENCY MAHOGANY LUGGAGE RACK**

ATTRIBUTED TO GILLOWS, CIRCA 1815
Of rare galleried form
84cm high, 62cm wide, 50cm deep

For a closely related example see Christie's London, Important English Furniture, 6th July 2000, Lot 46 (£35,250). For a further closely related example (also with rear gallery) see Bonhams, London, Important Design, 25th April 2018, Lot 74 (£16,875).

In 1812 Gillows supplied eight related trunk stands with reeded legs (but without rear gallery) to Wilbraham Egerton for Tatton Park, Cheshire. The current lot is particularly unusual for having a back as most models do not. The current example follows Gillows design dated 12th September 1822 for a 'trunk stand with back' (Gillows Sketch Books, pl. 3190).

£2,500-4,000



331

**331
A REGENCY MAHOGANY DRESSING TABLE**

ATTRIBUTED TO GILLOWS, CIRCA 1820
With indistinct pencil signature to the underside of the left drawer
82cm high, 91cm wide, 58cm deep

For a closely related dressing table, see Christie's, London, The Collector: English Furniture, Clocks & Works of Art, 13th November 2018, Lot 122 (£4,750).

A similar dressing table stamped 'GILLOWS LANCASTER' and incorporating the same tablet moulding to the tops of the legs can be seen in, Susan E. Stuart, Gillows of Lancaster and London 1730-1840, Volume I, 2008, page 333, plate 383.

£2,000-3,000

**332
A PAIR OF GILT BRONZE CANDLESTICKS**

FIRST HALF 19TH CENTURY
Of richly decorated leaf and grape form, the scrolling bases set with Bacchic masks
each 34cm high, 18cm wide

£1,000-1,500



332

**333
A GEORGE IV MAHOGANY CHEST OF DRAWERS**

BY GILLOWS, CIRCA 1825
The underside of one drawer signed in pencil by the cabinet maker 'James Whiteside, Lancaster, 1824'
95.5cm high, 92cm wide, 53cm deep

£2,000-3,000



333 (detail)



333



334
A HERIZ CARPET
approximately 380 x 274cm

£1,000-1,500

335
A REGENCY GILTWOOD WALL MIRROR
CIRCA 1815
99.5cm high, 77cm wide

£600-800



335

336
A REGENCY MAHOGANY BERGERE
LIBRARY ARMCHAIR
ATTRIBUTED TO GILLOWS, CIRCA 1815
93cm high, 63cm wide, 70cm deep overall

Provenance:
Private Collection, New York.

For a pair of closely related bergère's, see
Christie's, London, 500 Years: Decorative
Arts Europe, 23rd September 2010, Lot 294
(£25,000).

£2,000-3,000



336



337Y
A GEORGE IV ROSEWOOD TABLE, JARDINIERE OR 'FLOWER STAND'
 ATTRIBUTED TO GILLOWS, CIRCA 1825
 79cm high, 48cm wide, 37cm deep

See Susan Stuart, Gillows of Lancaster and London 1730-1840, volume II, page 97, plate 644 for a related pair of tables with lappet carved and fluted column, and carved tripod bases.

See Christie's, London, Interiors - Style and Spirit, 7th February 2012, Lot 169 (£4,500) for a related jardiniere of similar form.

£1,500-2,000

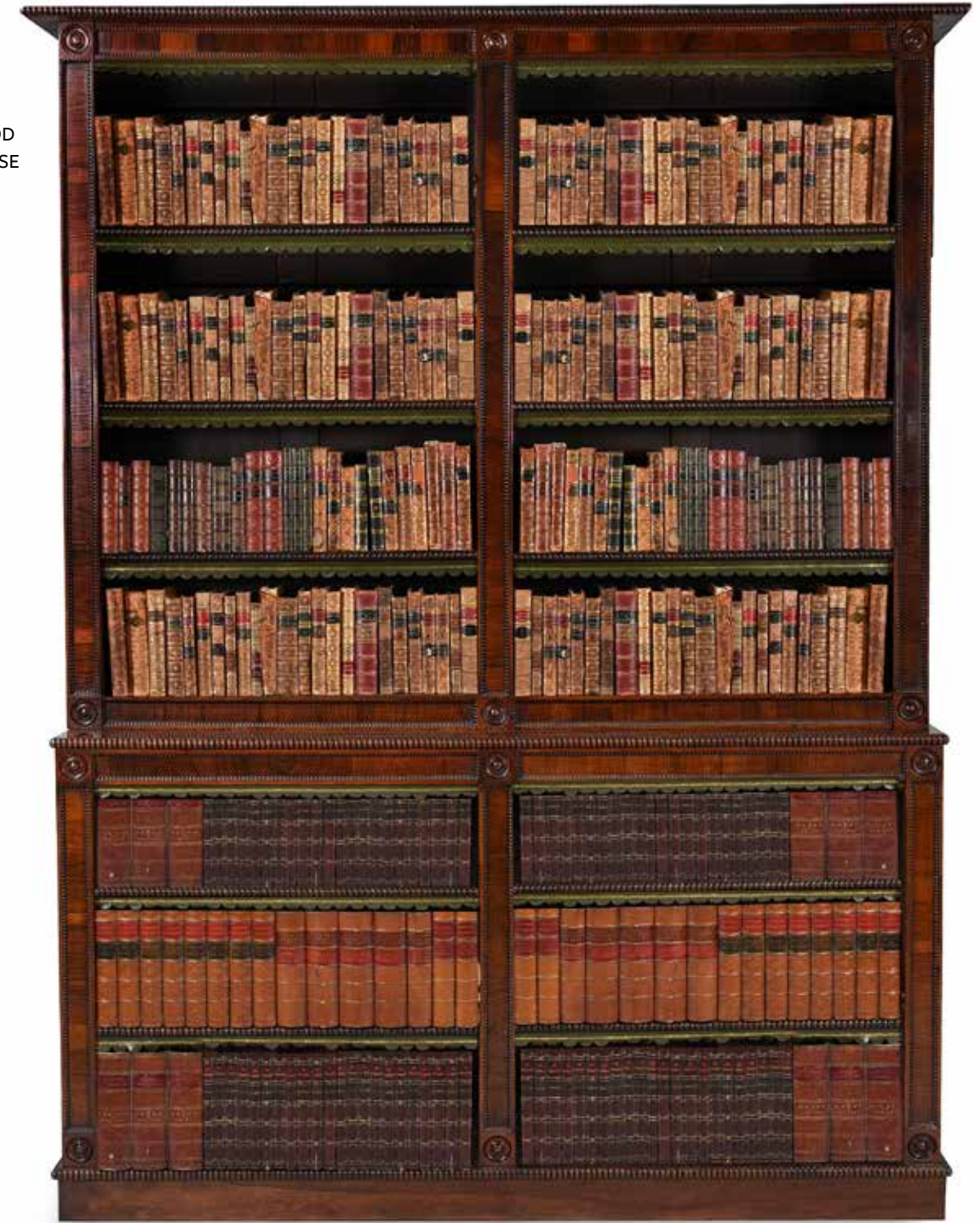
337



338
A REGENCY MAHOGANY 'CHAMBER' TABLE
 ATTRIBUTED TO GILLOWS, CIRCA 1820
 The top with hinged compartment to rear edge
 74cm high, 84cm wide, 49cm deep

£1,500-2,000

338



339Y
A GEORGE IV ROSEWOOD OPEN LIBRARY BOOKCASE
 CIRCA 1825
 248cm high, 178cm wide, 33cm deep

Provenance:
 Sotheby's, Chester, 17th October 1990, Lot 85 (£3,600).

£3,000-5,000

339

340
A REGENCY BLACK
PAINTED, PARCEL GILT AND
POLYCHROME PAINTED OPEN
ARMCHAIR
IN THE MANNER OF JOHN GEE,
CIRCA 1815
84cm high, 55cm wide, 51cm deep

£800-1,200



341 Y
A PAIR OF REGENCY
ROSEWOOD AND BRASS
MOUNTED PIER CABINETS
CIRCA 1815
Each mounted with a *Lumichella Antica* marble top
each 94cm high, 59cm wide,
32cm deep

£2,000-3,000



342
A SET OF FOUR REGENCY CARVED
GILTWOOD WALL LIGHTS
IN THE MANNER OF DESIGNS BY
ROBERT ADAM, CIRCA 1815
each 93cm high, 41cm wide, 27cm
protuberance

£4,000-6,000



342 (set of four)



343

343
A REGENCY BLACK LACQUER AND GILT CHINOISERIE DECORATED PAPIER MACHE TRAY

CIRCA 1815
 The decoration centred by a figure crossing a bridge
 75.5cm wide, 53cm deep

£1,000-1,500



343 (maker's stamp)



344

344 Y
A REGENCY TULIPWOOD SOFA TABLE
 CIRCA 1820
 73.5cm high, 150cm wide (with leaves up),
 60.5cm deep

£1,000-1,500



345

345
A REGENCY MAHOGANY LIBRARY TABLE

ATTRIBUTED TO GILLOWS, CIRCA 1815
 With tooled leather inset top, above three frieze drawers and three opposing drawers
 78cm high, 149cm wide, 91cm deep

Provenance:
 Private Collection, London.
 Purchased Phillips of Hitchin Ltd.

A virtually identical library table was supplied to the Marquess of Cholmondeley, Houghton Hall, Norfolk, and sold Christie's, Important English Furniture, 24th November 2005, Lot 36 (£40,800).

The features of rounded corners to the top surmounting slender reeded columnar legs appear in sketches for a pier table, library table, writing table, chest of drawers and commode. All of the sketches are dated circa 1790 in the Gillow Estimate Sketch Books (L.Boynton (ed.) *Gillow Furniture Designs, 1760-1800*, Royston, 1995, figs. 15,21,35,115 and 123).

£6,000-10,000



345 (details)





346
A TETEX CARPET
approximately 396 x 245cm

£1,000-1,500

346

347
A LARGE REGENCY GILTWOOD AND
GESSO CONVEX WALL MIRROR
CIRCA 1815
87cm diameter

£1,500-2,500



347

348
A GEORGE IV MAHOGANY CHEST
OF DRAWERS
CHANNEL ISLANDS, CIRCA 1830
The drawers with chestnut linings
96.5cm high, 104cm wide, 52cm deep

£1,000-1,500



348



349

350

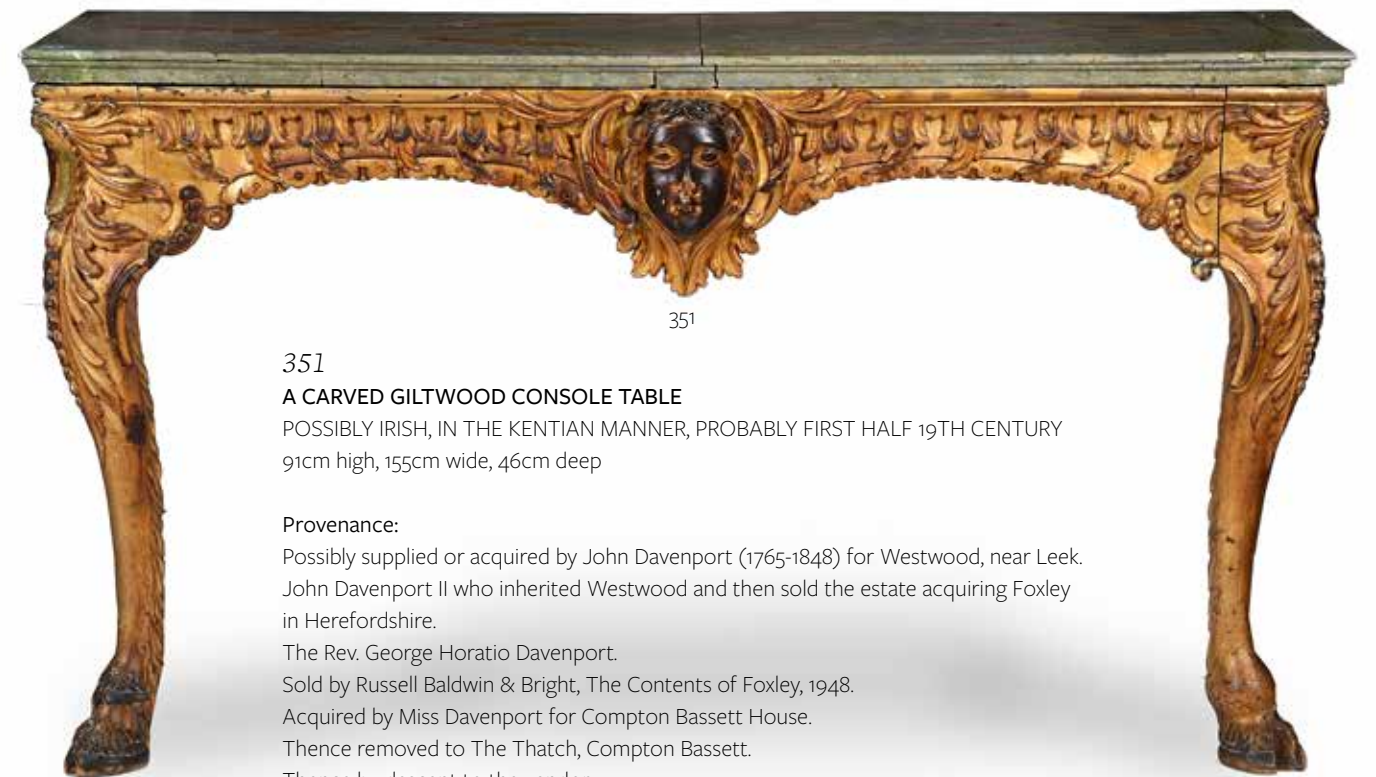
349
A CAUCASIAN PRAYER RUG
PROBABLY DAGESTAN
approximately 192 x 97cm

£800-1,200



350
A BIJAN RUG
approximately 272 x 154cm

£500-800



351

351
A CARVED GILTWOOD CONSOLE TABLE
POSSIBLY IRISH, IN THE KENTIAN MANNER, PROBABLY FIRST HALF 19TH CENTURY
91cm high, 155cm wide, 46cm deep

Provenance:
Possibly supplied or acquired by John Davenport (1765-1848) for Westwood, near Leek.
John Davenport II who inherited Westwood and then sold the estate acquiring Foxley
in Herefordshire.
The Rev. George Horatio Davenport.
Sold by Russell Baldwin & Bright, The Contents of Foxley, 1948.
Acquired by Miss Davenport for Compton Bassett House.
Thence removed to The Thatch, Compton Bassett.
Thence by descent to the vendor.

John Davenport was largely a self-made man and although he had no family background in the pottery business he founded an internationally renowned business bearing his name. John Davenport began potting in 1785, first as a workman, and later as a partner with Thomas Wolfe of Stoke. In 1794 he acquired his own pottery at Longport for the manufacturing earthenware. In 1830 he retired, and two of his sons Henry and William ran the business until 1835, when Henry died. The firm was then known as William Davenport and Company. William died in 1869, and his two sons took over the direction of the business, which remained in the family until 1887.

John Davenport also founded a glass works and stood as a Member of Parliament. He purchased the Westwood Estate, near Leek from the Hon. William Grey of Duffryn in 1813 as his country estate.

John Davenport's son John Davenport II (born 1799) was not active in the family pottery business. He was educated at Worcester College, Oxford and called to the Bar in 1828. Davenport married Charlotte, daughter of George Coltman of Hagnaby Priory in Lincolnshire. After his father's death in 1848 he went to live at his father's country estate, Westwood, near Leek but left in 1855 when he purchased the Foxley estate in Herefordshire, formerly the home of the writer and commentator Uvedale Price. John Davenport II had six children; the eldest was John Coltman Davenport who died in 1858, the estate then passing to George Horatio Davenport in 1862. George was briefly involved in the family pottery business during its closing years.

Foxley was used by the American Army during World War II and was demolished in 1948. The above lot was entered into the 1948 contents sale but it is not clear if Miss Davenport purchased the table at the sale, family history suggests that it may have been withdrawn prior to sale and gifted to her. The 1948 Foxley Dispersal sale was 'commissioned' by Ralph Tichborne Hinckes who was son of the Rev George Horatio Davenport who was the current vendors maternal grand father.

£4,000-6,000

352 Y
A REGENCY ROSEWOOD AND BRASS INLAID TABLE CABINET
ATTRIBUTED TO LOUIS CONSTANTIN LE GAIGNEUR, CIRCA 1820
The front with decoration of squirrel eating a nut, within an arrangement of short drawers
38cm high, 40.5cm wide, 21.5cm deep

The French emigré craftsman Louis Constantin Le Gaigneur is recorded as having a ‘buhl’ revival manufactory specialising in brass inlaid and mounted furniture at workshops in London at 4 Homer Street and 19 Queen Street (now Harrowby Street), Edgware Road. Along with makers such as Banting, France & Co, and Gillows he catered to the rising desire for Boulle revival furniture among the nobility and royal collectors of the early 19th century.

£800-1,200

353 Y
AN UNUSUAL REGENCY ROSEWOOD SOFA TABLE
CIRCA 1815
73cm high, 94cm wide, 52.5cm deep

Provenance:
Rushbrooke Hall, Bury St. Edmunds.

For a closely related sofa table, see Christie’s, London, Fine English Furniture, Lot 112 (£11,950). See also Christie’s, Fine English Furniture, 14th September 2000, Lot 81 (£10,575).

The pillared trestles of this sofa table correspond to a table dated 1801 and bearing the name of John Broadwood & Sons of Golden Square, pianoforte makers to George III (P. Thornton, ‘The Furnishing and Decoration of Ham House’, Furniture History, 1980, fig.193). Similar tables were sold from the Mermaid House Collection, Christie’s London, 12 November 1998, Lot 114.

£1,500-2,500



352



353

354
A GEORGE IV GILT METAL OCTAGONAL HALL LANTERN
CIRCA 1830
With two sets of glass, the original amber stained glass panels each painted with the Murray lion rampant crest and motto ‘VIRTUTE FIDEQUE - MENTIS HONESTAE GLORIA PAX’
88cm high, 57cm diameter

£4,000-6,000



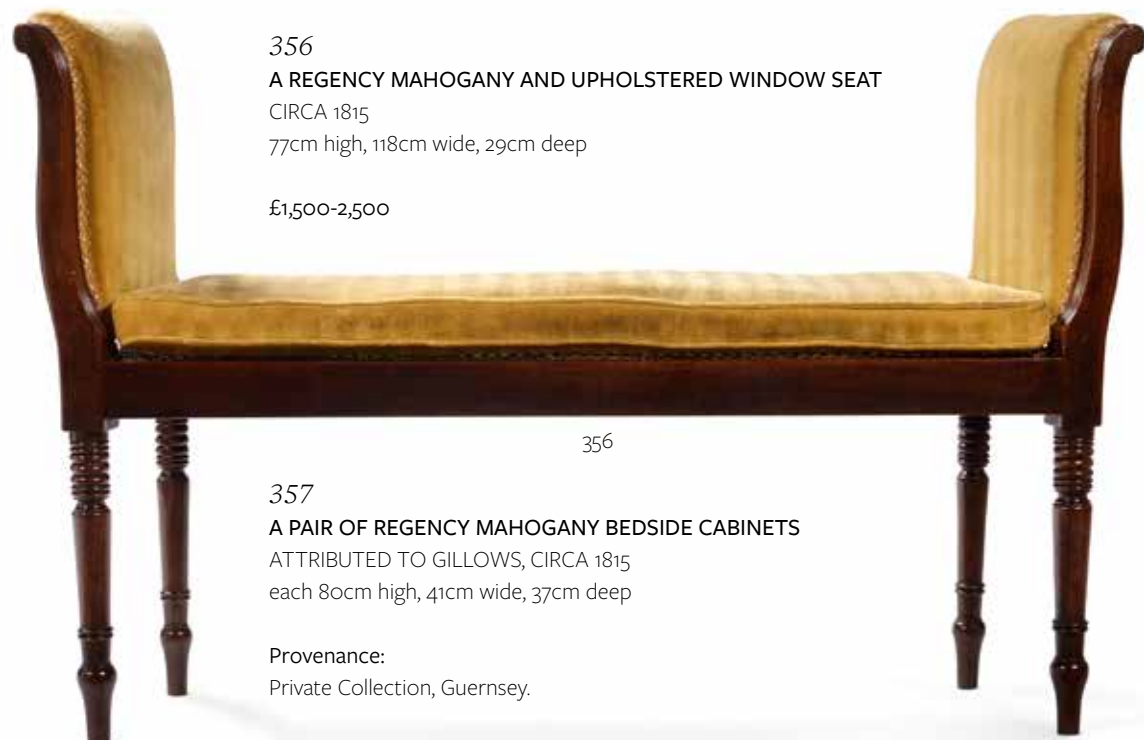
354

355 Y
A WILLIAM IV ROSEWOOD CENTRE TABLE
CIRCA 1830
With paper label for ‘H. E. Alden Esq, c/o Messrs SLATTER & ROSE, Booksellers, OXFORD, ... Favor of Messrs Sainsbury Stamford St’
74cm high, the top 146cm diameter

£1,500-2,000



355



356
A REGENCY MAHOGANY AND UPHOLSTERED WINDOW SEAT
CIRCA 1815
77cm high, 118cm wide, 29cm deep

£1,500-2,500

356

357
A PAIR OF REGENCY MAHOGANY BEDSIDE CABINETS
ATTRIBUTED TO GILLOWS, CIRCA 1815
each 80cm high, 41cm wide, 37cm deep

Provenance:
Private Collection, Guernsey.

An identical pair sold Christie's, London, 10th September 2009, Lot 408 (£15,000).

£4,000-6,000



357

358
A REGENCY MAHOGANY LIBRARY BERGERE ARMCHAIR
ATTRIBUTED TO GILLOWS, CIRCA 1815
The underside of one seat rail stamped 'KL'
92cm high, 68cm wide, 72cm deep overall

£3,000-5,000



358

359
A REGENCY MAHOGANY BREAKFRONT BOOKCASE
CIRCA 1815
Of compact proportions
83cm high, 123cm wide, 29cm deep

£2,500-3,000



359

360
A REGENCY GILTWOOD CONVEX
WALL MIRROR
CIRCA 1820
Of large proportions, with carved
eagle surmount
132cm high, 90cm wide

£800-1,200



360

361
A REGENCY MAHOGANY LOW
PRESS OR COMPACTUM
IN THE MANNER OF GILLOWS,
CIRCA 1820
115cm high, 197cm wide, 52cm deep

£1,500-2,000



361



362

362
AN AMRITSAR CARPET
approximately 509 x 404cm

£3,000-5,000



363

363
A GEORGE IV MAHOGANY DRESSING MIRROR
IN THE MANNER OF GILLOWS, CIRCA 1825
55cm high, 67.5cm wide, 26.5cm deep

£600-800



364

364 Y
A GEORGE IV MAHOGANY SIDE TABLE OR
WRITING TABLE
ATTRIBUTED TO GILLOWS, CIRCA 1825
With turned rosewood handles
71cm high, 91.5cm wide, 55cm deep

£2,000-3,000



365

365
A REGENCY POLYCHROME AND
GILT JAPANNED WORK BOX
CIRCA 1815
The lid opening to a fitted and
paper lined interior incorporating
a removable tray
12cm high, 25cm wide, 21cm deep

£600-800



366

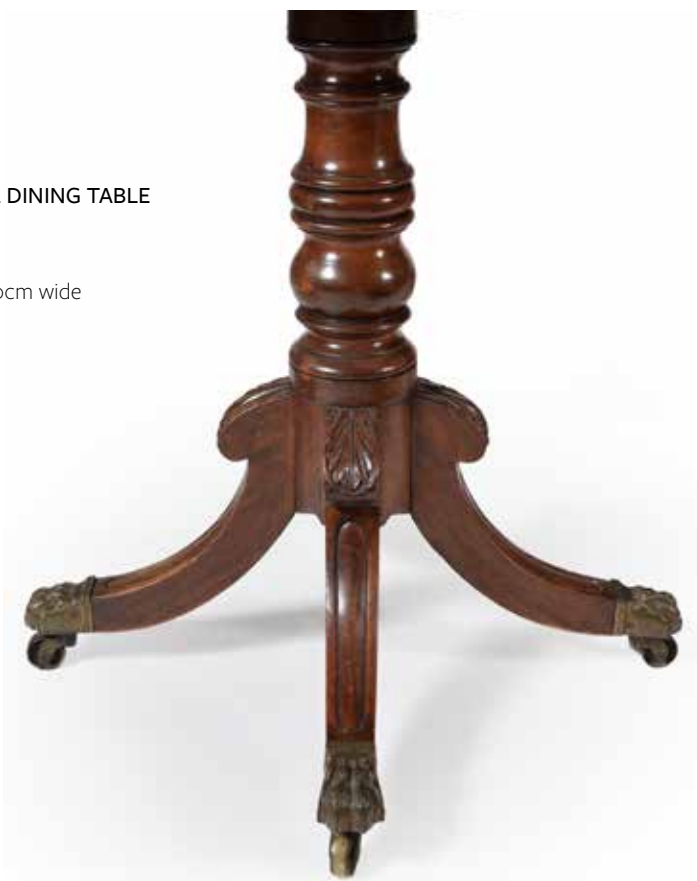
366 Y
A GEORGE IV MAHOGANY
AND GILT METAL MOUNTED
CENTRE TABLE
CIRCA 1825
Decorated with kingwood
crossbanding
72cm high, 105cm diameter

£1,000-1,500



367

367
A GEORGE IV MAHOGANY TRIPLE PEDESTAL DINING TABLE
 CIRCA 1825
 With an additional leaf insertion
 74cm high, 318cm long (when fully extended), 90cm wide
 £1,000-1,500



367 (detail)



368 (set of 14)



368
A SET OF FOURTEEN GEORGE IV MAHOGANY DINING CHAIRS
 IN THE MANNER OF GILLOWS, CIRCA 1820
 Two of the chairs with arms
 83cm high, 50cm wide, 51cm deep, the seat height 45cm; the armchairs 51cm wide

For a set of fourteen dining chairs by Gillows with near identical X-shaped splats, see Christie's, New York, Important English Furniture including a Selection of Irish, 18th October 2001, Lot 304 (\$82,250).

For a related design of chair by Gillows, Susan E. Stuart, Gillows of Lancaster and London 1730-1840, Volume I, Antique Collectors Club, 2008, page 137, chair patterns 2b, no 7.

£4,000-6,000



369
A TETEX CARPET
approximately 336 x 253cm

£600-800

369

370
A PAIR OF WILLIAM IV GILTWOOD AND
MARBLE CONSOLE TABLES
POSSIBLY IRISH, CIRCA 1830
83cm high, 97.5cm wide, 48cm deep

Provenance:
Rathbeale Hall, Co Dublin.

£6,000-8,000



370



370



371
A KASHAN CARPET
approximately 419 x 315cm

£1,000-1,500



372
A WILLIAM IV MAHOGANY SOFA
IN THE MANNER OF J. TAYLOR, CIRCA 1830
109cm high, 228cm wide, 68cm deep

For a design of related form by J. Taylor see, Pictorial Dictionary of British 19th Century Furniture Design, Antique Collectors' Club, 1977, page 302.

£3,000-5,000



372 (detail)

373
A PAIR OF GILT METAL MOUNTED TURQUOISE GLAZE POTTERY
VASE LAMP BASES
IN THE SEVRES STYLE, 20TH CENTURY
each 54cm high (including fitments)
AND A SIMILAR GILT METAL MOUNTED CIRCULAR BOWL
21cm high overall, the bowl 36cm diameter (3)

£400-600



373 (part lot)



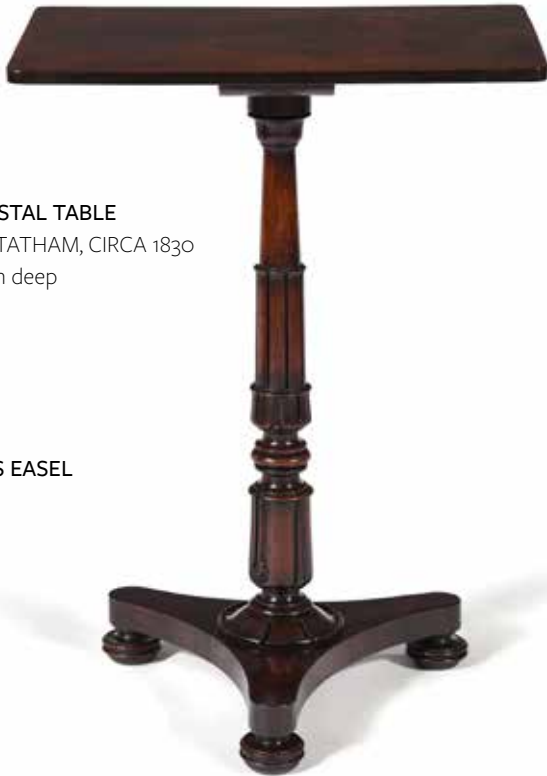
375

374 Y
A WILLIAM IV ROSEWOOD PEDESTAL TABLE
IN THE MANNER OF MARSH AND TATHAM, CIRCA 1830
73cm high, the top 53cm wide, 39cm deep

£800-1,200

375
A LATE VICTORIAN OAK ARTIST'S EASEL
CIRCA 1890
Height and angle adjustable
67.5cm wide, 75.5cm deep

£800-1,200



374

376
A REGENCY MAHOGANY AND LEATHER
UPHOLSTERED LIBRARY ARMCHAIR
CIRCA 1815
80cm high, 61cm wide, 60cm deep overall

£1,200-1,800

377
A GEORGE IV MAHOGANY SIDE CABINET
ATTRIBUTED TO GILLOWS, CIRCA 1825
The panel moulded doors opening to shelved interiors
91cm high, 187cm wide, 48cm deep

For a smaller cabinet of related form, see Christie's,
London, The English Collector: English Furniture, Clocks
and Portrait Miniatures, 17th November 2016, Lot 92
(£6,250).

£4,000-6,000



376



377



378
**A PAIR OF FRENCH ORMOLU MOUNTED
 BLUE GLAZE VASES**
 IN LOUIS XVI STYLE, EARLY 20TH CENTURY
 With distinctive twin swan head mounts
 each 50cm high, the bases 13cm

£700-1,000



380 (view from above)



380

380Y
A WILLIAM IV ROSEWOOD AND SPECIMEN MARBLE TRIPOD TABLE
 CIRCA 1830
 The table base stamped '11771'
 75cm high, the top 44cm diameter

£500-800

381Y
A PAIR OF VICTORIAN ROSEWOOD FOLDING CARD TABLES
 CIRCA 1860
 Each hinged top opening to a red baize surface
 each 74.5cm high, 92cm wide, 47cm deep

Provenance:
 Christie's, 8th December 1993, Lot 214.

£1,200-1,800



379
**A PAIR OF WILLIAM IV MAHOGANY
 PEDESTAL TABLES**
 CIRCA 1835
 each 75cm high, the tops 48 x 36cm

£800-1,200



381





382 Y
A SET OF THIRTEEN MAHOGANY, SATINWOOD AND INLAID DINING CHAIRS
 IN SHERATON REVIVAL TASTE, LATE 19TH/EARLY 20TH CENTURY
 To include two armchairs
 each 90.5cm high, 49cm wide, 50cm deep

£1,500-2,500



382 (set of 13)



383

383 Y
A WILLIAM IV ROSEWOOD HALL OR SERVING TABLE
 IN THE MANNER OF GILLOW, CIRCA 1825
 92cm high, 160cm wide, 50cm deep

£3,000-5,000



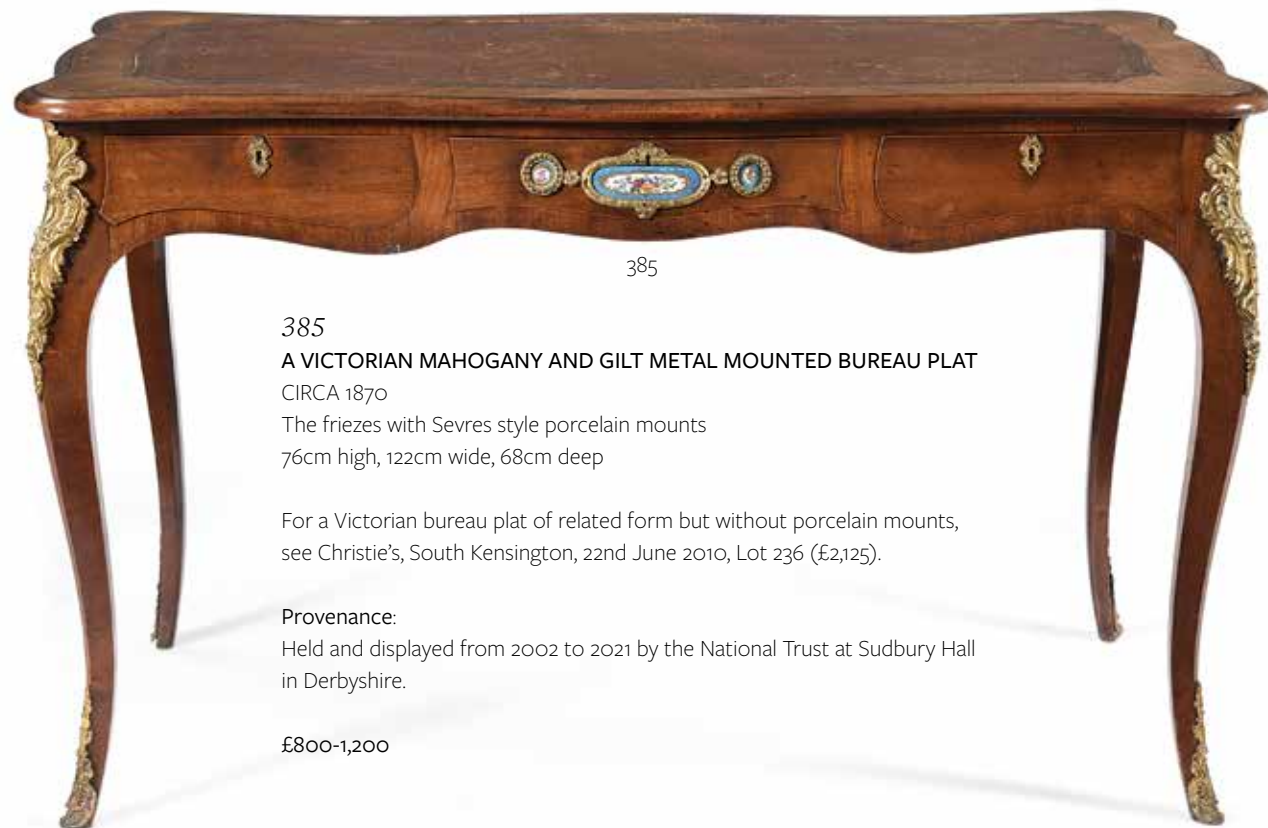
383 (detail)



384

384
A VICTORIAN GILTWOOD AND GESSO
CIRCULAR WALL MIRROR
POSSIBLY SCOTTISH, CIRCA 1860
88cm diameter

£700-1,000



385

385
A VICTORIAN MAHOGANY AND GILT METAL MOUNTED BUREAU PLAT
CIRCA 1870
The friezes with Sevres style porcelain mounts
76cm high, 122cm wide, 68cm deep

For a Victorian bureau plat of related form but without porcelain mounts,
see Christie's, South Kensington, 22nd June 2010, Lot 236 (£2,125).

Provenance:
Held and displayed from 2002 to 2021 by the National Trust at Sudbury Hall
in Derbyshire.

£800-1,200



386

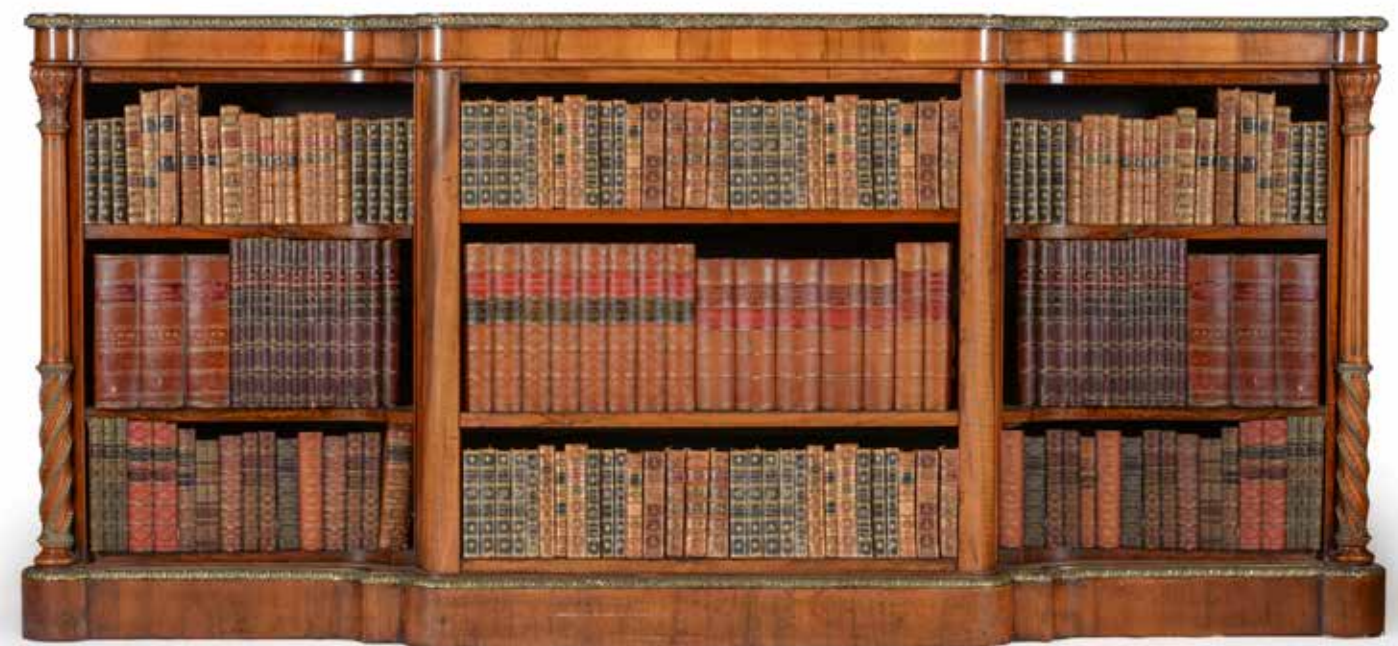
386
AN ITALIAN GILDED PLASTER CAST SCULPTURE OF TWO PUTTI FIGURES
IN THE MANNER OF DOMENICO BRUCCIANI & CO, 19TH CENTURY
Depicted with one child holding a dolphin, on a rocky shore with shells and fish,
with a black painted pedestal
the sculpture 65cm high, the base 35cm wide, the pedestal 77cm high

£500-800

387
A VICTORIAN WALNUT AND GILT METAL MOUNTED
OPEN BOOKCASE
IN THE MANNER OF HOLLAND & SONS, CIRCA 1860
145cm high, 218cm wide, 41cm deep

The carved and pierced gallery element is not illustrated
in this image. Please refer to our website for additional
photographs including the removable gallery.

£2,000-3,000



387



388
A KUBA RUG
 CAUCASIA
 approximately 170 x 114cm

£400-600

388

389



389
A KARABAGH CARPET
 approximately 371 x 196cm

£300-500



390
A SUBSTANTIAL GILTWOOD FLORENTINE MIRROR
 LATE 19TH/EARLY 20TH CENTURY
 approximately 268cm high, 223cm wide

£2,000-3,000

390



391

**391
A PAIR OF FRENCH PARCEL GILT BRONZE AND MARBLE
THREE LIGHT CANDELABRA**

MID/EARLY 19TH CENTURY

Each with female figural form holding aloft the scrolling branches, with unusual entwined snake surmount in the Egyptian manner, shaped marble bases approximately 70cm high overall

£600-800

**392
A PAIR OF CARVED GILTWOOD AND UPHOLSTERED
BERGERE ARMCHAIRS**

IN LOUIS XV STYLE, LATE 19TH CENTURY

each 91cm high, 71cm wide, 55cm deep overall

£1,000-1,500



392



**393
A PAIR OF GREEN AND WHITE MARBLE
COLUMNAR TABLE LAMPS**

20TH CENTURY

each 51cm high to top of electrical fittings, the columns 36cm high, 15cm diameter

£1,200-1,800



393

**394
A PAIR OF EARLY VICTORIAN
MAHOGANY BEDSIDE CUPBOARDS**

ATTRIBUTED TO HOLLAND & SONS, MID

19TH CENTURY

each 83cm high, 45cm wide, 44cm deep

For a pair of bedside cabinets of related form by Holland & Sons, see Christie's, London, The Ellerslie House Collection, 24th May 2001, Lot 194 (£5,640).

£3,000-5,000



394





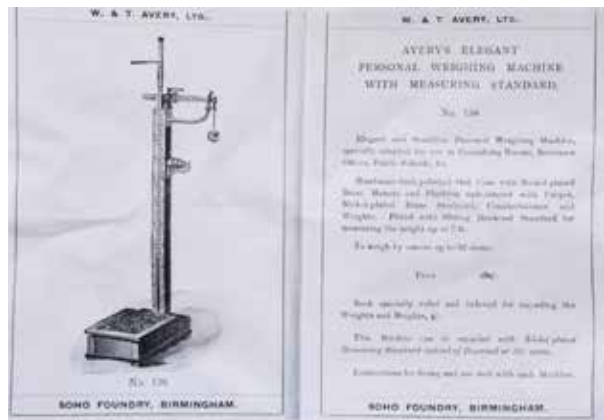
395

395
AN EDWARDIAN OAK AND BRASS PERSONAL WEIGHING SCALES
 BY W. & T. AVERY LTD, CIRCA 1910
 Marked 'W & T. AVERY. BIRMINGHAM', with a copy of the original Avery advert 'Avery's Elegant Personal Weighing Machine with Measuring Standard No. 138...Soho Foundry, Birmingham'

£1,000-1,500



395 (detail)



395 (a copy of the makers advertising for the scales)

396
A MATCHED PAIR OF MAHOGANY LUGGAGE STANDS
 EARLY AND MID 19TH CENTURY
 One labelled for 'Kendell & Co' the other for 'Marsh and Jones', of slightly varying proportions and designs
 one 44cm high, 64cm wide, 33.5cm deep, the other 45.5cm high, 65cm wide, 33cm deep

£800-1,200



396



397

397Y
A VICTORIAN CARVED WALNUT, ROSEWOOD AND MARQUETRY HALF TESTER BED
 THIRD QUARTER 19TH CENTURY
 The footboard with an arched foliate top rail centred by a painted coat of arms for William Tyssen-Amherst above panels of carved and inlaid foliage centred by an oval medallion with the cypher 'WTA'
 approximately 267cm high, 207cm wide, 218cm long overall

Provenance:
 Christie's, 29th April 2010, Lot 245 (£22,500).
 William Amhurst Daniel Tyssen-Amherst (1835-1909), later Tyssen-Amherst, 1st Baron Amherst of Hackney.
 Possibly supplied in 1855-56 for Didlington Hall, Norfolk.

£2,500-4,000



398

398
**AFTER AUGUSTE MOREAU (FRENCH, 1834-1917),
 A BRONZE FIGURE L'AUORE**
 EARLY 20TH CENTURY
 Depicted holding the crescent moon, integral base
 with applied plaque
 48cm high
 £1,500-2,500



399

399
HIPPOLYTE FRANCOIS MOREAU (FRENCH, 1832-1927), A WHITE MARBLE PORTRAIT BUST OF A YOUNG WOMAN- SPRINGTIME
 LATE 19TH/EARLY 20TH CENTURY
 Probably Carrara marble, signed to the right shoulder 'Hy. Moreau', on socle base
 55cm high, the base 16cm wide

Hippolyte Moreau was the second son of Jean-Baptiste Moreau, sculptor and painter from Dijon and patriarch of the Moreau dynasty of sculptors. Hippolyte moved to Paris and debuted at the Salon in 1859.

£4,000-6,000



400

400
A VICTORIAN PAINTED AND GILT DECORATED PAPIER-MACHE TRAY
 MID 19TH CENTURY
 Of shaped form, the tray centred by a bouquet of flowers
 79cm wide, 62cm deep

£400-600



401

401
A TOLEWARE PAINTED METAL TRAY ON WROUGHT IRON STAND
 THE TRAY FIRST HALF 19TH CENTURY, POSSIBLY PONTYPOOL
 THE STAND 19TH OR EARLY 20TH CENTURY
 78cm high, the tray 61cm diameter

£600-800

402
AN EARLY VICTORIAN WALNUT AND PARCEL GILT STOOL
 IN THE MANNER OF HOLLAND & SONS, CIRCA 1840
 Possibly a piano duet stool, with a hinged upholstered seat, the base with ink furniture inventory stamps of a coronet over a medieval W
 48cm high, 133cm wide, 46cm deep

£1,200-1,800



402

403
THREE SIMILAR GILT BRASS STANDARD LAMPS
 LATE 20TH CENTURY
 each approximately 106cm high (at lowest), 157cm high (at highest)

£800-1,200

404
A GEORGE IV MAHOGANY OCCASIONAL TABLE
 CIRCA 1830
 The circular top inset with Sicilian jasper or 'Turtle stone'
 73cm high, the top 45cm diameter

£1,000-1,500



404



403

405
A VICTORIAN WALNUT AND UPHOLSTERED SOFA
 IN THE MANNER OF HOLLAND & SONS, CIRCA 1870
 The front castors stamped 'COPE COLLINSON PATENT' the rear castors stamped 'COPE'S PATENT'
 78cm high, 198cm wide, 82cm deep overall

£800-1,200



405



406

406
A LATE VICTORIAN CAST IRON AND PARCEL GILT STICKSTAND
LATE 19TH CENTURY
Stamped Victorian registration patent lozenge and “No.54”
87cm high, 78.5cm wide, 37.5cm deep

£600-800

407
A SET OF FOUR WILLIAM IV MAHOGANY HALL CHAIRS
BY HOLLAND & SONS, CIRCA 1835
Each chair with seat rail stamped ‘HOLLAND & SONS’ and ‘RANDALL’
each 87cm high, 43cm wide, 48cm deep overall

£1,000-1,500



407



408



408 (detail)

408
A PAIR OF VICTORIAN POLLARD OAK TABLE TOP CABINETS
MID 19TH CENTURY
Each with black marble tops, one set of doors opening to arcaded pigeon holes, the other to a shelved interior, each finished on all sides
each 37.5cm high, 45.5cm wide, 30.5cm deep

£1,500-2,500

409
A GOTHIC REVIVAL OAK FOLIO STAND
ATTRIBUTED TO EUGENE VIOLLET-LE-DUC, THIRD QUARTER 19TH CENTURY
73cm high, 66cm wide, 44cm deep

Provenance:
The Chateau at Amboise in the Loire, a commission with which Eugene Violet Le Duc is closely associated.

Eugène Emmanuel Viollet-le-Duc (French, 27 January 1814 - 17 September 1879) was a French architect and author who restored many prominent medieval landmarks in France, including those which had been damaged or abandoned during the French Revolution. His major restoration projects included Notre-Dame de Paris, the Basilica of Saint Denis, Mont Saint-Michel, Sainte-Chapelle, and the medieval walls of the city of Carcassonne, and he planned much of the physical construction of the Statue of Liberty (Liberty Enlightening the World). His later writings on the relationship between form and function in architecture had a notable influence on a new generation of architects, including Victor Horta, Hector Guimard, Antoni Gaudí, Hendrik Petrus Berlage, Louis Sullivan and Frank Lloyd Wright.

£1,500-2,500



409



410
A SIMILAR PAIR OF NEEDLEWORK PANELS OR WALL HANGINGS
 19TH OR EARLY 20TH CENTURY
 Each decorated with repeated Prince of Wales feathers and the borders decorated with heraldic arms
 approximately 361 x 276cm, and approximately 303 x 223cm respectively
 £3,000-5,000



411
A VICTORIAN GILTWOOD AND COMPOSITION
OVAL WALL MIRROR
 THIRD QUARTER 19TH CENTURY
 165cm high, 102cm wide
 £1,200-1,800



411

412
A VICTORIAN LEATHER UPHOLSTERED SOFA
 CIRCA 1860
 Of Chesterfield type, the walnut legs with
 brass cappings and casters stamped 'COPE &
 COLLINSON PATENT'
 68cm high, 204cm wide, 100cm deep

Cope & Collinson of Berwick St, London, exhibited
 as a brass foundry at the 1855 Paris Exhibition.
 Their superior casters are found on quality 19th
 century furniture including pieces by Gillows and
 Howard and Sons.

£1,500-2,000



412



413

413

A FRENCH ORMOLU MOUNTED 'BRECHE VIOLETTE' MARBLE COLUMN LAMP

Of turned column form, swept floral mount to base,
Lamp 56cm high (excluding fixture)

£400-600



414

414

THREE PAIRS OF GILT METAL TIEBACKS

PROBABLY FRENCH, IN THE NEO-CLASSICAL MANNER,
LATE 19TH CENTURY
Each stamped 'FG.325' to the reverse
each 13cm high, 16.5cm protuberance, the backplates 5cm wide

£250-350



415

415

A LATE VICTORIAN SATINWOOD AND POLYCHROME PAINTED BIJOUTERIE TABLE

CIRCA 1890
With a hinged glazed top above a false drawer and four drawers, the
sides painted with Watteauesque scenes
80cm high, 39.5cm wide, 39.5cm deep

£1,200-1,800



416

416

A PAIR OF EARLY VICTORIAN MAHOGANY TRIPOD OCCASIONAL TABLES

CIRCA 1840
each 70cm high, the tops 43cm wide,
31.5cm deep

£1,200-1,800



417

A PAIR OF VICTORIAN BEECH AND BUTTONED LEATHER UPHOLSTERED ARMCHAIRS

CIRCA 1890
each 91cm high, 86cm wide, 91cm deep overall

£1,200-1,800



417





418

418
A PAIR OF GILTWOOD, COMPOSITION AND POLYCHROME PAINTED
'BLACKAMoor' TORCHERES
IN MID 18TH CENTURY VENETIAN STYLE, 20TH CENTURY
each 212cm high, 59cm wide, 36cm deep

£2,000-3,000

419Y
A PAIR OF VICTORIAN EBONISED, TORTOISESHELL, BRASS MARQUETRY AND
ORMOLU MOUNTED SIDE CABINETS
IN THE MANNER OF TOWN & EMANUEL, CIRCA 1845
One cabinet premier-partie marquetry, the other contre-partie marquetry
each 105cm high, 69cm wide, 34.5cm deep

Charles Town & Emanuel Emanuel became dealers and importers of antique furniture, curiosities and pictures in 1830 from 103 New Bond Street, London. By 1842 Town & Emanuel were 'Importers and Manufacturers of 'buhl', marquetrys, resner and carved furniture' and the use of bright red tortoiseshell and brass marquetry with ebony and gilt metal mounts is typical of their work.

For a similar pair of cabinets with paper labels for Town & Emanuel see Sotheby's, London, 2nd November 2011, L11303, Lot 333 (£12,500).

See Collard, 'Town & Emanuel', Furniture History (1996); Gilbert, Pictorial Dictionary of Marked London Furniture 1700-1840 (1996).

£1,500-2,500



419



420
A LATE VICTORIAN BUTTONED LEATHER UPHOLSTERED ARMCHAIR
IN THE MANNER OF HOWARD & SONS, CIRCA 1890
87cm high, 77cm wide, 93cm deep overall

£600-800

421Y
A VICTORIAN FIGURED
WALNUT AND TULIPWOOD
CROSSBANDED PEDESTAL DESK
CIRCA 1890
With tooled leather inset top,
one drawer with paper label
for 'From, Messrs. DRUCE &
CO., UPHOLSTERERS, CABINET
MAKERS, AND HOUSE AGENTS,
68, 69, AND 58, BAKER STREET,
PORTMAN SQUARE.'
74cm high, 121cm wide, 75cm deep

£1,000-1,500



420



421



422

422

A HEREND COMPOSITE 'ROTHSCHILD BIRDS' PATTERN PART DINNER SERVICE
MODERN

Comprising: sixteen equelles and covers; two additional equelles covers; seventeen saucers; two coffee pots and covers; two teapots and covers in sizes; a butter dish and cover; a two-handled sauce boat and stand; a ladle; a sandrier; twelve breakfast plates; twenty dinner plates and eight other plates, printed factory marks

£1,500-2,500



423



423 (detail)



423 (detail)

423

**A VICTORIAN POLLARD OAK AND OAK
TELESCOPIC EXTENDING DINING TABLE**

MID 19TH CENTURY

With five additional leaf insertions, on six turned and fluted legs, the brass cappings and casters stamped 'COPE COLLINSON PATENT'

73cm high, 152cm wide, 147cm long minimum, 462cm long maximum

£8,000-12,000



424
A FARAGHAN CARPET
approximately 378 x 272cm

£1,000-1,500

425
STEPHAN ABEL SINDING (NORWEGIAN-DANISH, 1846-1922), A VERDIGRIS PATINATED BRONZE FIGURAL GROUP
EARLY 20TH CENTURY
Seated male figure above nude woman at his feet, cast signature 'Stephan Sinding in. pr', Foundry mark 'AKTIEN GESELLSCHAFT - GLADENBECK BERLIN - FRIEDRICHSHAGEN.' 60cm high, 53cm wide, 64cm deep

Stephan Sinding was born in Norway, studying in Paris in 1874-5 picking up the French Realist influences of Auguste Rodin and Paul Dubois. Sinding moved to Denmark before settling in Paris in 1883, working in his known style combining realism and symbolism.

The Gladenbeck Foundry (1851-1926), was founded by Carl Gustav Hermann Gladenbeck and was one of the most important foundries in Germany.

£3,000-5,000



425



425 (detail)



425 (maker's stamp)



426

426
A PAIR OF FRENCH WROUGHT IRON TABLES
19TH CENTURY
Each with a marble top
each 81.5cm high, 101.5cm wide, 70cm deep

£600-800



427

427
A LATE VICTORIAN DOUBLE LENGTH CAST IRON STICK STAND
IN THE MANNER OF COALBROOKDALE, LATE 19TH CENTURY
Of large 'Country House' proportions, with 32 apertures within Gothic
Revival arched ends, unmarked
58cm high, 178cm wide, 27cm deep

£800-1,200



428

428
AN ITALIAN CARVED WHITE MARBLE FOUNTAIN FORMED
AS A CHILD HOLDING A FROG
PROBABLY LATE 19TH CENTURY
65cm high, the base 32.5cm wide

£600-1,000



429

429
A SET OF FOUR COMPOSITION STONE SPHERES
20TH CENTURY
Each set with iron hoop, possibly for tethering
each approximately 71cm high overall, 46cm diameter

£600-800

430
A COMPOSITION STONE FIGURE OF A YOUNG FISHER GIRL
IN THE MANNER OF AUSTIN & SEELEY, 20TH CENTURY
approximately 199cm high, 61cm wide, 47cm deep overall

£800-1,200



430



431

A PAIR OF TERRACOTTA SPHERES
IN THE MANNER OF JOHN MARRIOTT BLASHFIELD,
PROBABLY MID 20TH CENTURY
each approximately 34cm diameter

£300-500

432

TWO WEATHERED HARDWOOD BENCHES
IN THE MANNER OF R. A. LISTER, 20TH CENTURY
Of slightly varying sizes
the larger 82cm high, 183cm wide, 63cm deep overall, the smaller
82cm high, 153cm wide, 63cm deep overall

£400-600



284

432

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285



433

A PAIR OF TERRACOTTA URNS
IN THE MANNER OF PULHAM, IN THE
NEOCLASSICAL TASTE, LATE 19TH/EARLY
20TH CENTURY
each 41.5cm high, 40cm wide, the bases
23cm wide

£700-1,000

434

A SET OF SIX CORNISH GRANITE SPHERES
PROBABLY EARLY 20TH CENTURY
each approximately 29m diameter

£1,200-1,800

435

A SET OF THREE LARGE BRONZE FIGURES OF CHILDREN
SECOND HALF 20TH CENTURY
Green verdigris patination, two depicted seated, one lying down, apparently unmarked,
the lying down figure 85cm long, the seated child with knees together, 93cm high, the other
64cm high

£1,500-2,000



434



435



436

436
A COMPOSTION STONE CENTREPIECE
ATTRIBUTED TO AUSTIN & SEELEY, MID/
LATE 19TH CENTURY
Distinctive rusticated base, ram head
decoration to encircling border
approximately 143cm high overall, the base
51cm wide

£1,500-2,500

437
**A PAIR OF CARVED BATH STONE
PLANTERS**
SECOND QUARTER 18TH CENTURY
Each with Greek Key decoration
each approximately 33.5cm high, 74cm
diameter

£700-1,000



437



438
**A PAIR OF VICTORIAN CAST IRON
TERRACE URNS**
IN THE MANNER OF THE HANDYSIDE
FOUNDRY, SECOND HALF 19TH CENTURY
each 37cm high, the tops 51cm diameter, the
bases 23.5cm wide

£400-600

439
**A PAIR OF HAMSTONE (SOMERSET)
STADDLE STONES**
18TH CENTURY
each approximately 69cm high, tops 63cm
diameter, the bases 39cm wide

£800-1,200



439

440
A COTSWOLD STONE MOUNTING BLOCK
18TH CENTURY
Of traditional stepped form
approximately 118cm high, 108cm wide, 29cm
deep

£2,000-3,000



440



441

441
A PAIR OF TERRACOTTA VASES
IN THE MANNER OF PULHAM
each 40cm high, 54cm diameter, the bases
26cm

£600-800



442

442
A PAIR OF CORNISH GRANITE SPHERES OF MONUMENTAL FORM
20TH CENTURY
each approximately 53cm diameter

£1,000-1,500

443
A LARGE COMPOSITION STONE TERRACE BOX PLANTER
IN REGENCY STYLE, 20TH CENTURY
61cm high, 199cm wide, 47cm deep

£600-800



443



444



445

444
A PAIR OF COMPOSITION STONE FIGURES OF HOUNDS
20TH CENTURY
each approximately 71cm high, the
bases 25 x 36cm

£800-1,200

445
A CARVED LIMESTONE AND GLASS OCCASIONAL TABLE
LATE 19TH/20TH CENTURY
With glass top, Corinthian order style
capital base
41cm high, the top 76cm diameter

£300-500

446
A COMPOSITION STONE BENCH
20TH CENTURY
On acanthus supports
approximately 43cm high, 126cm wide, 41cm deep

£500-800



446



447
A PAIR OF CORNISH GRANITE SPHERES PYRAMIDS
20TH CENTURY
Each set of four formed as Kepler cannon ball structures in the Navy manner
each approximately 30cm diameter (eight balls total)

£1,500-2,000

448
A PAIR OF COMPOSITION STONE SQUARE PLANTERS
IN THE NEOCLASSICAL MANNER, MID 20TH CENTURY
each approximately 39cm high, 39cm wide, 39cm deep

£300-500



449
A COMPOSITION STONE BENCH
20TH CENTURY
46cm high, 167cm wide,
46cm deep

£800-1,200



449
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450
A TERRACOTTA CENTREPIECE ON PEDESTAL
BY JAMES PULHAM BROXBOURNE, 19TH CENTURY
Of twin handled swept Campana form, with lobed body, stepped pedestal with entrelac style banding, impressed incomplete stamp to socle “*P, TE***, B****” presumably for *James Pulham Broxbourne Terracotta*
122cm high overall, 76cm wide, the base 46cm wide

£1,500-2,500

An Introduction to the Phillip Lucas Collection, Spitalfields House

Historically, I made my purchasing decisions based purely on the merits of the piece – without any consideration of practicality. In that way, I acquired multiples of similar pieces of furniture – each item was of interest to me in a different way.

As a teenager, my bedroom was filled with large pieces of Regency furniture. My Amstrad “Midi System” was concealed within an 18th century dining room pedestal. The centre of the room was dominated by a large giltwood column, decorated with gilt dolphins, in the manner of Marsh & Tatham (I do not know what happened to that piece, but I wish that I had kept it). My friends and I played computer games seated on a Thomas Hope dining chair. Such items were purchased at fairs and markets with the accumulated proceeds from my paper round and the residue of my dinner money. As a 14 year old it was frustrating to me that I was unable to replicate the beautiful interiors of Number 1 Royal Crescent.

I arrived in Spitalfields with a walnut card table and a brass chamber stick. The light from the chamber stick cast shadows across the rooms and created the ambience of an Arthur Devis painting. The proportions of the card table were perfect for the panelled room into which it had been placed and it immediately seemed as if it had been there since the house was built in 1720. Small pieces of walnut furniture are ideally suited to 18th century interiors and you will find several such pieces within this sale, for example, the walnut bachelor's chest (lot 583) and the walnut kneehole desk (lot 631).

When the rest of my furniture arrived at the house many of my earlier purchases did not fit and they were consigned to store, where they remained. Several years later I moved into a larger 18th century house on the same street. That building had been brutally converted into offices in the 1980s and required complete restoration. The remainder of my collection went into storage at that stage in order to allow the works to proceed. My builders could not be accused of proceeding with excessive haste and it has taken 10 years to reach the point where it could now be said that the house is (almost) complete. During that time the house slowly filled with more recent discoveries. The lockdown gave me an opportunity to rationalise and take stock.

It quickly became apparent during the preparation of the catalogue of my first auction that there were simply too many items for a single sale. At that point it was agreed that we would proceed by instalments and the possibility of a second auction was discussed. This sale is a continuation of the process and it also includes several favourite pieces that I didn't want to part with, but which stubbornly refuse to fit within the house. The wonderful kneehole desk (Lot 519) and the japanned over-mantle (lot 500) certainly fit within that category. It is time for all of these pieces to find new homes and hope that they will give pleasure to their new owners.

Phillip Lucas
Spitalfields
October 2021





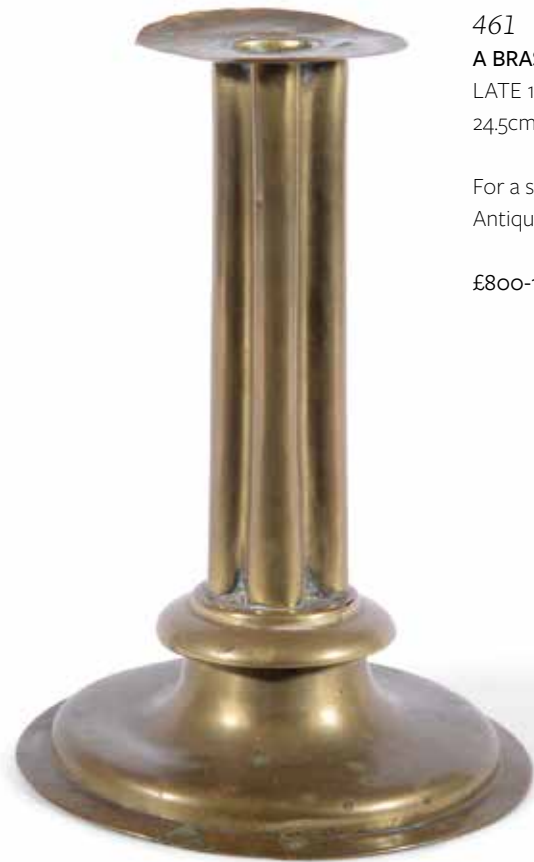
460

A QUEEN ANNE CARVED GILTWOOD AND GESSO WALL MIRROR

CIRCA 1710

Surmounted by a large Baroque shell, above a bevelled arched central plate and marginal plates
105cm high, 57cm wide

£3,000-5,000



461

461
A BRASS 'LATTEN CLUSTER COLUMN' CANDLESTICK OF UNUSUAL CRUCIFORM SECTION
 LATE 17TH CENTURY
 24.5cm high, the base 17cm diameter

For a similar example, see Rupert Gentle and Belinda Feild, *Domestic Metalwork 1640-1820*, Antique Collector's Club, page 126, items 18 & 19.

£800-1,200



462

462
A BRONZE AQUAMANILE
 17TH OR 18TH CENTURY
 Of stylised lion form, scrollover tail handle
 10.5cm high, 14cm long

A strikingly similar, but paler example of this shape and style of aquamanile was offered as lot 968, Sotheby's "European Collections: Elegant living on the continent" 2003 auction, where it was catalogued as "possibly German Romanesque style bronze aquamanile shaped as a lion possibly 17th/18th century".

£400-600

463
AN ITALIAN BRONZE DOOR PLATE
 PROBABLY 17TH CENTURY
 In the form of a grotesque face within scrolling surround, akin to the Bocca della Verità in Rome
 19cm high, 15cm wide

£600-800



463



465

465
A CHINESE EXPORT EXOTIC HARDWOOD SIDE CHAIR
 FIRST HALF 18TH CENTURY
 104cm high, 53cm wide, 42cm deep overall

£600-800

466
A WILLIAM III WALNUT SIDE CHAIR
 CIRCA 1700
 109cm high, 54cm wide, 61cm deep

£300-500

464
A WILLIAM & MARY CARVED WALNUT SIDE CHAIR
 IN THE MANNER OF DANIEL MAROT, CIRCA 1690
 With vestiges of marbled leather upholstery
 120cm high, 51cm wide, 50cm deep overall

£600-800



464



466



467

**A WILLIAM & MARY WALNUT
PEDESTAL TABLE**

CIRCA 1690

With barley twist stem

88cm high, the top 37cm diameter

£800-1,200



468

AN OAK PLANK COFFER

MID-17TH CENTURY

With arcaded and gadrooned moulding
to the front

54cm high, 117cm wide, 41cm deep

£600-800





469

469
A RARE WALNUT TEETOTUM OR POLYGON DIE
 18TH CENTURY
 Of icosagonal (twenty) sided form, each plane numbered
 5.5cm wide

Treen teetotums are rare. The early date of the instant example is suggested by the shape of the numbers and the use of walnut. See E.H. Pinto, *Treen & Other Wooden Bygones* (1985), p.229 and plate 142, where a mahogany teetotum is illustrated.

£400-600



470

470
A TREEN GOBLET
 FIRST HALF 18TH CENTURY
 15cm high, the base 7.5cm diameter

For a similar, but slightly plainer and later example in mahogany please, see Sotheby's, *The W. J. Shepherd Collection of Treen*, 30th November 1983, Lot 534.

£200-300

471
EIGHT VARIOUS TREEN BOXES AND COVERS
 ASSORTED DATES
 Including a Lignum or yew example of octagonal form, formerly with additional screw top
 10.5cm high, 13cm wide
 Six sycamore and soft wood boxes, mostly powder boxes and a Continental example with incised decoration
 15cm high (8)

£200-300



471

472 Y
A TURNED EXOTIC HARDWOOD MORTAR
 POSSIBLY ANGLO-CHINESE, 18TH CENTURY
 16cm high, the top and base 14cm diameter

£400-600



472



473

473
A SET OF THREE TREEN CIRCULAR LIDDED CONTAINERS
 18TH/19TH CENTURY
 Softwood, probably beech
 the largest 10cm high, 13cm diameter, the smallest 5.5cm high, 7.5cm diameter

£200-300

474
A LARGE TURNED WALNUT MORTAR
 MID/LATE 17TH CENTURY
 Of turned tapering form with string banding, small traces of polychrome
 35.5cm high, the top 23cm diameter

£200-300



474



475

475
A CHINESE CLOISSONNÉ BOWL
 MING DYNASTY, 17TH CENTURY
 22.5cm diameter

Provenance:
 H. Morgan, former Diplomat to China, Japan and
 Singapore 1955-1985.

£500-700

476
A CHINESE CLOISSONNÉ BOWL
 MING DYNASTY, 17TH CENTURY
 23.5cm diameter

£800-1,200

477
A COLLECTION OF CHINESE CLOISSONNÉ BOWLS AND DISHES
 MING-QING DYNASTY AND LATER
 Including two enamelled dishes, two enamelled cups and an
 enamelled bowl
 The bowl 8cm high, 18.5cm diameter; the dishes 12.5cm
 diameter; the cups 6.7cm and 5.2cm diameter respectively (5)

Similar Ming cloisonné dishes were sold as lot 41
 of Sotheby's Sale "Piano Nobile A Collection
 from An Aristocratic Milanese Palazzo",
 5 November 2013

£400-600



476



477



478

478
THREE ARITA BLUE AND WHITE VASES
 CIRCA 1700
 Various decorated with flowers and foliage
 between 24cm and 16.5cm high

£600-800



479

479
A WILLIAM III OAK KNEEHOLE DESK OR LIBRARY TABLE
 CIRCA 1700
 In Peypsian taste
 72cm high, 102cm wide, 62cm deep

£1,200-1,800



480
**A CHARLES II CARVED GILTWOOD
 WALL MIRROR**
 CIRCA 1685
 Of Sunderland type
 39,5cm high, 33,5cm wide
**TOGETHER WITH ANOTHER
 SIMILAR MIRROR**
 42cm high, 37cm wide (2)

£600-800

480



481

481
A WALNUT STOOL
 IN WILLIAM & MARY STYLE, PROBABLY 19TH CENTURY
 51cm high, the seat approximately 47 x 47cm

£200-300

482
A CHARLES II OAK HIGH-BACK ARMCHAIR
 CIRCA 1670
 Of rare form
 122,5cm high, 58cm wide, 39cm deep overall

£1,000-1,500



482



483
**AN ITALIAN CARVED STONE
 FIGURE OF A CAVALIERE**
 EARLY 17TH CENTURY
 The soldier with ribbon tied
 decoration to torso, baltea—
 below, wide focale between
 lorica segmentata
 73cm high, 32cm wide

Please refer to our website for
 a footnote regarding this lot.

£2,000-3,000

483



484

484

**A CHARLES II CARVED WALNUT MASK
WALL MOUNT**

IN BAROQUE MANNER, CIRCA 1680

With foliate and twisting scroll above winged
cherub's head

26,5cm wide, 54cm high, 16cm deep

£800-1,200

485

**A GEORGE II CARVED WOOD AND
PAINTED MASK CORBEL OR WALL MOUNT**

MID 18TH CENTURY

Probably depicting the green man

64cm high, 15cm wide, 25,5cm deep

£600-800



485



486 (the reverse of the bureau)

486

**A WILLIAM & MARY DOUBLE-SIDED
FIGURED WALNUT AND FEATHER BANDED
BUREAU ON STAND**

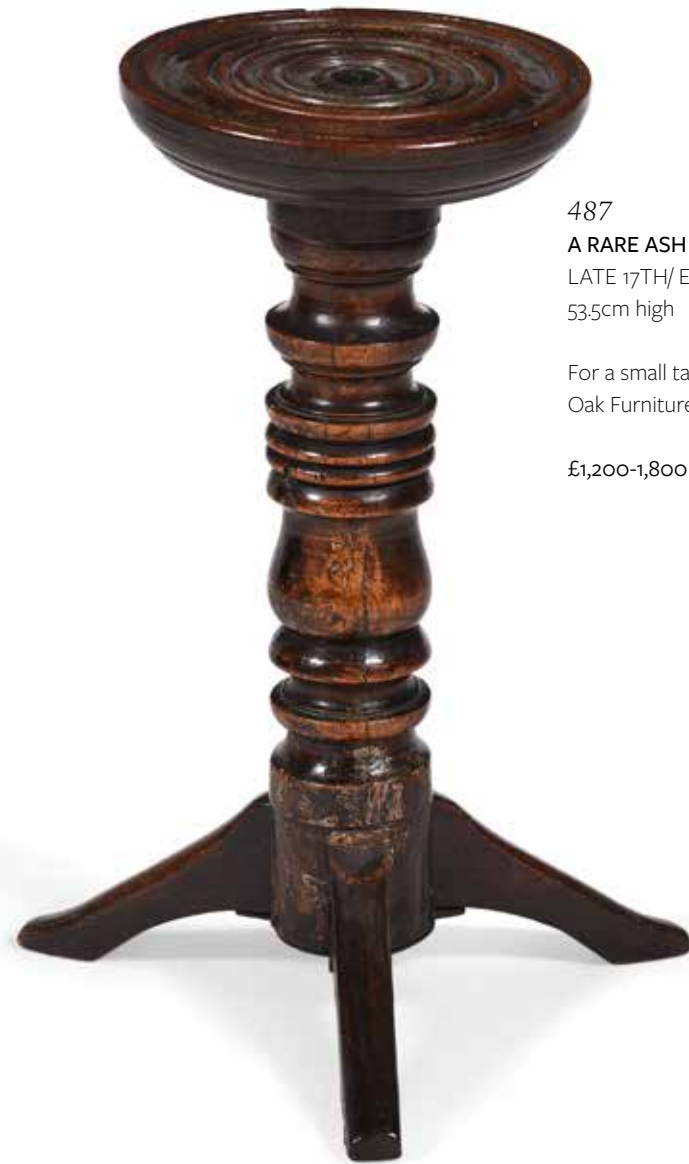
CIRCA 1690

The fall opening to an arrangement of pigeon
holes and short drawers above a slide covered
well and an inset velvet writing surface,
finished all round with veneer to the back
95cm high, 84cm wide, 50cm deep (when
closed)

£2,000-3,000



486



487

487
A RARE ASH AND OAK TURNER'S TABLE
 LATE 17TH/ EARLY 18TH CENTURY
 53.5cm high

For a small table of the period and of similar turned construction, see Victor Chinnery, Oak Furniture The British Tradition, Antique Collectors Club, 1979, page 86, figure 2:69.

£1,200-1,800



488

488
A RARE CHARLES II CARVED WALNUT AND CANED CHILD'S HIGH CHAIR
 CIRCA 1660

The back of the splat stamped 'IT' twice
 The present example is particularly rare because it has an oval caned panel to the back
 103cm high, 40.5cm wide, 42cm deep overall

Similar child's chairs, albeit with rectangular caned back panels, are illustrated in: "Early British Chairs and Seats 1500-1700" by Tobias Jellinek, figs 181 & 183.

£2,000-3,000

489
A CHARLES II WALNUT AND NEEDLEWORK INSET WALL MIRROR
 CIRCA 1660

The needlework panels depicting reserves of figures in landscape scenes and the large reserve flanking the mirror plate possibly depicting the King & Queen or other royal courtiers
 90cm high, 73cm wide

A similar example was sold Christie's, London, 'The Mary Bellis Collection', 21 May 1987, Lot 78.

£1,500-2,500



489



490

490
A JAPANESE ARITA VASE
 LATE 17TH OR 18TH CENTURY

The vase of octagonal form, with decoration of pavilions, houses, figures and trees, with later replacement cover
 the vase and cover 50cm high overall
ON AN ASSOCIATED CHINESE RED LACQUER STAND
 the stand 20cm high

£700-1,000



491

491
AFTER THE ANTIQUE, A BRONZE FIGURE OF EITHER PERSEUS OR HERMES
 17TH/18TH CENTURY
 Depicted with wings to his head, on later associated base
 25cm high overall

This might be cast from an earlier figure of Perseus which has lost the traditional accoutrements he would have been holding, a sword and the head of the Medusa.

£1,200-1,800

492
AN ITALIAN BRONZE INKWELL
 IN THE 16TH CENTURY VENETIAN MANNER, 18TH CENTURY
 Lid with child with goat finial, lobed base on three paw feet
 17cm high, 11cm wide
TOGETHER WITH AN ITALIAN GREEN PATINATED BRONZE MODEL OF THE SPINARIO
 19TH CENTURY OR POSSIBLY EARLIER
 On an integral circular socle
 10.5cm high overall (2)

£300-500



492



493

493
A BRONZE GROUP OF A CHILD WITH HIS PUPPY
 POSSIBLY FRENCH, 17TH/18TH CENTURY
 Set on a later polished agate base
 the figure 13.5cm high, the base 10.5cm wide

£400-600

494
AFTER THE ANTIQUE, A SMALL BRONZE FIGURE OF HERCULES AND CERBERUS
 17TH/18TH CENTURY
 Later alabaster base
 16cm high overall, the figure 10cm high

The Ashmolean Museum in Oxford holds a 2nd Century AD bronze statuette, almost certainly the original model for this group. Titled "Hercules drags Cerberus from the underworld" (Accession no AN1887.2284).

£600-800

495
MANNER OF BARTHELEMY PRIEUR (FRENCH, C. 1536-1611),
A BRONZE MODEL OF A FEMALE PEDLAR
 LATE 17TH OR EARLY 18TH CENTURY
 Later verde antico base
 17cm high overall, the figure 12cm high

A pair of similar bronze figures of Pedlars are in The Wallace Collection, French Late 17th or early 18th century, collection number: S243-4.

£300-500



495

496
AFTER THE ANTIQUE, A BRONZE FIGURE OF THE SPINARIO
 POSSIBLY 17TH CENTURY
 19.5cm high overall

£200-300



494



496



497
A FLORENTINE GILTWOOD WALL MIRROR
 19TH CENTURY
 60cm high, 43cm wide

£200-300

497



498
A WILLIAM & MARY OAK PEDESTAL TABLE
 CIRCA 1690
 The dodecahedral top above a barley twist stem
 68cm high, the top 37.5cm diameter

£300-500

498



499

499
A WILLIAM III OAK SIDE TABLE
 CIRCA 1700
 73cm high, 85cm wide, 56cm deep

£600-800



500



501

500
A WILLIAM & MARY BLACK LACQUER AND GILT JAPANNED OVERMANTEL MIRROR
 Decorated with Chinoiserie motifs in the manner of Stalker and Parker
 CIRCA 1690
 With bolelection moulded frame
 44cm high, 142cm wide

John Stalker and George Parker's pattern book: "*A Treatise of Japanning and Varnishing*" (London, 1688) was a popular source of chinoiserie motifs during the William & Mary period.

£1,500-2,500

501
A GEORGE II WALNUT AND GILT GESSO OVERMANTEL MIRROR
 CIRCA 1740
 37cm high, 101cm wide

£1,000-1,500

502
A GEORGE I GILT GESSO TORCHERE
 CIRCA 1720
 101cm high, the top 38cm diameter

£1,200-1,800



502



503



503
A RARE TREEN TURNED FRUITWOOD
CANDLESTICK
18TH CENTURY
25,5cm high, the base 10,5cm diameter
TOGETHER WITH A TURNED SYCAMORE
CANDLE STICK
18TH CENTURY
20cm diameter (2)

Early treen candlesticks are rare survivors because they were vulnerable to damage by fire.

£600-800



504

504
A RARE TUDOR TREEN TURNED OAK OR SYCAMORE
FOOD BOWL
15TH/16TH CENTURY
7,5cm high, 19cm wide

This bowl is described, detailed and illustrated in John Fiske's, When Oak Was New English Furniture & Daily Life 1530-1700, The Belmont Press, Massachusetts, page 60.

£400-600

505
AN UNUSUAL CHARLES II WALNUT FOLDING SIDE OR
WRITING TABLE
CIRCA 1680
Of compact proportions, with rear gateleg action
68cm high, 71cm wide, 26cm deep (when closed)

£800-1,200

505



506

506
A SET OF FOUR ITALIAN GILT BRONZE
WALL APPLIQUES
18TH CENTURY
Modelled as figures emblematic of the four
seasons
the tallest 32cm high

£400-600

507
A DUTCH CARVED PINE AND WHITE
PAINTED "KWAB" CONSOLE TABLE
CIRCA 1670 AND LATER
With Marmo di Candoglia marble top
77cm high, 107cm wide, 62cm deep

A similar table was sold as lot 9 of Christie's "Noble and Private Collections" 14 March 2018 (£8,125)

£1,000-1,500



507



508

508 Y
A CONTINENTAL EBONY WALL MIRROR
 PROBABLY FLEMISH, 18TH CENTURY
 74cm high, 64cm wide

£600-800

509
A JAPANESE PORCELAIN BOTTLE VASE
 MEIJI-TAISHO PERIOD
 Various decorated with landscapes, calligraphy and fruit on a complex ground
 38cm high
TOGETHER WITH A JAPANESE DOUBLE-GOURD VASE
 MEIJI-TAISHO PERIOD
 Painted in blue and green enamels and gilt, with a prunus tree
 24.5cm high (2)

£200-300



509



510

510
A CHARLES II OAK STOOL
 CIRCA 1680
 Of horse bone type
 40cm high, the top 33cm diameter

£800-1,200

511
A FLEMISH BRONZE TWENTY-LIGHT CHANDELIER
 17TH CENTURY AND LATER
 With twenty nozzles on scrolling branches, the central baskets around the stem with cherub supports, lion heads below
 61cm high overall

£1,200-1,800



511



512

512

A BRASS CANDLESTICK

PROBABLY FLEMISH OR SCANDINAVIAN, MID 17TH CENTURY

With domed spreading foot

18,5cm high, the base 14cm diameter

For similar examples with distinctive knob turnings above the mid-drip and classified as "Scandinavian", see Peter, Nancy and Herbert Schiffer, *The Brass Book*, pages 165-166.

£500-800



513

513

A LARGE ENGLISH BRONZE MORTAR

MID 17TH CENTURY, ATTRIBUTABLE TO THE WHITECHAPEL FOUNDRY, LONDON

the flared body cast with two similar bands of shells and scrolls, descending to a bun foot, 15cm high, 19cm diameter

See Michael Finlay, *English decorated bronze mortars and their makers* (2010), pp.66-7, for similar examples from the Whitechapel Foundry.

£300-500

514

AN IMPRESSIVE CHARLES II SCULPTED GRITSTONE MORTAR

DATED 1670

Of shaped cylindrical form, the recessed sides with initials WW and CE... respectively, approximately 30cm high

£400-600



514



515

515

AN ITALIAN CARVED WALNUT PORTRAIT BUST OF A GENTLEMAN

17TH CENTURY

48cm high, 33cm wide overall

£2,000-3,000



516

516
A PAIR OF CARVED PINE ARCHITECTURAL CORBELS
 ENGLISH, 17TH CENTURY
 Of scrolling acanthus form within volute ends
 each 31cm high, 14.5cm wide, 24cm deep

£300-500



517
A CHARLES II CARVED OAK WALL MOUNT
 CIRCA 1665
 The crowned cartouche with later painted initials 'CEB' and date '1733'. This cartouche was carved in the 17th century using a piece of medieval moulded timber. The earlier carving is visible on the reverse side.
 33cm high, 41.5cm wide

£400-600



518

518
AN ELIZABETHAN CARVED OAK PANEL
 LATE 16TH/EARLY 17TH CENTURY
 Depicting a bearded gentleman in breeches, puffed sleeves
 57cm high, 26cm wide

£300-500



517



519

519
A QUEEN ANNE WALNUT AND FEATHERBANDED KNEEHOLE DESK
 CIRCA 1710
 The hinged top opening in conjunction with a fall front to the frieze drawer, panelled to simulate three drawers and enclosing an arrangement of small drawers and pigeonholes with a velvet writing surface. The kneehole with twin recessed doors surrounded by an arrangement of seven drawers, on turned feet. The cross-banded sides with a pair of brass handles
 80.5cm high, 76cm wide, 49cm deep

Provenance:
 Moss Green Auctions, South Yarra, Australia 30 August 2010, Lot 247
 Bonhams The Collection of Giles Newby Vincent, The Old Rectory, Wickhambreux, Kent. Fine English Furniture, Bonhams 12 March 2014, lot 9.

A similar example is recorded in the King's Room, Traquair, Scotland.

£6,000-8,000



519 (detail)



520

520
ROMAN SCHOOL, A CARVED MARBLE ROUNDEL OF THE VIRGIN MARY
 IN THE MANNER OF ALESSANDRO ALGARDI
 (ITALIAN, 1598-1654), LATE 17TH/18TH CENTURY
 31 x 24cm overall, the plaque approximately 23 x 17cm

£800-1,200

521
A CARVED AND PAINTED WOOD MODEL OF SAINT SEBASTIAN
 SPANISH OR CATHOLIC COLONIAL, 18TH CENTURY
 30cm high, the base 10cm wide

£200-300



521

522
A SPANISH CARVED SCULPTURE OF THE CHRIST CHILD AS SALVATORE MUNDI
 POSSIBLY WORKSHOP OF JUAN MARTÍNEZ MONTAÑÉS, 17TH CENTURY
 Depicted holding the orb, emblematic of Earth, in his left hand, right hand now with a later torch
 42cm high, the base 17cm wide

The archetype of the Christ Child in Spanish sculpture was Montañés' depiction of "Niño Jesús" in the Cofradía del Santísimo Sacramento, Seville in 1606. This current lot shows similarities in its use of slight contraposto, the legs and arms in opposing directions with the weight of movement forwards in his right (true) arm. There is also the slight bow to his right leg, but this lot shows a more traditional, less 'earthly' depiction of the face and hair. For a similar work please see Sotheby's, Old Master Sculpture and Works Of Art, 6th July 2021, Lot 52.

£800-1,200

523 (*no lot*)



522



524

524

A CARVED WALNUT BUST OF A LADY

LATE 17TH CENTURY

Probably depicting Ariadne, now set on a cylindrical marble socle

The carved figure 24.5cm high, 20cm wide, the figure and socle 34cm high overall

£600-800



525



525

A PAIR OF FLEMISH SCULPTED OAK ALLEGORICAL PANELS

17TH CENTURY

Probably emblematic of vanity
each 51cm high, 24cm wide

£300-500



525A

525A

A QUEEN ANNE CHESTNUT AND INLAID DESKTOP BUREAU

EARLY 18TH CENTURY

The fall front opening to an arrangement of small drawers and pigeon holes

23.5cm high, 46.5cm wide, 27cm deep

£400-600

526

A QUEEN ANNE WALNUT BUREAU BOOKCASE

CIRCA 1710

The mirror panelled doors opening to an adjustable shelf above an arrangement of short drawers and pigeon holes, the lower section with a hinged fall opening to a tooled leather inset writing surface, a well section with sliding cover and an arrangement of pigeon holes and short drawers

208cm high, 102cm wide, 58cm deep

£2,000-3,000



526



527
A CHINESE WUCAI CYLINDRICAL VASE
 WANLI, CIRCA 1660
 Painted with three banded floral panels including vases of flowers
 34.4cm high

£300-500

528
A PAIR OF CHINESE BLUE AND WHITE HEXAGONAL VASES
 KANGXI
 Painted with landscapes and precious objects
 each 27cm high
TOGETHER WITH A BLUE AND WHITE GU FORM VASE
 With archaistic decoration
 23.8cm high (3)

£300-500



528

529
TWO CHINESE FAMILLE VERTE PUNCH BOWLS
 18TH CENTURY
 37cm and 34cm diameter

£200-400



529

530
A JAPANESE EXPORT BLUE AND WHITE APOTHECARY BOTTLE
 CIRCA 1670-1680

Painted with central wreath around letters "W.I.R."
 enclosed by foliage
 25.5cm high

Probably made for the Dutch market and initials may reflect the person who commissioned the vase rather than the intended contents.

£400-600



530

531
A JAPANESE ARITA VASE AND COVER
 LATE 17TH OR 18TH CENTURY
 Of baluster form painted with figures in a terraced garden, the later octagonal cover painted with figures and pagodas
 50cm high

£600-800



531



532

532
A NEAR PAIR OF BRASS WALL SCONCES
 EARLY 18TH CENTURY
 each 17cm high, 32cm protuberance

£300-500



533



533
TWO PRESSED METAL HAND LANTERNS
 18TH CENTURY
 The first pressed brass, three light
 21cm high
 the second with single lens
 19cm high
TOGETHER WITH ANOTHER HAND LANTERN
 19TH CENTURY
 Of mesh form
 20.5cm high (3)

£400-600



534

534
A GEORGE I ELM BOX COMMODORE
 CIRCA 1720
 The hinged top above two false drawer fronts
 54cm high, 44.5cm wide, 38cm deep

£300-500

535
A QUEEN ANNE BEECH AND UPHOLSTERED CIRCULAR STOOL
 CIRCA 1710
 Raised on cabriole legs and and united by stretchers
 37cm high, the top 51cm diameter

£800-1,200



535

536
A GEORGE I WALNUT AND CROSSBANDED SIDE TABLE
 CIRCA 1725
 Of small proportions
 69cm high, 69cm wide, 45cm deep

£600-800



536



537

537
A CHARLES II CARVED GILTWOOD FRAME
CIRCA 1680
78cm high, 55cm wide

£400-600



538

538
A CARVED GILTWOOD FRAME
LATE 17TH CENTURY
Mounted as a wall mirror
78cm high, 67cm wide

£800-1,200



539

539
A GEORGE II CARVED AND PAINTED WOOD FRAME
PROBABLY SECOND QUARTER 18TH CENTURY
94cm high, 75cm wide

£500-800



540



540

AFTER TIZIANO ASPETTI (1557/1559 - 1606), A CLOSE PAIR OF BRONZE FIGURES OF MARS AND JUNO
NORTH ITALIAN, 17TH CENTURY

Juno depicted with her attribute the peacock, Mars with plumed helmet in the act of drawing a sword, possibly leaded bronze' and formerly andirons

Mars 37.5cm high, Juno 35.5cm high, the alabaster bases 10.5cms wide

The Italian renaissance sculptor Tiziano Aspetti is today perhaps best known not for his legacy of work, but rather from the portrait painting of him by Leandro Bassano which now resides in the Royal Collection. His 1590 figure of Mars is in The Frick Collection, New York (Accession number: 1916.2.56). It stands with his feet on this cuirass, swept socle below. The plainer construction of this lot with the roundel bases suggests they may, like many examples of his work, been emulated and cast for use as andirons. See J. Pope-Hennessy, The Frick Collection - An Illustrated Catalogue, III, Sculpture, Italian, New York, 1970, pp. 183-185.

£4,000-6,000



541
A CARVED AND PIERCED GILTWOOD WALL MIRROR
LATE 17TH OR EARLY 18TH CENTURY
60cm high, 50cm wide

£600-800

541

542
TWO CHINESE BLUE AND WHITE VASES AND COVERS
ONE LATE 18TH CENTURY AND ONE LATE 19TH CENTURY
Both of swept square outline, one decorated with figures in landscapes, 18th century, 24cm high an the second with floral decoration, 19th century, 22.5cm (2)

£150-250



543

543
A RARE GEORGE I PADOUK GATELEG DINING TABLE
CIRCA 1720
69cm high, 104cm wide, 121cm deep (when open)

£1,000-1,500



542

544
A RARE GEORGE II MAHOGANY FRAMED PERPETUAL CALENDAR OR ALMANAC
MID 18TH CENTURY, THE FRAME CIRCA 1900
76cm high, 50cm wide

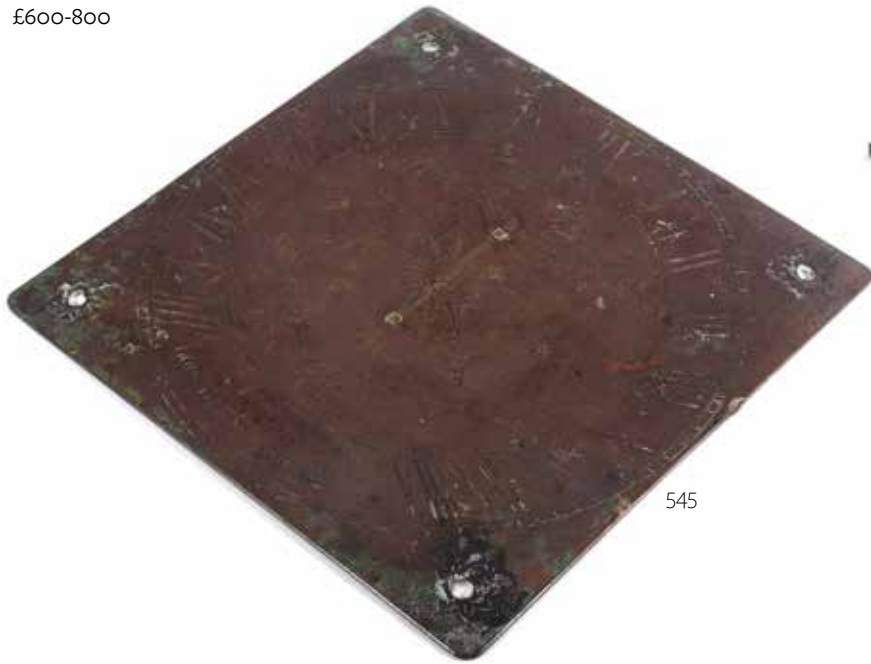
Provenance:
Tom Burn, Rous Lench Court, Evesham, Worcestershire. Purchased by Roger Warner at Bruton Knowles' sale on 5 June 1990.

Christie's, South Kensington, The Roger Warner Collection, 20th January 2009, Lot 354.

£800-1,200

545
A RARE CHARLES I BRONZE SUNDIAL PLATE
DATED 1630
The plate inscribed with motto "*As these hours doth pass away/so doth the life of men decay- 1630. Long Life ye King Charles*", gnomon lacking
25.5 x 26cm

£600-800



545

546
A GEORGE II BRONZE SUNDIAL
EARLY/MID 18TH CENTURY
Of typical form with pierced gnomon, Roman chapter ring, signed 'J Coggs, London Fecit', then illegible text, possibly "Parliament"?
13.5cm high, 21cm wide, 21cm deep

John Coggs is recorded as working from the 'Globe & Sun against St. Dunstan's Church and Chancery Lane, in Fleet Street' between 1718 and 1733. He was succeeded by his son, also John Coggs (fl.1730-1759) at the same address. It is possible that either father or son made this example.

£300-500



544



546



547
**A QUEEN ANNE PEARWOOD
 WALL MIRROR**
 CIRCA 1710
 60cm high, 49cm wide
 £800-1,200

547



549

549
A LARGE CARVED AND POLYCHROME PAINTED TOBACCONIST'S FIGURE
 ALMOST CERTAINLY 17TH OR EARLY 18TH CENTURY
 91cm high, the base approximately 38cm diameter

For a related example see Edward H. Pinto, *Treen and other Wooden Bygones*, Bell and Hyman, London 1969. Page 412, plate 436.

Originally this may well have been a tobacconist's shop window figure. For a similar [, but slightly earlier] unpainted example, see Sotheby's, *The W. J. Shepherd collection of treen*, 30th November 1983, Lot 393, illustrated in Pinto "Wooden Bygones of Smoking and Snuff Taking", plate 1.

Carved wooden figures, often painted, were placed outside tobacconist's shops as signs from the 17th century onwards. The earliest of these figures is the 'black boy' or 'blackamoor'. 'At the sign of the black boy' or 'at the sign of the blackamoor' was a popular address for tobacconists since the early 17th century. The 17th century figures representing a 'pot-bellied native of Guinea', the figures developed during the 18th century, becoming progressively more refined.

The instant example is unusually large in scale and is also unusual because it does not have a headdress. The features of the figure suggest that it is a 17th century example.

£1,200-1,800



548

548
**AN UNUSUAL WILLIAM & MARY WALNUT
 BOX COMMODE**
 CIRCA 1690
 The hinged top above three false drawer fronts
 48cm high, 49cm wide, 38cm deep
 Provenance:
 Cheffins, Cambridge, Two Day Fine Art Sale,
 18th September 2013, Lot 847 (£1,300), from the
 collection of R W Symonds
 £800-1,200



549



550

550
A CHARLES I EMBROIDERY PANEL
 FIRST HALF 17TH CENTURY
 Depicting an allegorical scene of musicians and figures with a fountain behind them and angels above approximately 52cm high, 72cm wide

£800-£1200

551
A GEORGE I WALNUT STOOL
 CIRCA 1720
 With flame stitched cover to the seat, of small proportions, raised on cabriole legs
 38cm high, 47cm wide, 41cm deep

£600-800



551



552

552
A GEORGE I WALNUT FOLDING WRITING TABLE
 CIRCA 1720
 The hinged leaf rising to reveal an unusual configuration of two fitted drawers to the frieze beneath
 73cm high, 63cm wide, 27cm deep

£600-800



553



553
A PAIR OF CONTINENTAL CARVED MARBLE PORTRAIT OVAL PLAQUES
 17TH OR EARLY 18TH CENTURY
 Depicting a lady and a gentleman
 each 66cm high, 52cm wide overall, the plaques approximately 51.5cm high, 38cm wide

Reverse to one with pencil inscription relating to old frame notation for a Boston Massachusetts provenance.

£2,000-3,000



554

554
A GROUP OF FOUR CHINESE BLANC DE CHINE FIGURES OF GUANYIN
QING DYNASTY OR LATER
the tallest 23cm high, the smallest 16cm high (4)

£400-600



555
A PAIR OF *BLANC DE CHINE* LION JOSS-STICK HOLDERS
18TH OR 19TH CENTURY
THE LIONS POSSIBLY MODELLED AFTER EUROPEAN ORIGINALS
EACH 13.5CM HIGH
TOGETHER WITH A *BLANC DE CHINE* MODEL OF A BIRD
18TH CENTURY
21cm high (3)

£250-350



555

556
A GLASS POSSET POT AND COVER
EARLY 18TH CENTURY
Of twin handled form
21cm high

£800-1,200



556



557

557
A GLASS WINE BOTTLE
CIRCA 1730
Of transitional cruciform
20cm high

£300-500

558
A GLASS DECANTER BOTTLE
FIRST QUARTER 18TH CENTURY
Of cruciform section
30.5cm high

£400-600



558



559

559
A COLLECTION OF SIX CHINESE
GUAN TYPE PORCELAIN VASES
 20TH CENTURY
 Between 16.5 and 13cm high (6)

£200-300



560
A LARGE LEATHER FLAGON,
'BLACKJACK' OR 'BOMBARD' JUG
 18TH CENTURY
 With armorial painted to the front,
 twin stag supporters
 54cm high

£800-1,200



560

561
THREE GLASS ONION WINE BOTTLES
 EARLY 18TH CENTURY
 Each with string rim and iridescence
 12.5cm, 14cm and 15cm high respectively

£400-600



561



562
A BLUE GLASS ONION WINE BOTTLE
 EARLY 18TH CENTURY
 With string rim
 15.5cm high

£800-1,200



563

563
A SEALED GLASS ONION WINE BOTTLE
 PROBABLY OXFORD, CIRCA 1700-1720
 Of dark-olive green tint, string rim
 15.5cm high
 Bearing a seal stamped with "CC" (addorsed and interlinked),
 surmounted by an Earl's coronet, within a lined border. The initials
 probably relate to Cornbury and Clarendon and the bottle can be
 attributed to Henry Hyde, The first Lord Cornbury and second Earl
 of Clarendon (1638-1709). Similar seals have been found at Cornbury
 Park, north of Oxford, the home of the family.

See: "Antique Sealed Bottles 1640-1900 by David Burton and
 Christopher Mortimer, Volume 3, P.1086

£800-1,200

564
A SEALED AND DATED GLASS WINE BOTTLE
 DATED 1737
 Of mallet form, string rim
 21cm high

£800-1,200



562



564



565

565
A JAPANESE ARITA VASE AND COVER
 EARLY 18TH CENTURY
 Of baluster form with domed cover and tapering finial, painted with panels of buildings by lakes amidst flowers
 34cm high

£600-800



566

566
A GEORGE I WALNUT TORCHERE STAND
 CIRCA 1720
 92cm high, the top 25cm diameter

£1,200-1,800



567

567
A PAIR OF GEORGE II OAK HALL CHAIRS
 CIRCA 1740
 Of sgabello form
 each 92cm high, 39cm wide, 50cm deep overall

£600-800



568

568
A QUEEN ANNE WALNUT WALL MIRROR
 CIRCA 1715
 The upper plate engraved with a crown above a stylised fleur de Lys
 91cm high, 46cm wide

£2,000-3,000



569

569
A QUEEN ANNE GILTWOOD WALL BRACKET
 IN THE MANNER OF JEAN PELLETIER, CIRCA 1710
 36cm high, 35cm wide, 17.5cm deep

£800-1,200



570

570
A QUEEN ANNE WALNUT OVAL STOOL
 CIRCA 1710
 41cm high, 60cm wide, 50cm deep

£400-600

571
A QUEEN ANNE FIGURED WALNUT, OYSTER VENEERED AND FEATHER BANDED DRESSING MIRROR
 CIRCA 1710
 The shaped interior fitted with small drawers
 97.5cm high, 45cm wide, 32.5cm deep

£1,200-1,800



571

572
AN ITALIAN CARVED GILTWOOD AND GESSO PORTRAIT BUST OF A LADY
 EARLY 18TH CENTURY OR EARLIER
 Classical style robe with cartouche to centre inset with foiled glass
 37cm high, 25cm wide overall

£600-800



572

573
A WILLIAM & MARY OAK SIDE TABLE
 CIRCA 1690
 74.5cm high, 82.5cm wide, 53.5cm deep

£800-1,200



573



574

574
A PAIR OF CHINESE BLUE AND WHITE 'GU' VASES
 17TH CENTURY
 Decorated through with figures in landscapes
 each 20.5cm high

£300-500



575

575
A GEORGE I WALNUT STOOL
 CIRCA 1720
 40cm high, 48cm wide, 39cm deep

£500-800



576

576
AN UNUSUAL SMALL QUEEN ANNE OAK SIDE TABLE
 CIRCA 1710
 68cm high, 70cm wide, 37cm deep

£300-500

577
A ROMAN FRAGMENTARY MARBLE BUST
 POSSIBLY 1ST CENTURY AD
 Formed as the shoulders and drapery from a
 portrait bust
 the fragment 8 x 24cm, the base 26.5cm wide

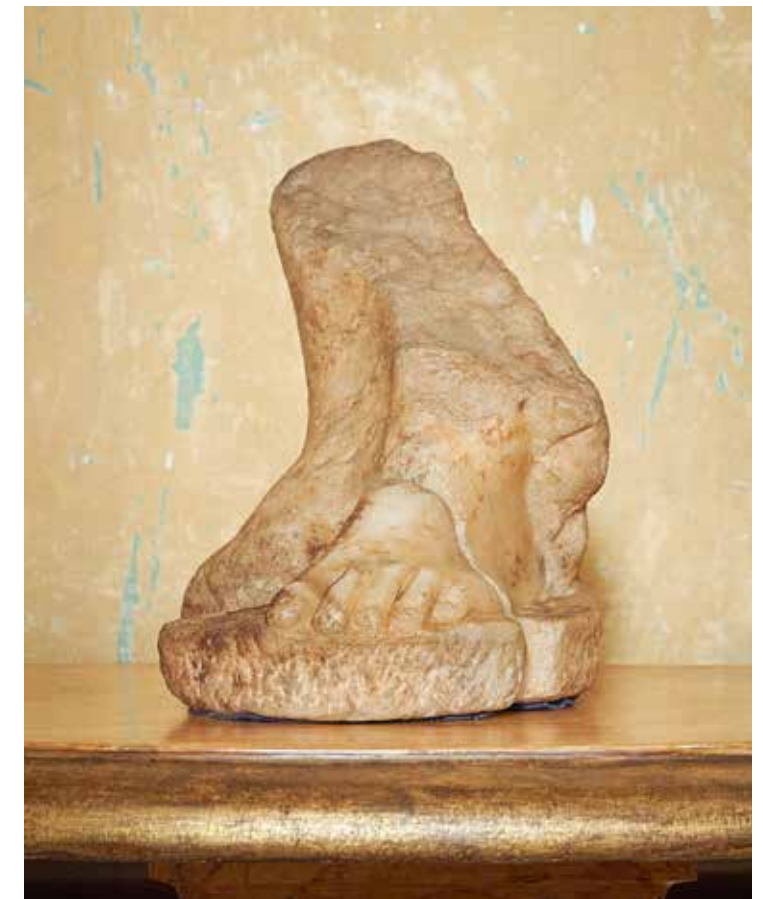
£300-500



577

578
A CARVED MARBLE FRAGMENT,
DEPICTING THE LOWER HEM AND A FOOT
 POSSIBLY ANCIENT GREEK
 Possibly Portasanta marble
 18cm high, 14.5cm wide, 20cm deep

£800-1,200



578



579

579
A GEORGE II NEEDLEWORK PANEL
 MID 18TH CENTURY
 Possibly previously a seat cover or fire screen, worked in wool and silk, in petit-point, with a ribbon tied bouquet on an umber ground, in a carved and giltwood frame
 82 x 66cm overall

£300-500



580

580
A GEORGE II MAHOGANY CANDLE STAND
 CIRCA 1730
 With dished top
 69cm high, the top 33cm diameter

£1,000-1,500



581

581
A WALNUT WING ARMCHAIR
 CIRCA 1740 AND LATER
 124cm high, 74cm wide, 70cm deep overall

£2,000-3,000

582
A GEORGE I CARVED GILTWOOD AND GESSO WALL MIRROR
 ATTRIBUTED TO JOHN BELCHIER, CIRCA 1720
 110cm high, 60cm wide

£2,000-3,000



582

583
A GEORGE II FIGURED WALNUT AND FEATHER BANDED BACHELOR'S CHEST OF DRAWERS
 CIRCA 1730
 With fold over top and brass side carrying handles
 74cm high, 76cm wide, 34cm deep (when closed)

£800-1,200



583



584
A GEORGE II BLACK LACQUER AND GILT
JAPANNED ARMCHAIR
CIRCA 1730
109cm high, 65cm wide, 58cm deep overall

£1,000-1,500

584 (detail)



585
A QUEEN ANNE WALNUT AND CHEVRON STRUNG DEMI-LUNE CARD TABLE
CIRCA 1710
The hinged top opening to a baize inset playing surface and counter wells
71cm high, 79cm wide, 33cm deep (when closed)

£2,000-3,000



586

**586
AN UNUSUAL CARVED BONE HANDLED WALKING STICK**

POSSIBLY 18TH CENTURY IRISH

The cow or ox bone carved to top with mask, of armorial crest form, and carved in relief with crowned lions rampant, flowerheads a cat and a protruding face, on a later hardwood shaft with pierced end the handle 11cms high, the overall length 72cms

It has been suggested that this might be a form of Shillelagh or 'fighting stick'. However the presence of the naïve version of armorial bearings suggests an estate worked piece bearing the rough coat of arms for the estate's owner.

£300-500

**587
A GEORGE II OAK SPOON RACK**

CIRCA 1750

62cm high, 32cm wide, 15cm deep

£300-500

**588
A TREEN TURNED BURR WOOD MORTAR**

POSSIBLY AMERICAN OR ANGLO-AMERICAN, LATE 18TH CENTURY

The wood possibly a pollard oak
35cm high, 23.5cm diameter

£300-500



588



587

**589
AFTER THE ANTIQUE, AN ITALIAN CARVED ALABASTER GROUP OF HERCULES SLAYING THE CENTAUR**

18TH CENTURY

27.5cm high, 17.5cm wide

£800-1,200

**590
A GEORGE II OAK SIDE TABLE**

SECOND QUARTER 18TH CENTURY

72cm high, 77.5cm wide, 50cm deep

£600-800



589



590



591



591
A SET OF FOUR EMBOSSED SHEET BRASS WALL SCONCES
 18TH CENTURY
 Each with backplate centred by a ship motif within cartouche surmounting a lion head below
 each 28cm high

J. Caspall, *Fire & Light in the Home pre-1820* (2000), p. 244, Figure 557, illustrates an almost identical wall sconce. However, the Caspall example is engraved with a ship in its lowest cartouche, formed from punched stars, whilst the sconce in this lot is decorated with a ship to the upper cartouche with a lion's head below.

£800-1,200

592
A PAIR OF EMBOSSED SHEET BRASS WALL SCONCES
 18TH CENTURY
 Each with backplate centred by a ship motif
 each 28cm high

J. Caspall, *Fire & Light in the Home pre-1820* (2000), p. 244, Figure 557, illustrates an almost identical wall sconce. However, the Caspall example is engraved with a ship in its lowest cartouche, formed from punched stars, whilst the sconce in this lot is decorated with a ship to the upper cartouche with a lion's head below.

£300-500

592



593
ANOTHER SET OF FOUR EMBOSSED SHEET BRASS WALL SCONCES
 18TH CENTURY
 Each with backplate centred by a ship motif design
 each 28cm high

J. Caspall, *Fire & Light in the Home pre-1820* (2000), p. 244, Figure 557, illustrates an almost identical wall sconce. However, the Caspall example is engraved with a ship in its lowest cartouche, formed from punched stars, whilst the sconce in this lot is decorated with a ship to the upper cartouche.

£800-1,200



593

594 Y
A GEORGE II SHAGREEN AND GILT BRASS MOUNTED PERFUME BOX
 CIRCA 1740
 The hinged top opening to the velvet lined interior fitted with twelve bottle apertures, nine glass perfume bottles present
 29cm high, 37cm wide, 28cm deep

£1,200-1,800



594 (detail)



594



596 Y
A GEORGE II SHAGREEN
PERFUME CASE
MID 18TH CENTURY
With six bottles to interior
12cm high, 14cm wide, 10cm deep

£400-600



597
A GEORGE II PAINTED
DUMMY BOARD
MID 18TH CENTURY
Depicting a boy in military dress
100cm high

£800-1,200

595



595
AN UNUSUAL PAIR
OF BRASS TABLE
CANDLESTICKS FROM
LLOYD'S, LONDON

CIRCA 1760
Of socket form, stamped
to each corner of the
heavy gauge bases, ejector
mechanism
each 20cm high, the bases
10.5cms wide

These heavily cast sticks are
stamped to each corner
'Lloyds', almost certainly for
the City of London coffee
house which, since opening
in Tower Street in 1648, has
provided shipping information
for its clientele of merchants,
shipowners and brokers. It
moved to the Royal Exchange
in 1774 in its journey to
becoming today's world-
famous Lloyd's of London.

£300-500



597



598

598
A GEORGE II MAHOGANY WING ARMCHAIR
MID 18TH CENTURY
110cm high, 84cm wide, 66cm deep overall

For a closely comparable chair, with distinctive shell carved knees, ball and claw feet and
outswept rear legs, see Christie's, London, The English Collector, 22 May 2014, Lot 1126 (£10,625).

£3,000-5,000



598 (detail)



599

599
A PAIR OF ITALIAN TWIN-LIGHT GILT METAL WALL SCONCES
 PROBABLY VENETIAN, SECOND HALF 18TH CENTURY
 Mounted with carved giltwood lions
 each approximately 41cm high, 25cm wide

£1,200-1,800



600



600
A GEORGE II MAHOGANY TEA CADDY
 IN THE MANNER OF THOMAS CHIPPENDALE, CIRCA 1760
 With triple metal compartment interior
 16cm high, 20.5cm wide, 15cm deep
TOGETHER WITH A GEORGE II MAHOGANY AND COCUS WOOD TEA CADDY
 CIRCA 1750
 12.5cm high, 15cm wide, 12.5cm deep (2)

£300-500



601

601
A GEORGE II MAHOGANY DROP LEAF TABLE
 CIRCA 1740
 With hinged leaf to the back
 69cm high, 85cm wide, 45cm deep (when closed)

£500-800



602

602
A GEORGE I GILTWOOD AND GESSO WALL MIRROR
 IN THE MANNER OF MOORE & GUMLEY, CIRCA 1720
 With bevelled Vauxhall glass plate
 113cm high, 58cm wide

£2,000-3,000



603

603
A GEORGE III CARVED LIMESTONE WALL BRACKET
 SECOND HALF 18TH CENTURY
 32cm high, 24cm wide, 19cm deep

£300-500



604

604
A CARVED WHITE MARBLE BASKET OF FRUIT
 PROBABLY ENGLISH, 18TH CENTURY
 Formerly with rope twist handle surmount, later reconstituted stone to base
 21.5cm high, 25cm wide

£200-300

605
A PAIR OF CREAM AND GREY PAINTED FLUTED COLUMNS
 18TH/EARLY 19TH CENTURY
 In the Doric order
 each 156cm high, the tops 22.5cm diameter

£800-1,200



605



606

606
A GEORGE II CARVED PINE DOOR PEDIMENT
 IN THE MANNER OF WILLIAM KENT, CIRCA 1740
 44cm high, 135cm wide

£600-800



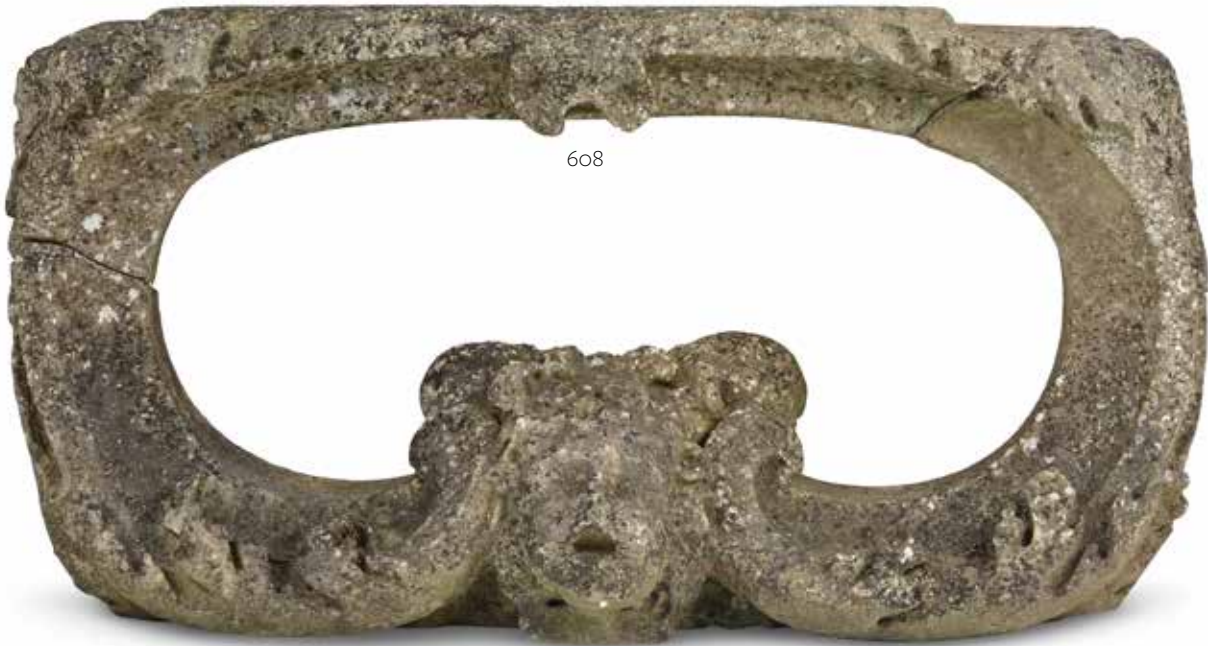
607

607
A CARVED STONE FRAGMENT OF A FEMALE FACE
 ENGLISH, LATE 17TH CENTURY
 Probably from a frieze
 27cm high, 34cm wide

£600-800

608
A CARVED STONE OCULUS
 18TH CENTURY
 The window frame of rounded rectangular form, carved scroll and foliate motifs around central cherub's head to the base
 54cm high, 72cm wide

£400-600



608



609

609
A PAIR OF CARVED GILTWOOD WALL BRACKETS
 CIRCA 1730
 each 23cm high, 25cm wide, 18cm deep

£800-1,200



610 (part lot)

610
A CARVED MARBLE BRACKET
 LATE 18TH OR 19TH CENTURY
 39cm high, 19cm wide, 11cm deep
TOGETHER WITH A PAIR OF CARVED ANTHEMION MARBLE MOUNTS
 MID/EARLY 19TH CENTURY
 each 15cm high, 18cm wide (3)

£400-600

611 Y
A GEORGE I WALNUT DRESSING MIRROR
 CIRCA 1720
 The uprights surmounted by ivory finials
 78cm high, 40cm wide, 21.5cm deep

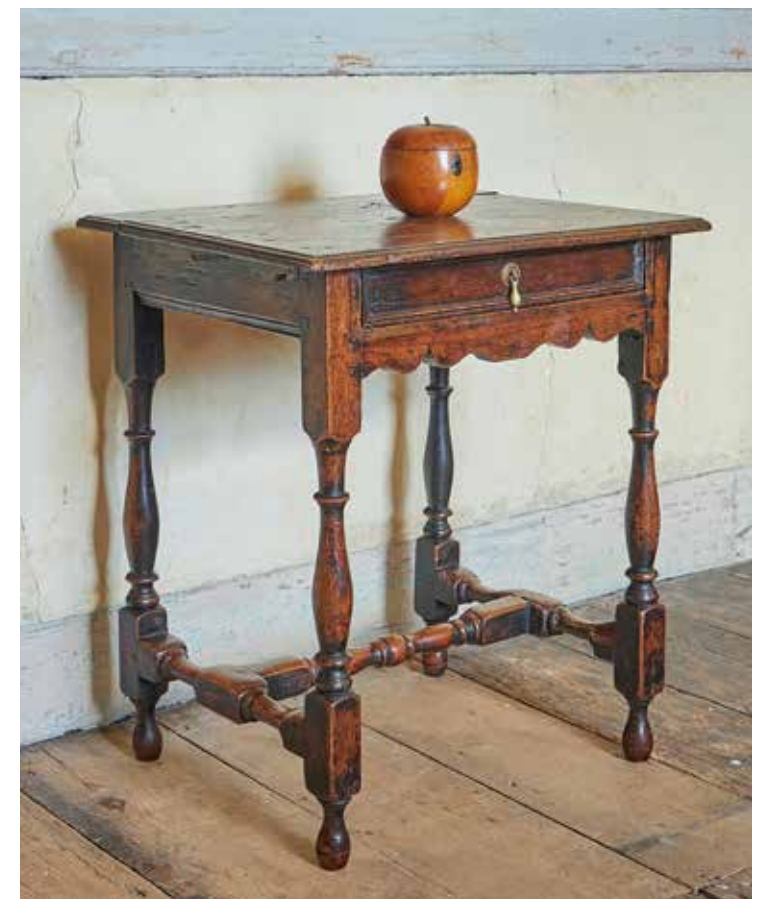
£600-800



611

612
A QUEEN ANNE OAK SIDE TABLE
 CIRCA 1710
 Of small proportions
 63cm high, 57.5cm wide, 43cm deep

£800-1,200



612



613

613
TWO BRONZE CHERUBS
 IN THE MANNER OF CLODION, BOTH
 LATE 18TH CENTURY
 12cm high
 The second probably a seal
 10cm high
TOGETHER WITH A BRONZE PORTRAIT
BUST OF A CROWNED BOY
 7cm high (3)

£200-400

614
A PAIR OF GRAND TOUR BRONZE MODELS OF
ROMAN SOLDIERS
 18TH/19TH CENTURY
 Variegated yellow marble bases
 17.5cm high overall, the bases 7cm diameter

£400-600

615
AFTER THE ANTIQUE, A BRONZE MODEL
OF A BULL
 18TH OR EARLY 19TH CENTURY
 On a Siena marble base
 7cm high, 13cm wide, 7cm deep overall

£300-500



614



615

616
AFTER THE ANTIQUE, A BRONZE MODEL OF A YOUTH CARRYING A GOAT
 PROBABLY FRENCH, LATE 18TH/EARLY 19TH
 20.5cm high

This bronze is modelled after the Roman original marble which was discovered in Rome in 1675. It is now in the Prado Collection, Madrid.

£600-800



617

617
AFTER THE ANTIQUE, A BRONZE
FIGURE OF VENUS
 CAST BY THE SABATINO DE ANGELIS
 FOUNDRY, NAPLES, LATE 19TH CENTURY
 On incised swept circular socle, the
 base with applied pressed brass foundry
 manufacturers plate 'SABATINO, DE
 ANGELIS & FILS, NAPLES'
 17cm high

£300-500



618



616

618
A BRONZE MODEL OF AN ATHLETE
 17TH/18TH CENTURY
 Depicted naked, holding items in his hands
 21cm high

£300-500



619

619
A GEORGE I GILTWOOD AND GESSO SIDE CHAIR
IN THE MANNER OF JAMES MOORE, CIRCA 1725
115cm high, 58cm wide, 63cm deep overall

£200-300

620
A GEORGE I WALNUT AND SEAWEED MARQUETRY SIDE CHAIR
IN THE MANNER OF JAMES MOORE OR THOMAS ROBERTS, CIRCA 1720
100cm high, 60cm wide, 62cm deep overall

£800-1,200



620



620 (detail)



621

621
A GEORGE II WALNUT OPEN ARMCHAIR
CIRCA 1730
With 'shepherd's crook' arms
97cm high, 61cm wide, 58cm deep overall

£400-600



622



622
A PAIR OF CHINESE *FAMILLE VERTE* BUDDHIST LIONS
18TH CENTURY OR LATER
one with a paw on a brocade ball and the other a lion pup, raised on pierced pedestal
each 19.5cm high
TOGETHER WITH A CHINESE POTTERY GREEN GLAZED MODEL OF A PARROT
18TH CENTURY OR LATER
24cm high (3)

£300-500

623 Y
A RARE CHINESE EXPORT CARVED
SOAPSTONE MOUNTED AND EXOTIC
HARDWOOD TEA CADDY
18TH CENTURY
The central panels of the lid and front carved
with figures amongst traditional architecture
13.5cm high, 23cm wide, 11.5cm deep

A pair of soapstone tea caddies and a
'hardwood', soapstone and ivory tea caddy
box, all of related type, are illustrated in David
S. Howard, Sotheby's Exhibition Catalogue,
A Tale of Three Cities, Canton, Shanghai &
Hong Kong, p. 162, pls. 209 and 210.

£800-1,200



623



624

624
LIGHTING TO INCLUDE;
A BRASS WALL SCONCE
 17TH CENTURY
 33cm high, 29cm wide
TOGETHER WITH A BRASS WALL
SCONCE
 18TH CENTURY
 29cm high
AND A BRASS BACK PLATE
 18TH CENTURY
 31cm high, 23.5cm wide (3)

£300-500

626
A GEORGE III BRASS FOLDING FIRE SURROUND
 LATE 18TH CENTURY
 With hinged sides, decorated with pierced scroll motifs
 20.5cm high, 64cm wide, 29cm deep

This type of fire surround or fender is relatively uncommon. With the hinged adjustable ends it could be folded flat and removed when not in use or moved around a property for different sized fireplaces. For a similar example in steel, see Rupert Gentle and Belinda Feild, Domestic Metalwork 1640-1820, Antique Collector's Club, page 339, item 14.

£400-600

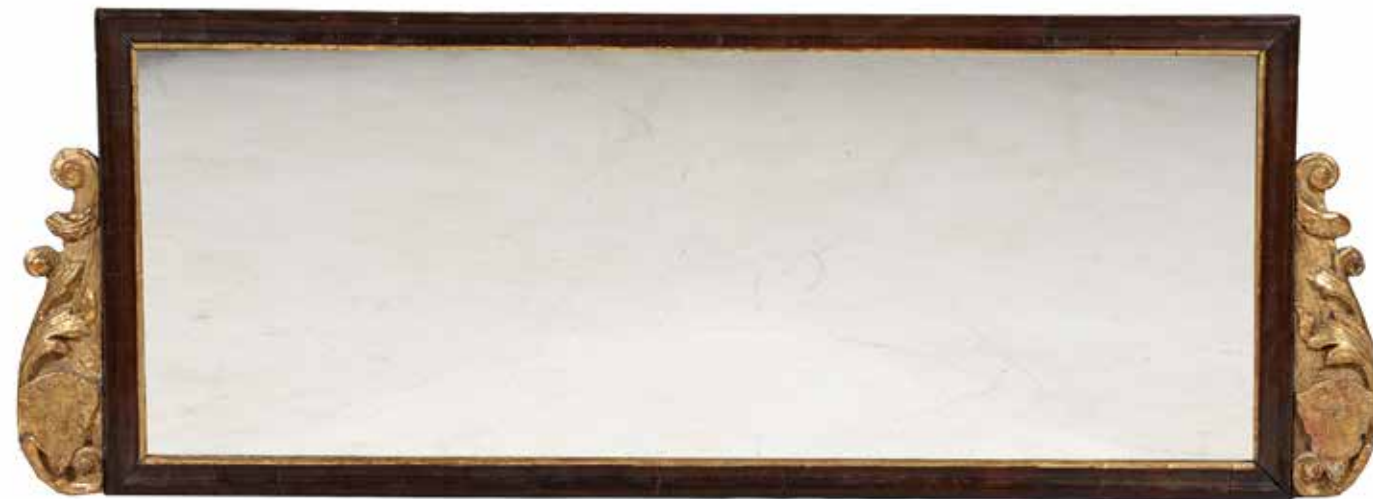


626



625
A COPPER LOG OR COAL BUCKET
 19TH CENTURY
 With embossed armorial
 31cm high (excluding handle), 38cm diameter

£300-500



627

627
A GEORGE II MAHOGANY AND GILTWOOD OVERMANTEL MIRROR
 SECOND QUARTER 18TH CENTURY
 42cm high, 118cm wide

£1,200-1,800



628

628
A GEORGE II CARVED PINE CHIMNEY PIECE
 CIRCA 1730-1740
 137cm high, 147cm wide overall

£600-800

629

629
A GEORGE III BRASS AND STEEL SERPENTINE FIREGRATE
 LATE 18TH CENTURY
 60cm high, 58cm wide, 23cm deep overall

£400-600



630

630
A GEORGE II RELIEF CARVED EBONISED MAHOGANY CHIMNEY BOARD. FINELY CARVED IN RELIEF WITH A DEPICTION OF MINERVA BEARING A SHIELD DECORATED WITH THE HEAD OF MEDUSA
 MID 18TH CENTURY

Finely carved in relief with a depiction of Minerva bearing a shield decorated with the head of Medusa

Provenance: Eila Grahame, Cheffins 30 November 2016, Lot 695.

Eila Grahame, 1935-2009, was a reputable antique dealer, who ran a shop on Kensington Church Street for forty years. She amassed a remarkable collection of early objects which were dispersed in 2016.

£1,800-2,200



631

A GEORGE II BURR WALNUT, WALNUT AND FEATHER BANDED KNEEHOLE DESK

CIRCA 1735

With caddy moulded top

75cm high, 74cm wide, 47cm deep

£3,000-5,000

631



632
A GEORGE II BLACK LACQUER AND GILT
CHINOISERIE TEA CADDY

CIRCA 1740
Of bombe outline
13.5cm high, 26cm wide, 14cm deep

£300-500

633 Y
A GEORGE II MINIATURE SHAGREEN COVERED AND METAL
MOUNTED KNIFE BOX

MID 18TH CENTURY
The rectangular section body with sloped, hinged cover and engraved
lockplate, the green velvet lined fitted interior with four knives
cast with beaded and faceted 'cannon barrel end' grips, and four
conforming forks
the box 20cm high, 9cm wide, 4cm deep overall

£600-800

634
A SCOTTISH GEORGE III PAINTED BOX

LATE 18TH CENTURY
Painted with tromp l'oeil painted handles to sides
31cm wide, 14.5cm high, 19cm deep
TOGETHER WITH A REGENCY PENWORK SEWING OR
JEWELLERY BOX

CIRCA 1815
Containing various early sewing accessories
23cm wide, 9.5cm high, 16.5cm deep (2)

£300-500



634



633

635
A MAHOGANY BOOKCASE
'PEPYSIAN' TYPE, SECOND QUARTER

18TH CENTURY
233cm high, 130cm wide, 45cm deep

An unusual feature of this bookcase is
that the profile of the glazing bars of
the upper section has also been used to
bisect the panels of the lower section.

The profile of the thick glazing bars
also suggests dating the bookcase to
the second quarter of the 18th century.
The same profile of glazing bars is
present to the windows of several
Spitalfields houses of the period.
In addition the use of mahogany is
evident in the construction of the
documented staircase at 4-6 Fournier
Street, Spitalfields. Mahogany was also
known to have been used at Houghton
Hall and various churches at this early
period.

For further discussion and evidence
of the early mahogany trade and use
of the timber, See Adam Bowett, The
English mahogany trade 1700-1793,
thesis, 1996.

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

For a related example of bookcase, see
Adam Bowet, Early Georgian Furniture
1715-1740, Antiques Collectors Club,
2009, page 133, plate 3:75.

£3,000-5,000



635



636

636
A PAIR OF LOUIS XV ORMOLU THREE-LIGHT CANDELABRA
 THIRD QUARTER 18TH CENTURY
 Each with dolphin finial above scrolling foliate decorated branches
 each 31cm high, the bases 14cm wide

£600-800

637
A GEORGE II WALNUT SIDE CHAIR
 POSSIBLY IRISH, CIRCA 1745
 94cm high, 64cm wide, 57cm deep overall

£600-800



638

638
A GEORGE II MAHOGANY 'BIRDCAGE' TRIPOD TABLE
 CIRCA 1750
 The carved and pierced gallery incorporating Vitruvian scrolls, with label for Grosvenor House Antiques Fair
 74.5cm high, the top 59cm diameter

£800-1,200



637

639
A GEORGE II MAHOGANY WALL MIRROR
 CIRCA 1730
 The upper plate engraved with a crown, a star and stylised foliate motifs
 110cm high, 54cm wide

£2,000-3,000



639



640

640
**A LARGE TUSCAN TERRACOTTA PLANTER
 OR GARDEN URN**
 WITH IMPRESSED MARK, FRANCESCO
 VANNI, IMPRUNETA
 83cm high, 107cm diameter

£400-600

641
A CARVED STONE GRIFFIN
 18TH CENTURY
 Depicted semi-crouching, front claws semi-
 raised
 approximately 74cm long, 61cm high, 40cm
 deep

£1,500-2,000

642
**A PAIR OF ITALIAN CARVED WALNUT VASE
 STANDS**
 18TH CENTURY
 each 42cm high, 60cm wide, 60cm deep

£2,000-3,000



641



642



643



643
A PAIR OF CARVED GILTWOOD
CORINTHIAN CAPITALS
18TH CENTURY
the larger 32cm high, 31cm wide

£600-800



644

644
A GEORGE II MAHOGANY TRIPOD
'SUPPER' TABLE
PROBABLY IRISH, CIRCA 1750
The top revolving on a birdcage action,
raised on a fluted gun-barrel column. The
pierced pie-crust edge of the top carved
with baroque shells.
77cm high, the top 95cm diameter

£1,200-1,800



644 (detail)

645
A GEORGE II CARVED GILTWOOD
AND GESSO WALL MIRROR
CIRCA 1740
116cm high, 61cm wide

£800-1,200



645

646
A GEORGE II BURR WALNUT AND
WALNUT CHAIR BACK SETTEE
CIRCA 1740
97cm high, 138cm wide, 71cm deep

£3,000-5,000



646



647

647

A JAPANESE KENDO

TASHIO PERIOD OR LATER

based on the shape of a Wanli original, with a band of peony flowers below the neck and depicting stylised white Buddhist lions on a red ground, apocryphal Jiajing six character mark in blue to base
20.5cm high, 20.5cm wide

£400-600

648

A JAPANESE ARITA VASE

LATE 17TH OR EARLY 18TH CENTURY

Richly decorated with leaping carp amidst rockwork, bamboo and prunus, the shoulder with panels of white hares
31.5cm high

£600-800



648

649

A CARVED GILTWOOD VASE STAND

IN BAROQUE STYLE, 19TH CENTURY

49cm high, 45cm diameter

Provenance:

By repute Berrington Hall, Herefordshire.

£700-1,000



649

650

A PAIR OF LOUIS XV ORMOLU CANDLESTICKS

MID 18TH CENTURY

The upper stems and bases incorporating Roman portrait medallions of Emperors
each 23.5cm high, the bases 14.2cm diameter

£800-1,200



650

651

A GEORGE II MAHOGANY TRIPOD TABLE

CIRCA 1760

The stop fluted gun barrell stem above lappet carved legs, terminating in carved lion paw and ball feet
73cm high, the top 45.5cm diameter

£1,200-1,800



651 (detail)



651



652

652
A GEORGE II WALNUT AND PARCEL GILT WALL MIRROR
IN THE MANNER OF WILLIAM KENT, CIRCA 1735
94cm high, 69cm wide

£400-600

653
A GEORGE II WALNUT CORNER ARMCHAIR
CIRCA 1740-50
87cm high, 65cm wide, 66cm deep overall

£600-800



653

654
A GEORGE II 'RED WALNUT' SIDE TABLE
CIRCA 1730
73cm high, 77cm wide, 50cm deep

£600-800



654



655

655
A PAIR OF GEORGE II CARVED SOFT WOOD WALL BRACKETS
IN THE MANNER OF THOMAS JOHNSON, CIRCA 1755
each 27cm high, 20.5cm wide, 13cm deep

£800-1,200



656

A GEORGE II CARVED MAHOGANY OPEN ARMCHAIR

CIRCA 1750

92cm high, 62cm wide, 56cm deep overall

£1,200-1,800



656



657

657

A GEORGE I GILTWOOD WALL MIRROR

ATTRIBUTED TO MOORE & GUMLEY, CIRCA 1725

The plate with reverse gilded monogram and foliate scrolls
49cm high, 79cm wide

The extent of the engraving and reverse gilding to the mirror plate is rare and it can only be concluded was completed for an important commission.

James Moore Snr. is recorded at Nottingham Court, St. Giles-in-the-Fields, London. In partnership with John Gumley from 1714, the pair was appointed Royal cabinet-makers to George I and subsequently George II, supplying gilt pier glasses, tables, torchères etc. to the Royal Palaces. In this period, although Moore continued to work in his own right, he was learning the looking-glass trade from Gumley; how to create carved and gilded mirrors, moulding and working with japanning and gesso. As an individual craftsman, Moore was commissioned by Ralph, 1st Duke of Montagu and Sarah, Duchess of Marlborough for the supply of items at Blenheim where he succeeded Vanbrugh as the Controller of Works.

£3,000-5,000



658

658
A GEORGE II CARVED OAK WALL BRACKET
 CIRCA 1730
 Of winged grotesque mask form
 21.5cm high, 16cm wide, 13cm deep

£200-300



659

659
A GEORGE II CARVED SOFTWOOD AND PAINTED MASK WALL MOUNT
 PROBABLY IRISH, MID 18TH CENTURY
 Possibly depicting the green man
 40cm high, 22cm wide

£800-1,200



660

660
A GEORGE II YEW AND CHESTNUT 'GOTHIK' WINDSOR ARMCHAIR
 THAMES VALLEY, MID 18TH CENTURY
 106.5cm high, 64cm wide, 55cm deep overall

A remarkably similar chair is held at the Metropolitan Museum of Art in New York (Accession Number: 2016.234).

Eighteenth century chairs with Gothic shaped backs and pierced splats are considered to represent the pinnacle of Windsor chair design, as fashionable items of furniture made in the first half of the 18th century and into the second half. Although now very rare, they were regularly made and listed in invoices by makers in St Paul's Churchyard from the second quarter of the 18th century. In 1734, for example, one invoice records 'Paid John Willis rect in Paul's Churchyard for 1 Windsor Settee with 4 seats, Two ditto with 3 seats each, and 8 single chairs at 6 ye seat £5.8.0. Pd' [Ref. George Bowes, London accounts 1733-34. Durham Record Office. D/Strathmore/V1390].

Chairs of this type owe much to the Gothic revival in architecture and furniture which took place in the second quarter of the 18th century. This style was famously reflected in the home of Horace Walpole (1717 - 1797), who purchased a house at Strawberry Hill, London, and converted it into a cottage with Gothic tracery windows, which has become synonymous with this style of seating.

£6,000-8,000



660



661
AN ENGLISH SCULPTED LIMESTONE KEYSTONE
 PROBABLY 18TH CENTURY
 The tapered body carved with a bearded male visage, possibly Vetumnus, the hair adorned with fruiting vine
 37cm high, 27cm wide

£300-500

663
A PAIR OF SCULPTED LIMESTONE IONIC ORDER CAPITALS
 LATE 18TH OR EARLY 19TH CENTURY
 Each with articulated scrolls and egg-and-dart moulding
 each 21cm high, approximately 48cm square

£600-800

662
A PAIR OF REGENCY CAST IRON AND BLACK PAINTED BOOT SCRAPES
 IN THE MANNER OF WILLIAM BULLOCK,
 CIRCA 1820
 each 28cm high, 40cm wide, 30cm deep

£800-1,200



662



663



664

664
A GEORGE II WALNUT WALL MIRROR
 IN THE MANNER OF WILLIAM KENT,
 CIRCA 1740
 Of tabernacle form
 99cm high, 74cm wide

£600-800



665

665
A GEORGE III MAHOGANY CONSOLE OR SERVING TABLE
 CIRCA 1760-80
 With architectural moulded legs
 92cm high, 133cm wide, 51cm deep

£1,000-1,500



666

666
AN ITALIAN PORPHYRY, ORMOLU AND LAPIS LAZULI MOUNTED BOX
 18TH/EARLY 19TH CENTURY
 5cm high, 7cm diameter

£600-800

667

A GRAND TOUR CARVED SERPENTINE MARBLE LIDDED VASE OR INKWELL
 IN THE 16TH CENTURY VENETIAN MANNER, 18TH CENTURY
 13cm high, 12cm wide

The use of the decorative scallop shell motif to the main body suggests this may have been carved with the intention of selling it to someone walking one of the Pilgrim routes, such as The Camino.

£300-500



667

668

AFTER THE ANTIQUE, AN ITALIAN BRONZE FIGURE OF VENUS
 19TH CENTURY
 19cm high overall, the pale serpentine base 6.5cm diameter

£300-500



668



669

669

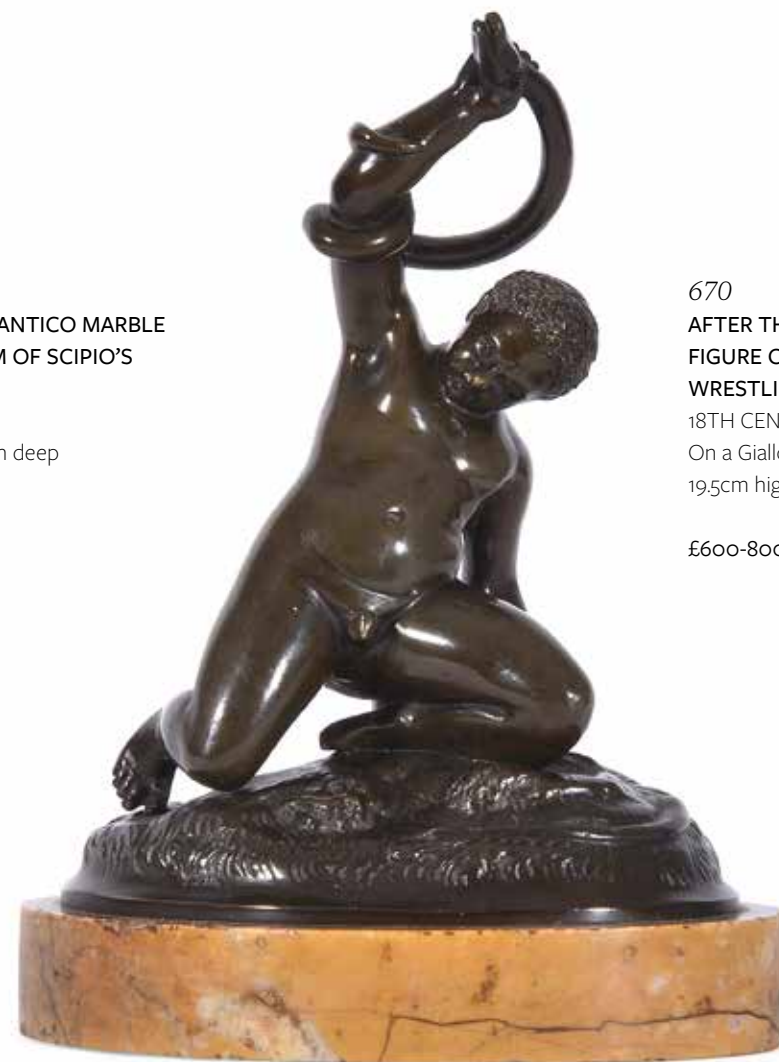
A GRAND TOUR ROSSO ANTICO MARBLE INK STAND IN THE FORM OF SCIPIO'S TOMB
 ITALIAN, 19TH CENTURY
 8cm high, 12.5cm wide, 4cm deep

£800-1,200

670

AFTER THE ANTIQUE, AN ITALIAN BRONZE FIGURE OF THE YOUNG HERCULES WRESTLING SNAKES
 18TH CENTURY
 On a Giallo Antico marble base
 19.5cm high overall

£600-800



670



671

671

A GEORGE II WALNUT AND PARCEL GILT WALL MIRROR
IN THE MANNER OF WILLIAM KENT, CIRCA 1735

Of tabernacle form
59cm high, 78cm wide

£600-800



672

672

A GEORGE II OAK ENCLOSED BOOKCASE

CIRCA 1750

Of slender proportions, the twin panelled doors opening to
adjustable shelves

204cm high, 84cm wide, 39cm deep

£800-1,200

673

A GILTWOOD WALL MIRROR

IN GEORGE II STYLE, IN THE MANNER OF BENJAMIN
GOODISON, LATE 19TH/EARLY 20TH CENTURY

With candle sconces

87cm high, 56cm wide

After a mirror attributed to Benjamin Goodison held in the
Royal Collection Trust (RCIN 1164).

£800-1,200



673



674

674
A BLUE PAINTED CARVED WOOD TORCHERE
 18TH CENTURY AND LATER REDECORATED
 133cm high, the top 34cm diameter

A related form of torchere was supplied by Thomas Chippendale to the Duke of Atholl for Blair Castle, Perthshire, Scotland (circa 1758-60).

£800-1,200

675
A LATE GEORGE III 'PRISONER OF WAR' STRAW WORK WRITING BOX
 CIRCA 1810
 The hinged top centred by a maritime scene, opening to an arrangement of lidded compartments and ink wells
 10cm high, 32.5cm wide, 24cm deep

£300-500

676
A GEORGE III MAHOGANY 'COCKPEN' OPEN ARMCHAIR
 IN THE MANNER OF THOMAS CHIPPENDALE, CIRCA 1765
 92cm high, 56.5cm wide, 54cm deep overall

The single armchair pattern relates to one of Thomas Chippendale's 1750s 'Chinese Chair' patterns 'proper for lady's Dressing Rooms', which he hoped would 'improve that Taste, or Manner of work, it never having yet arrived to any Perfection' (T. Chippendale *The Gentleman and Cabinet-Makers Director*, 1754 (pl. 24).

£800-1,200



675



676



677

677
A GEORGE III MAHOGANY AND BRASS BOUND TABLE TOP
WINE COOLER

CIRCA 1780
 28cm high, 40cm wide

A similar example is illustrated at Plate 112, Page 120 of "The Book of Wine Antiques" by Robin Bulter and Gillian Walkling (Antique Collectors Club, 1986), where it is noted that this model is more usually made to accommodate a single bottle.

£1,000-1,500

678
A GEORGE III MAHOGANY TRAY
 SECOND HALF 18TH CENTURY
 Of lobed form
 54cm diameter

£600-800



678



679

679
A GEORGE III MAHOGANY AND UPHOLSTERED
GAINSBOROUGH ARMCHAIR

CIRCA 1780
 Of 'Country House' proportions
 100cm high, 71cm wide, 65cm deep overall

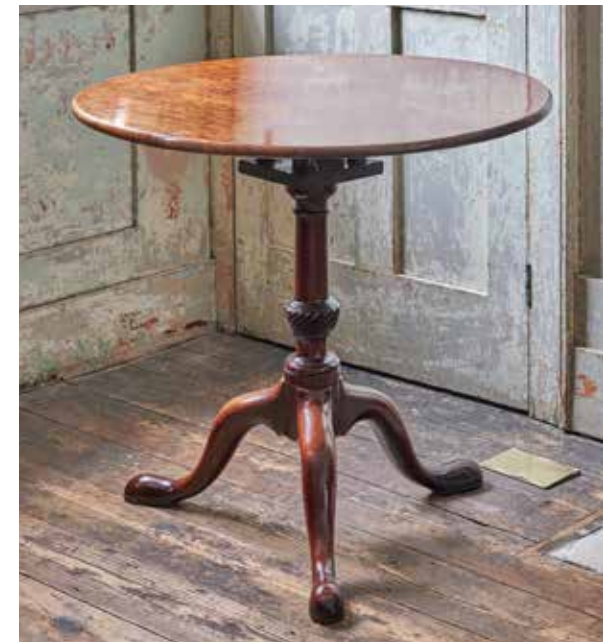
£1,500-2,500



680

680
AN EARLY GEORGE III FUSTIC AND MAHOGANY TRIPOD TABLE
 IN THE MANNER OF THOMAS CHIPPENDALE, CIRCA 1760
 The circular top hinged on a 'bird cage' action
 71cm high, the top 76cm diameter

£800-1,200



680 (detail)



681

681
AFTER THE ANTIQUE, A GRAND TOUR BRONZE MODEL OF THE DISCUS THROWER
 CONTINENTAL, 19TH CENTURY
 The figure of Discobolus Of Myron set on a mixed marble base
 18cm high overall, the base 7cm diameter

£300-500

682
AFTER THE ANTIQUE, A BRONZE FIGURE OF VENUS
 ATTRIBUTED TO THE SABATINO DE ANGELIS FOUNDRY, NAPLES, LATE 19TH CENTURY
 On incised swept circular socle
 18cm high

The distinctive incised swept pattern to the socle is very similar to lot 617 in this sale that bears the Neopolitan Foundry stamp.

£300-500



682

683
AFTER GIAMBOLOGNA, A BRONZE FIGURE OF THE CROUCHING VENUS
 MID 19TH CENTURY
 35.5cm high, the base 20cm wide

£1,000-1,500



683



684

684
A GRAND TOUR CARVED ALABASTER TAZZA
 18TH CENTURY
 Twin mask decorated ends
 9cm high, 18cm wide

£400-600

685
AFTER THE ANTIQUE, AN ITALIAN BRONZE FIGURE OF VENUS
 19TH CENTURY
 19.5cm high overall, the base 6cm diameter

£300-500



686
A GRAND TOUR BRONZE INKSTAND IN THE FORM OF A ROMAN FOUNTAIN
 ITALIAN, 19TH CENTURY
 Modelled after the Fontana della Pigna in Rome
 20cm high, base 12cm wide
TOGETHER WITH A GRAND TOUR BRONZE FLUTED COLUMN
 19TH CENTURY
 29.5cm high
AND A BRONZE ANTHENIENE BRAZIER
 LATE 19TH CENTURY
 17.5cm high (3)

£300-500



686



685





687

687
A REVERSE PAINTED GLASS PICTURE OF A EUROPEAN NOBLEMAN
 18TH CENTURY
 The wigged sitter portrayed wearing a bright embroidered coat, sash and ermine cloak, before a wooded background, within a half-oval reserve, in a parcel giltwood and ebonised frame
 47 x 37cm overall

£400-600



688

688
A REGENCY MAHOGANY CANTERBURY
 CIRCA 1820
 57cm high, 41.5cm wide, 34cm deep

£400-600



689

689
AN EARLY GEORGE III MAHOGANY TRIPOD 'SUPPER' TABLE
 CIRCA 1760
 75cm high, the top 88cm diameter

£1,200-1,800



690

690
TWO ENGLISH REVERSE GLASS PAINTED PICTURES OF MAIDENS
 BOTH 18TH CENTURY
 Each in an ebonised and parcel-gilt frame
 47 x 36cm overall

One with an 18th century paper retailer's label for 'Bak.... & Parker Map & Printsellers, London' to the reverse.

£600-800



690 (detail of label)



691 (view from above)

691
A GEORGE III MAHOGANY SERPENTINE FRONTED CHEST OF DRAWERS
 CIRCA 1770
 84cm high, 93cm wide, 50cm deep

£3,000-5,000



691



692

692

A TOLEWARE LANTERN

POSSIBLY NORTH EUROPEAN, LATE 18TH/EARLY 19TH CENTURY

Of conical pierced form

54.5cm high, 16.5cm diameter

TOGETHER WITH TWO MIXED METAL DOUBLE-SIDED LANTERNS

EARLY 19TH CENTURY

Of circular form with furled conical tops

the larger 57cm high, 33cm wide, the smaller 40.5cm high, 20cm wide (3)

£400-600



694

693

A GEORGE III BRASS AND WROUGHT IRON DOORBELL

LATE 18TH CENTURY

37.5cm high overall, the bell 16cm diameter

For a similar example of a pantry wall bell, see Rupert Gentle and Belinda Feild, Domestic Metalwork 1640-1820, Antique Collector's Club, page 391, item 5.

£300-500



693

694

A REGENCY TÔLE WARE AND PARCEL GILT LANTERN

CIRCA 1815

Of mantel clock form

48.5cm high, 24cm wide

For a similar but plainer example in brass, see Rupert Gentle and Belinda Feild, Domestic Metalwork 1640-1820, Antique Collector's Club, page 188, item 8.

£300-500

694A

MANNER OF FRANCOIS BOUCHER, PRESENTING THE FRUIT, COURTING COUPLE

Oil on canvas

60 x 73cm (23½ x 28½ in.)

Unframed

£300-500



694A



695

695

AN UNUSUAL LATE GEORGE III MAHOGANY HIGH BACK BERGERE LIBRARY ARMCHAIR

CIRCA 1810

105cm high, 58cm wide, 78cm deep overall

£800-1,200



696

696

A GEORGE III MAHOGANY 'WATERFALL' OPEN BOOKCASE

CIRCA 1790

99.5cm high 58.5cm wide, 28cm deep

£1,200-1,800



697
AN EARLY GEORGE III MAHOGANY 'PIE CRUST' TRIPOD TABLE
 IN THE MANNER OF THOMAS CHIPPENDALE, CIRCA 1760
 71cm high, the top 74cm diameter

For a drawing attributed to Thomas Chippendale and currently held at Harewood house showing similar legs and scroll feet, see Christopher Gilbert, *The Life & Work of Thomas Chippendale*, Studio Vista/Christie's, 1978, Vol II, page 254, figure 464.

For a pair of tables supplied by Chippendale for the lodging rooms at Harewood House incorporating similar feet and of related overall form, see Christopher Gilbert, *The Life & Work of Thomas Chippendale*, Studio Vista/Christie's, 1978, Vol II, page 256, figure 469. Another table of related form is held at Aske Hall, Yorkshire, see Christopher Gilbert, *The Life & Work of Thomas Chippendale*, Studio Vista/Christie's, 1978, Vol II, page 257, figure 470.

Please refer to our website for photographs of the drawing and related examples referred to.

£5,000-8,000



697 (detail)



698

698
A GEORGE III BARBER'S BRASS SHAVING BOWL
 LATE 18TH CENTURY
 Of oval form with plain rim and engraved armorial crest, filled hanging piercing, traces of original silvering
 35.5 x 27cm

For a similar example, see Rupert Gentle and Belinda Feild, Domestic Metalwork 1640-1820, Antique Collector's Club, page 368. These items also doubled as bleeding bowls, the cut-away fitting into the crook of the elbow (the most common place for blood-letting).

£300-500

699
A GEORGE III MAHOGANY AND BRASS MOUNTED TAVERN COASTER
 CIRCA 1780
 15cm high, 67cm long overall

£400-600



699

700
THREE DOOR PORTERS INCLUDING; A BRONZE OR BELL METAL SEATED DOG
 LATE 19TH CENTURY
 11.5cm high, 21cm high
A VICTORIAN BRASS LION RAMPANT
 LATE 19TH CENTURY
 Lead loaded
 32cm high, 22cm wide
AND AN IRON SPHINX
 IN EARLY 19TH CENTURY STYLE, MODERN
 24.5cm high, 21cm wide (3)

£200-300

701 (no lot)



700



701A

701A
A PAINTED WOOD PUB OR TAVERN SIGN
 PROBABLY DUTCH, 19TH CENTURY
 Depicting a man seated at a table in a tavern, smoking a clay pipe, signed to the lower right corner of the main scene F. B van den Bergh and indistinctly dated 1870(?), the lower section painted to simulate marble
 87cm high, 66cm wide

£200-300

702
A LEATHER FLAGON, 'BLACKJACK' OR 'BOMBARD' JUG
 18TH CENTURY
 41cm high

£600-800

703
AN ASH, OAK AND PINE HIGH BACK WINDSOR ARMCHAIR
 EARLY 18TH CENTURY
 The shaped back centred by a tapering shaped splat
 97cm high, 55cm wide, 58cm deep

£1,600-1,800



702



703



704

704
FOLLOWER OF THOMAS BARKER OF BATH
RETURNING WITH THE HUNT
 Oil on canvas
 56 x 43cm (22 x 16¾ in.)

£700-1,000

705
FOLLOWER OF JACQUES COURTOIS
LEADING TO THE BATTLEGROUND
 Oil on canvas
 28.7 x 43cm (11¼ x 16¾ in.)

£800-1,200

706Y
**A LATE GEORGE III SATINWOOD AND
 ROSEWOOD BANDED 'DRUM' LIBRARY
 TABLE**
 CIRCA 1810
 With tooled leather inset top and cedar
 drawer linings
 72cm high, the top 92cm diameter

£3,000-5,000



705



706



707

707

A PAIR OF GILT BRONZE WALL OR FURNITURE ORNAMENTS

ENGLISH OR FRENCH, LATE 18TH/EARLY 19TH CENTURY

Of music and entwined floral form
each approximately 29.5cm high, 22cm wide

£300-500



708

708

A GEORGE III BRASS SERPENTINE FRONTED FENDER

CIRCA 1790

14cm high, 140cm wide, 37cm deep

£200-300



709

709

AN OAK LIDDED STORAGE OR LOG BARREL

19TH CENTURY

Of coopered construction, the hinged oval top above bound sides, on stile feet

60cm high, the top 61 x 48cm

£400-600



710

710

A GEORGE III BEECH AND UPHOLSTERED SOFA

IN THE MANNER OF ROBERT ADAM, CIRCA 1785

93cm high, 194cm wide, 48cm deep

£2,000-3,000



710 (detail)



711

711

A GRAND TOUR MARBLE OBELISK

ANGLO-ITALIAN, EARLY 19TH CENTURY,
With glazed painted English style miniature medallion to the base
depicting young girl holding a floral offering, the marble possibly
Breccia nuvolata or Giallo Marmo Antico
35cm high, the base 8cm wide

£200-300

712

A GRAND TOUR GIALLO ANTICO MARBLE MODEL OF A ROMAN BATH

ITALIAN, 19TH CENTURY
Lion mask to each side
8.5cm high, 21.5cm wide

£800-1,200

713

AN UNUSUAL GRAND TOUR PORPHYRITIC STONE INK WELL

EARLY 19TH CENTURY
In purple and green porphyritic stone (possibly Egyptian 'Imperial'
porphyry and porfido verde antico), and in the form of a Roman
bath with obelisk surmount applied with carved Siena marble portrait
roundels of Cicero and Epicurus
23cm high, 19.5cm wide

£2,000-3,000



712



713



714

714
A GROUP OF FOUR WROUGHT IRON HANGING RUSH OR CANDLE HOLDERS
 18TH AND 19TH CENTURY
 One with trammel type fitment
 the longest 69.5cm

£800-1,200

715
A GEORGE III MAHOGANY AND BRASS BOUND BUCKET
 LATE 18TH CENTURY
 Of navette form
 31cm high, 33cm wide, 26cm deep

£300-500

716
A GEORGE III POLISHED STEEL SERPENTINE FIRE FENDER
 LATE 18TH CENTURY
 With arcaded and scrolled piercing
 11.5cm high, 110cm wide, 12.5cm deep overall

£200-400



715



716

717
A GEORGE III MAHOGANY 'PIE CRUST' TRAY
 CIRCA 1770
 46.5cm diameter

£400-600



718



717

718
A GEORGE III MAHOGANY AND BRASS MOUNTED PEAT BUCKET
 POSSIBLY IRISH, CIRCA 1780
 With brass swing handle
 48cm high, 38.5cm diameter

£800-1,200

719
A PAIR OF GEORGE III BRASS ANDIRONS
 CIRCA 1780
 Of columnar form, on claw and ball feet with spurred legs
 each 77cm high, 59cm deep

Unlike American andirons, which tend to be formed as turned columns on rectangular plinth bases, these columns end in a turned drop roundel which then flows in to the more familiar spurred legs.

£800-1,200



719



720

720
A GEORGE III MAHOGANY AND BRASS MOUNTED PEAT BUCKET
 POSSIBLY IRISH, CIRCA 1780
 With brass swing handle and the unusual feature of a door to one side
 46cm high, 39cm diameter

£800-1,200



721

721
A GEORGE III MAHOGANY AND BRASS BOUND DODECAGONAL TRAY
 SECOND HALF 18TH CENTURY
 Incorporating a pair of pierced and shaped carrying handles
 13cm high, 41cm wide, 37.5cm deep

A similar example was sold at Woolley & Wallis, Estate of the late Jane Sumner, lot 67 20th April 2021

£400-600



722

722
A GEORGE III MAHOGANY HALL CHAIR
 AFTER A DESIGN BY INCE & MAYHEW, CIRCA 1780
 96cm high, 48cm wide, 47cm deep overall

£400-600

723
A GEORGE II APPLE WOOD TEA CADDY
 MID 18TH CENTURY
 In the form of an apple
 11cm high, 11cm wide

For a similar example see, Sotheby's, The W. J. Shepherd collection of treen, 30th November 1983, Lot 638.

£800-1,200



723

724
A GEORGE III HAREWOOD AND INLAID TEA CADDY
 CIRCA 1800
 11cm high, 10.5cm wide, 9.5cm deep
AND AN AMBOYNA AND INLAID TEA CADDY
 LATE 19TH CENTURY
 With domed top
 12.5cm high, 9cm wide, 9cm deep (2)

£200-300



724



725



725
A GEORGE III FRUITWOOD AND
PARQUETRY TEA CADDY
 CIRCA 1800
 With fan patera inlay
 10cm high, 9cm wide, 8.5cm deep
TOGETHER WITH A MIXED WOOD CUBE
PARQUETRY CADDY
 CONTEMPORARY
 10.5cm high, 9.5cm wide, 9cm deep (2)

£300-500

726 Y
TWO LATE GEORGE III INLAID TEA
CADDIES
 CIRCA 1810
 The first in satinwood and with shell/leaf
 paterae
 11cm high, 11.75cm wide, 9cm deep
 The second of oval form with Tunbridge
 ware style banding and ivory escutcheon
 11.5cm high, 14cm wide, 8cm deep

£300-500



726



727

727
A REGENCY MAHOGANY 'COUNTRY
HOUSE' TABLE TOP LETTER TRAY
 CIRCA 1815
 With open top, brass grille to front beneath
 legends "In" & "Out"
 14.5cm high, 24.5cm wide, 11cm deep

£400-600

728
AN EBONISED AND PARCEL GILT
WALL MIRROR
 LATE 18TH OR EARLY 19TH CENTURY
 In neoclassical style
 124cm high, 44cm wide

£800-1,200



728

729
A PAIR OF GEORGE III MAHOGANY
HALL CHAIRS
 CIRCA 1780
 With fan moulded shield backs, the
 underside of one chair stamped '3557'
 each 95cm high, 46cm wide, 37cm deep
 overall

Provenance:
 By vendor's repute, Dewlish House,
 Dorset.

£2,000-3,000



729



730 (details)



730
A NEAR PAIR OF GEORGE III MAHOGANY
POLE SCREENS
IN THE MANNER OF THOMAS CHIPPENDALE,
CIRCA 1765
the taller 162cm high

£600-800



731
A GEORGE III 'FIDDLEBACK' MAHOGANY AND LINE INLAID SERPENTINE
FRONTED COMMODE
IN THE MANNER OF INCE & MAYHEW, CIRCA 1790
81cm high, 104cm wide, 55cm deep

£3,000-5,000



731

The Life and Work of Karin Jonzen

Karin Jonzen’s approach to art – and her reputation among collectors and critics- is emblematic of the internal struggle the art world had in the second half of the 20th century- a growing schism between those who have embraced the non-figurative, non-representational and those who, like Jonzen, rejected what she called the “wave of sculpture that did violence to the human form in an attempt to force it into some sort of aesthetic finality”. The rejection of the old, in favour of the new- often does disservice to artists, writers, and sculptors who cling to their principles and beliefs- such as Jonzen.

Born to Swedish parents in London Karin Lowenadler studied at the Slade, and at the age of 22 was runner-up for the Prix de Rome for sculpture- the French scholarship/bursary for rising European artists under 30. She went on to win the prize in 1939- only to have the bursary, training and impact of her success on the art world swept away by the outbreak of the Second World War.

Marriage to the painter Basil Johnson in 1944 was followed by the couple setting up a selling gallery in their house in Kensington. Over the next 20 years her work was cherished and promoted by among others; Kenneth Clark- the first Open Air exhibition at Battersea Park, and Pevsner who recommended her sculpture for Selwyn College chapel- where it still hangs. Despite this acclaim, and the respect given to her by art critics such as Herbert Read and Eric Newton she found her approach to sculpture falling short of the prevailing tastes and was rejected for membership of the Royal Academy of Arts in 1949, 1957 and 1964.

In 1994 an exhibition of her work was held at the David Messum gallery in London and a book celebrating her life and work was published with contributions for Carel Weight and Edward Lucie Smith.

The small collection of lots assembled here reflect an artist’s life expressed in different mediums, and her tenet for her work;
“I resolved to persevere with the figure, neither to imitate nor distort, but to obey as far as my instinct allowed those mysterious aesthetic laws which govern light and shade in sculpture and to try and make the figure appear to be look natural and the features expressive of an inner life; with this aim I have striven ever since”

In his forward to her autobiography, Carel Weight wrote; “She is one of the small band of important sculptors left in this country who derive their inspiration from the human figure and are strong enough to resist the trend of fashionable art.” The Royal Academy of Sculptors biography of her now lists her as one of the “Pioneering Woman”- a long overdue re-evaluation of her legacy and work.

Literature;
Karin Jonzen; “Karin Jonzen: Sculptor” published Bachman and Turner, 1976
Obituary: Karin Jonzen. Edward Lucie-Smith, The Independent 22nd October 2011.



732



733

732 λ
KARIN JONZEN (BRITISH 1914-1998), A TERRACOTTA FIGURE OF ‘GIRL UNDESSING’
With bronzed glaze
Unsigned
23.5cm high, 13.5cm deep

Illustrated in Karin Jonzen: Sculptor, published Bachman and Turner, 1976, plate 50.

£200-300

733 λ
KARIN JONZEN (BRITISH 1914-1998), A TERRACOTTA FIGURE OF ‘THE LOVERS’
With a ‘verdigris’ glaze
13.5cm high, 26cm wide
Illustrated in Karin Jonzen: Sculptor, published Bachman and Turner, 1976, plate 49.

£200-300



734

734 λ

KARIN JONZEN (BRITISH 1914-1998), A BRONZE FIGURE OF 'PAN'

With plaque inscribed 'Karin Jonzen (1912-1998), Winner Prix De Rome 1939, Pan', possibly signed to reverse
the figure 24cm high, 28.5cm high overall

£600-800

735 λ

KARIN JONZEN (BRITISH 1914-1998), A BRONZE RESIN FIGURE OF THE 'BOY ATHLETE'

Signed 'KJ' to base
17cm high, the base 14cm wide

Illustrated in Karin Jonzen: Sculptor, published Bachman and Turner, 1976, plate 32, possibly cold cast bronze from The Heredities series.

£200-300



735

736 λ

KARIN JONZEN (BRITISH 1914-1998), A BRONZE FIGURE OF 'GIRL LOOKING AT A FOSSIL'

With plaque inscribed "Karin Jonzen (1912-1998), Winner Prix De Rome 1939, 'Girl Looking at a Fossil'"
24.5cm high, the base 18cm wide

£200-300



736

737 λ

KARIN JONZEN (BRITISH, 1914-1998), A TERRACOTTA FIGURE OF STANDING MALE YOUTH

61cm high overall, the base 24cm wide

£200-300

738 λ

KARIN JONZEN (BRITISH 1914-1998), A BRONZED PLASTER FIGURE OF 'LOUNGING MALE YOUTH'

Partially signed to reverse
32cm high, 44cm long, 22cm wide

Illustrated in Karin Jonzen: Sculptor, published Bachman and Turner, 1976, plate 26.

£600-800



738



737



739

739
A REGENCY GILT BRASS HALL LANTERN
 CIRCA 1820
 With anthemion and mythical mask mounts
 25cm high, 25.5cm wide, 25.5cm deep

£600-800



740

740
A PAIR OF CARVED AND RED LACQUERED SPHINXES
 19TH CENTURY
 each 31cm high, 11cm wide, 15.5cm deep overall

£600-800



741

741
A REGENCY MAHOGANY BERGERE LIBRARY ARMCHAIR
 CIRCA 1820
 The rear seat rail stamped 'R92053 - 2'
 102cm high, 69cm wide, 85cm deep overall

£800-1,200

742
A MAHOGANY TWO TIER TAZZAE CENTREPIECE
 SECOND QUARTER 19TH CENTURY
 Also dividing to two separate tazzas
 the larger tazza, 18.5cm high, 30cm diameter,
 the smaller tazza, 22.5cm high, 25cm diameter,
 together as a centrepiece 38cm high

£400-600



742

743
A GEORGE III MAHOGANY AND MARQUETRY DEMI-LUNE FOLDING CARD TABLE
 IN THE MANNER OF INCE AND MAYHEW,
 CIRCA 1790
 73cm high, 91.5cm wide, 45cm deep (when closed)

£800-1,200



743



744



744
A PAIR OF VICTORIAN BRONZE SPHINX MOUNTS
19TH CENTURY
One with faint kite registration lozenge to upper section of wing
each 7.5cm high, 14cm long

£300-500

745 Y
A REGENCY AMBOYNA AND TULIPWOOD CROSSBANDED SHELF
CIRCA 1820
With anthemion gilt metal mounts
10cm high, 36cm wide, 8cm deep

£300-500



745



746



746
A GEORGE IV MAHOGANY 'SHELL BACK' HALL CHAIR
IN THE MANNER OF THOMAS SHERATON, CIRCA 1825
83cm high, 39.5cm wide, 39.5cm deep overall
AND A GEORGE III MAHOGANY HALL CHAIR
IN THE MANNER OF GILLOWS, CIRCA 1810
85cm high, 40cm wide, 43cm deep overall (2)

£400-600

747 Y
A REGENCY ROSEWOOD OCCASIONAL TABLE
CIRCA 1815
The rectangular top with rounded corners incorporating a pair of hinged leaves
73cm high, 48cm wide, 46cm deep

£800-1,200



747

748
A PLASTER BUST OF A FRENCH BOURBON QUEEN
19TH CENTURY
Modelled gazing to her right, draped with fleur-de-lys emblazoned fabric, on a socle and square base
53cm high, the base 14.5cm wide

£300-500



748

749
A SAMSON FAMILLE VERTE 'GU' VASE
19TH CENTURY
Decorated to the central knop with calligraphic symbols, between panels of trailing floral designs, collectors labels to the base
31.5cm high

£300-500



749

750
A CHINESE EXPORT BAMBOO 'ROYAL PAVILION' ARMCHAIR
POSSIBLY CANTON, CIRCA 1815
95cm high, 64cm wide, 50cm deep

This chair is remarkably similar, if not actually from the same source and design as a suite of seat furniture present in the Long Gallery of the Royal Pavilion, Brighton. For a closely comparable chair from the Royal Pavilion, see Frances Collard, Regency Furniture, Antique Collectors Club, 1985, page 202.

£600-800



750



751

751 Y
A VICTORIAN MAHOGANY, BOXWOOD AND IVORY
INLAID GAMES BOX
 MID 19TH CENTURY
 The exterior unfolding to a chess board, the interior
 opening to a backgammon board, with a turned
 boxwood chess set
 30 x 25cm unfolded

£200-300

752
A PAIR OF GEORGE IV MAHOGANY HALL CHAIRS
 IN THE MANNER OF GILLOWS, CIRCA 1825
 each 86.5cm high, 35cm wide, 43cm deep overall

£600-800



752



753

753 Y
A SMALL REGENCY MAHOGANY AND ROSEWOOD BANDED 'DRUM' OCCASIONAL TABLE
 CIRCA 1815
 70cm high, the top 49.5cm diameter

£1,200-1,800

754
A PAIR OF FRENCH ORMOLU TWIN-LIGHT
WALL APPLIQUES
 IN THE MANNER OF ANDRE CHARLES
 BOULLE, 18TH CENTURY
 Floral backplate supporting asymmetric
 scrolling branches, leaf decorated
 each approximately 30cm high, 33cm wide,
 18cm deep

£1,200-1,800



754



755

755 Y
A FRENCH BOULLE AND GILT
METAL MOUNTED WATCH
HOLDER
 LATE 18TH/EARLY 19TH CENTURY
 Of clock form, with bust terminal
 above hinged access for watch,
 applied putto mounts
 36cm high, 17cm wide

£200-300

756
AFTER THE ANTIQUE, A FRENCH OR ITALIAN PATINATED BRONZE MODEL
OF DIANA DE GABIES
 FIRST HALF 19TH CENTURY
 The maiden portrayed standing and draped, and on an integral rectangular socle
 40.5cm high, the base 11cm wide

£400-600



756



757
A PAIR OF REGENCY BRASS CANDLESTICKS
 IN THE MANNER OF THOMAS HOPE, CIRCA 1820
 Of lion monopodia form
 each 24cm high, the bases 7.5cm wide

Although ostensibly brass, the darker colour suggests these may be a variant of a bell metal.

£200-300



758
A LARGE REGENCY MAHOGANY SALVER OR PLATE STAND
 IN THE MANNER OF GILLOWS, CIRCA 1820
 42.5cm high, the base 29cm wide, 22cm deep

£300-500



759
A MAHOGANY AND BRASS BOUND SET OF 'CAMPAIGN' TABLE TOP SHELVES
 SECOND QUARTER 19TH CENTURY
 32cm high, 68cm wide, 25cm deep

£300-500



760 Y
A REGENCY ROSEWOOD DAVENPORT
 IN THE MANNER OF GILLOWS, CIRCA 1815
 90cm high, 48.5cm wide, 49cm deep

£400-600

761
A GILT BRONZE MODEL OF A ROMAN EMPEROR
 IN THE MANNER OF MATTHEW BOULTON, LATE 18TH/EARLY 19TH CENTURY

Shown standing semi-cuirassed, holding orb and probably formerly with a spear to the left hand, on a variegated green marble base
 24cm high, the base 6.5cm wide

Although this form of depiction is uncommon, plainer ungilded bronze Italian examples have been sold at auction including, Christie's, London, The Hermitage Antiques Collection, 4th April 2006, Lot 77, where it was catalogued simply as a "conquering Roman Emperor".

£800-1,200



762 Y
A REGENCY TORTOISESHELL, BRASS MARQUETRY AND GILT METAL INK STAND
 IN THE MANNER OF GEORGE BULLOCK, CIRCA 1820
 Of window seat form, with three cut glass ink wells
 11cm high, 29cm wide, 10cm deep overall

£800-1,200



763
A PAINTED AND PARCEL GILT OPEN ARMCHAIR
 AFTER A DESIGN BY GEORGE SMITH, CIRCA 1815
 AND LATER REPAINTED
 82cm high, 54cm wide, 60cm deep overall

£400-600



764
A FRENCH BRONZE AND ORMOLU LAMP
IN THE MANNER PIERRE GOUTHÈRE, 19TH CENTURY
With ram head decoration to the ribbed body, hoof feet
41cm high overall, the base 13cm diameter

£200-300

764

766
A REGENCY MAHOGANY AND CANED BERGÈRE SETTEE
IN THE MANNER OF WILLIAM TROTTER, CIRCA 1815
84cm high, 168cm wide, 72cm deep

£2,000-3,000



765

765Y
**A GEORGE IV ROSEWOOD AND GILT
METAL MOUNTED LOW PEDESTAL TABLE**
ATTRIBUTED TO GILLOWS, CIRCA 1825
53.5cm high, the top 46cm diameter

£300-500



766 (cushions not illustrated)



767

767
**A PAIR OF GEORGE IV GILT BRONZE AND
CARRARA MARBLE CASSOLETTES**
CIRCA 1825
With reversible finial nozzles and ram head
mask mounts
each 22cm high, the bases 7cm wide

£600-800



768
**AFTER CLODION, A TERRACOTTA MODEL OF A FAUN
PLAYING A FLUTE**
ITALIAN OR FRENCH, 18TH OR 19TH CENTURY
Two Bacchic children below, bears signature to the base reverse
40cm high, the base 21.5cm diameter

£800-1,200



768



769
A GEORGE III BRASS STANDISH OR DESK STAND
 LATE 18TH CENTURY
 With bell, pounce pot, etc, on oval stand
 15cm high, 19cm wide

For a similar example, see Rupert Gentle and Belinda Feild, Domestic Metalwork 1640-1820, Antique Collector's Club, page 365, item 15. Interestingly the description for this is "Spanish, circa 1820". In "The Brass Book" by Peter, Nancy and Herbert Schiffer a similar desk stand is illustrated, item A, page 292 and catalogued as "English- circa 1770".

£200-300



771
A REGENCY BEECH 'CURRICLE' LIBRARY CHAIR
 ATTRIBUTED TO GILLOWS, CIRCA 1815
 The surface with remnants of rosewood simulation
 82cm high, 49cm wide, 48cm deep overall

£300-500



770
AN UNUSUAL NOVELTY VICTORIAN MAHOGANY, INLAID AND PARCEL GILT TEA CADDY
 MID 19TH CENTURY
 In the form of a stack of books, the uppermost concealing the lock mechanism
 15cm high, 22.5cm wide, 17cm deep

£200-300



772
A PAIR OF FRENCH BRONZE AND ORMOLU CANDLESTICKS
 PROBABLY THIRD QUARTER 19TH CENTURY
 The stems modelled as caryatids
 each 19cm high, the base 7cm diameter

£300-500



773 Y
A NEST OF REGENCY ROSEWOOD TABLES
 CIRCA 1815
 the largest table 75cm high, 50.5cm wide, 38cm deep

£400-600



774
A REGENCY MAHOGANY BERGERE LIBRARY ARMCHAIR
 CIRCA 1825
 Of curricle type
 96cm high, 57cm wide, 60cm deep overall

£2,000-3,000



775
A LARGE CHINESE FAMILLE ROSE VASE
 CANTON, 19TH CENTURY
 Typically painted with alternating panels of figures birds and flowers, the neck applied with Buddhist lion handles and chilong
 61.5cm high

£300-500

775



776



777

776 Y
A CHINESE EXOTIC HARDWOOD AND PARCEL GILT ARMCHAIR
 19TH CENTURY
 98cm high, 57.5cm wide, 44cm deep overall

£300-500

777
A 'COROMANDEL LACQUER' FOUR FOLD SCREEN
 LATE 19TH OR 20TH CENTURY
 142cm high, each panel 38.5cm wide

£600-800

778
A REGENCY MAHOGANY DRUM LIBRARY TABLE
 IN THE MANNER JOHN MCLEAN, CIRCA 1820
 With tooled leather inset top
 73cm high, the top 75cm diameter

£1,500-2,500



778

779
A GILTWOOD AND SIMULATED MARBLE CONSOLE TABLE
 IN THE MANNER OF THOMAS HOPE, 19TH CENTURY AND LATER
 Of lion monopodia form
 91cm high, 75cm wide, 34cm deep

£400-600



779



780

780
A REGENCY GLASS STORM LANTERN
 CIRCA 1815
 the shade 32cm high

£400-600

781
AN EMPIRE GILT BRONZE MODEL OF AN AMORINO ON A UNICYCLE
 EARLY 19TH CENTURY
 Portrayed wearing a laurel wreath and playing a lyre, on a rectangular *sarrancolin* marble base
 18cm high, the base 14cm wide

£200-300



781

782
A PAIR OF ITALIAN GILT PLASTER MODELS OF CHIMERA OR GRECIAN SPHINX
 19TH CENTURY
 each 28cm high, 38cm wide

Provenance:
 Acquired from O.F. Wilson, Fulham Road

£800-1,200



782

783
A PAIR OF PATINATED, MOULDED AND CUT-GLASS
FOUR LIGHT CANDELABRA
 IN THE MANNER OF MAISON JANSEN, EARLY 20TH CENTURY
 each 72cm high, 35cm wide

Provenance:
 Purchased from Chateau Triquerville, Seine, Maritime.

£600-800

784 Y
A GEORGE IV EXOTIC HARDWOOD BOOK
CARRIER
 ANGLO-INDIAN, CIRCA 1825
 23cm high, 42cm wide, 20cm deep

£200-300



784



783

785
A REGENCY MAHOGANY CHAISE LONGUE
 CIRCA 1820
 90cm high, 177cm wide, 60cm deep overall

£2,000-3,000



785



786

786

A REGENCY GILTWOOD TRIPTYCH WALL MIRROR

CIRCA 1815

The unusually decorated frieze centred by the depiction of a hart or a deer
74.5cm high, 148cm wide

£300-500



787

787

AN UNUSUAL GEORGE IV MAHOGANY CANTERBURY

CIRCA 1825

50cm high, 53cm wide, 31cm deep

£300-500

788

AN UNUSUAL GEORGE IV MAHOGANY HIGH BACK LIBRARY BERGERE ARMCHAIR

CIRCA 1815

91cm high, 69cm wide, 79cm deep overall

£700-1,000



788

789

A PAIR OF REGENCY CRESTED GLASS SERVING BOTTLES

CIRCA 1820

Of club shape, engraved with sea monster crests
each 24cm high

£300-500



789



790

790

AN ITALIAN CARVED MARBLE MODEL OF A RECUMBENT LION

AFTER ANTONIO CANOVA, EARLY 19TH CENTURY
the lion 10cm high, 22cm wide, overall 15.5cm high,
22cm wide

£600-800



791

791 Y

TWO CLAM SHELLS AND TWO HALF CLAM SHELLS (TRIDACNA GIGAS)

including two complete clam shells but separated into two halves
the largest 10cm high, 31cm wide (6)

£300-500



792

792
A GRAND TOUR VARIEGATED YELLOW MARBLE OBELISK
 ITALIAN, EARLY 19TH CENTURY
 Possibly Breccia Nuvolata and Giallo Antico
 27.5cm high, the base 14cm wide

£600-800



793

793
AN ITALIAN SCAGLIOLA FLUTED
COLUMNAR TABLE TOP PEDESTAL
 19TH CENTURY
 11cm high, the top 12cm diameter

£400-600



794

794
AFTER GIAMBOLOGNA, A BRONZE FIGURE 'VENUS AU BAIN'
 LATE 18TH/EARLY 19TH CENTURY
 The figure depicted kneeling
 23cm high, the base 8.5cm wide

£1,200-1,800



794

793



795



795
A PAIR OF GEORGE IV MAHOGANY PLATE STANDS
 IN THE MANNER OF GILLOWS, CIRCA 1825
 each 31.5cm high, the bases 16.5cm wide

£600-800

796
A FRENCH ORMOLU TABLE LAMP
 19TH CENTURY
 In the form of a swan among the bulrushes,
 loosely based on Meissen designs
 37cm high (including fitment), 15cm wide,
 17cm deep

£200-300

797
A SET OF SIX REGENCY MAHOGANY DINING CHAIRS
 IN THE MANNER OF THOMAS HOPE, CIRCA 1815
 To include an armchair
 each approximately 81cm high, 56cm wide,
 56cm deep overall

£600-800



797 (a set of six)



796



799

798
AFTER PIERRE PUGET, A PLASTER ÉCORCHÉ FIGURE
 20TH CENTURY
 Depicting the kneeling figure of a man, with illegible inscription to
 underside “*** duncombe Rd?”
 25cm high, 14cm wide

£600-800



798

799
AN ITALIAN BRONZE FIGURE OF ‘FILIUS BACCHI’ THE SON OF BACCHUS
 EARLY 19TH CENTURY
 With applied plates to each end bearing title “FILIUS BACCHI” and “STUDIO
 DI A.CANOVA, FONDERIA DI F. RIGHETTI
 24.5cm high, the base 14cm wide, 11.5cm deep

“L’opera Completa Del Canova” by Mario & Giuseppe Pavanella Praz records
 no mention of this composition but the figure is reminiscent of work
 produced by Canova and his workshop at this period most notably his
 1812 Bust of Napoleon Francis, King of Rome (1811-32) which shows similar
 treatment of an unmistakably fleshy, and altogether human child.

£800-1,200



800

800
A REGENCY GILT METAL HEXAGONAL HALL LANTERN
CIRCA 1815
With acanthus leaf mounts
38cm high, 36cm wide

£800-1,200



801

801
A PAIR OF REGENCY BRASS DOOR PORTERS
CIRCA 1815
Each of lion paw form, with foliate stems and carrying handles
each 35.5cm high

£200-300



802

802
A GEORGE IV MAHOGANY HALL CHAIR
ATTRIBUTED TO GILLOWS, CIRCA 1825
With journeyman's stamp 'WB' to underside of two seat rails
95cm high, 42.4cm wide, 47cm deep overall
TOGETHER WITH A LATE GEORGE III MAHOGANY HALL CHAIR
CIRCA 1810
The back centred by a painted armorial with the motto 'AUDACES FORTUNA JUVAT' - *fortune favours the bold*
93cm high, 41cm wide, 43cm deep overall (2)

£600-800

803
A PAIR OF BRONZE AND ORMOLU URNS
FRENCH OR ENGLISH, LATE 18TH CENTURY
Of architectural form
each 27.5cm high, the bases 9cm wide

£200-300



803



804
A REGENCY EBONISED, PARCEL GILT, SIMULATED MARBLE AND PAINTED METAMORPHIC TRIPOD TABLE
CIRCA 1815
The top rising and hinging to form a pole screen
when a table 76cm high, the top 40 x 33cm

£1,000-1,500



804



804 (detail)



805
AN UNUSUAL EDWARDIAN GILT BRASS MAGAZINE RACK
 CIRCA 1905
 97cm high
 £300-500



806

806
A VICTORIAN BEECH BOBBIN FRAMED CANTERBURY
 CIRCA 1840
 48cm high, 45cm wide, 36cm deep
 £400-600



807

807Y
A VICTORIAN ROSEWOOD BOBBIN FRAMED ARMCHAIR
 POSSIBLY AMERICAN, 19TH CENTURY
 100cm high, 68cm wide, 60cm deep overall
 £600-800

808
A GILT METAL HALL LANTERN
 LATE 18TH/EARLY 19TH CENTURY
 The frame with pressed stylised foliate decoration throughout
 61cm high, 30cm diameter overall
 £400-600

810
A GOTHIC REVIVAL MAHOGANY AND UPHOLSTERED DAYBED
 IN THE MANNER OF A. W. N. PUGIN, THIRD QUARTER 19TH CENTURY
 The underside of three rails stamped 'CT'
 81cm high, 199cm wide, 74cm deep overall
 £2,000-3,000



809

809
TWO PAIRS OF SIMILAR CUT-GLASS, PATINATED AND GILT METAL CANDELABRA
 IN THE MANNER OF MAISON JANSEN, EARLY 20TH CENTURY
 Hung with clear and amethyst colour drops beneath flowerhead mounts, the three-light candelabras each 41cm high, 32cm wide, 24cm deep, the two-light candelabras each 35cm high, 31cm wide (4)
 £600-800



808



810



811

A VICTORIAN MAHOGANY AND BRASS MOUNTED CAMPAIGN ARMCHAIR

CIRCA 1860

The chair being possible to disassemble into separate part as typical of being of campaign type

103cm high, 70cm wide, 70cm deep overall

£600-800

812

A VICTORIAN PALE BLUE AND DARK OCHRE PAINTED CHEST OF DRAWERS

CIRCA 1860

83cm high, 64cm wide, 47cm deep

£300-500

813

AN ARTS & CRAFTS OAK AND UPHOLSTERED SOFA

CIRCA 1890

89cm high, 158cm wide, 68cm deep overall

£600-800



812



813

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

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

BIDDING IN PERSON

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

COMMISSION BIDS

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

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

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CONDITION

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

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All purchases are subject to a buyer's premium, which is charged per lot at 25% of the hammer price (30% including VAT) up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000 and 12% of the hammer price (14.4% including VAT) in excess of £1,000,000. A theta symbol (Θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. In the event the lot has a dagger (†) beside the lot number in the catalogue, this indicates that the lot is owned by an entity or company required to pay VAT (generally not an Antique Dealer, as they operate under a dealers margin scheme). VAT is payable at 20% on the Hammer Price. Lots marked with a double dagger (‡) (presently a reduced rate of 5%) or Ω (presently at standard rate of 20%) have been imported from outside the European Union to be sold at auction and therefore the buyer must pay the import VAT at the appropriate rate on the hammer price.

PAYMENT

Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK

billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of American Express and Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. 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.

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

COLLECTION OR DELIVERY

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

Please note, all items of furniture will be removed to Vangaroo after the sale on Thursday 2 December and available for collection from Vangaroo from Monday 6 December onwards. Smaller items will remain at Donnington Priory, but please check when booking your collection.

STORAGE CHARGES

Items removed to Vangaroo will be stored free of charge for 1 week ie until Friday 10 December. After that, lots will be subject to a minimum storage charge of £20 (plus VAT) per lot and to a further storage charge of £2 (plus VAT) per lot per part or full day thereafter. These charges will be the sole liability of the purchaser and will be billed directly to them by Vangaroo Ltd (Andover); Vangaroo will provide an additional week's free storage if they are instructed by the purchaser to deliver to them. On payment of all sales and storage costs, items will be available for collection by appointment from Vangaroo Ltd (Andover), tel: 01264 586566, mobile: 07528 291180, email: info@vangaroo.co.uk. These charges are set by Vangaroo Ltd (Andover); we recommend that you contact them directly regarding queries relating to these charges and other questions relating to storage. Staff at the saleroom will be unable to answer questions relating to items that have been removed from the saleroom.

FURTHER INFORMATION

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

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

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

Information for Buyers at Public Auctions

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

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

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

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

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

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

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

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

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

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

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

Following the UK's exit from the European Union, private overseas buyers can only receive goods free of VAT/have the VAT amount refunded if Dreweatts acts as exporter in relation to the sale and arranges for the transport of the goods. If you would like us to arrange for the export and delivery of the goods there will be an admin fee of £100 plus the shipping cost. If you arrange for the goods to be picked up/delivered to you directly we will charge UK VAT at the appropriate rate and no refund will be available. Please note that if we export the goods to you, you will be responsible for completing the importation procedures as well the payment of any relevant duty/VAT payable on importation into your country.

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. We reserve the right to withhold the monies owed until the vendor provides the information necessary to complete the anti-money laundering checks.

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 or the checks necessary under the current Money Laundering Regulations have not been completed. 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. Lots will only be released once we have completed necessary checks under the current Money Laundering Regulations.
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 and we have completed necessary checks under the current Money Laundering Regulations.
8. **REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES**
- (a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:
 - (i) to proceed against you for damages for breach of contract;
 - (ii) to rescind the sale of that Lot and/or any other Lots sold by us to you;
 - (iii) to resell the Lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;
 - (iv) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;
 - (v) to charge interest at a rate not exceeding 15% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;
 - (vi) to retain that or any other Lot sold to you until you pay the total amount due;
 - (vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;
 - (viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.
 - (b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions.
9. **THIRD PARTY LIABILITY.** All bidders, buyers and other members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury or for the safety of the property of persons visiting prior to or at a sale (except in each case as may be required by law by reason of our negligence)
10. **COMMISSION BIDS.** Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so.
11. **WARRANTY OF TITLE AND AVAILABILITY.** The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign for sale and is able to transfer good and marketable title to the property free from any third party claims.
- Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by

- statute, common law or otherwise are excluded to the fullest extent permitted by law.
12. **AGENCY.** The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.
13. **TERMS OF SALE.** The seller acknowledges that Lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment for Public Auctions as notified to the consignor at the time of the entry of the Lot.
14. **DESCRIPTIONS AND CONDITION**
- (a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 "information to buyers".
 - (b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.
15. **FORGERIES.** Notwithstanding the preceding Condition, any Lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the Lot is a deliberate forgery we shall refund the money paid by you for the Lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or
- (2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition.
- The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.
16. **PRIVACY NOTICE.** We will hold and process any personal data in relation to you in accordance with our current privacy policy, a copy of which is available on our website www.dreweatts.com/privacy-policy/.
- GENERAL**
17. We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.
18. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.
- (b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.
19. Any notice to any buyer, seller, bidder or viewer may be given by first class mail, email or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours after posting.
20. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing at the commencement of the catalogue.
21. Any indulgence extended to bidders, buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.
22. These Conditions shall be governed by and construed in accordance with English law and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

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